

STORYLINE



Newsletter of the STORYTELLING ASSOCIATION OF CALIFORNIA
Volume 28 No. 2 Spring 2011
www.StorySAC.org

Festival's Fundraising Gala and Our Year of Renewal *Plus two exciting spring events you won't want to miss!*

MAY 19 STUDY TRIP IN RICHMOND				JUNE 5 FUND-RAISING GALA IN SF
----------------------------------------	-----------------------------------------------------------------------------------	-----------------------------------------------------------------------------------	------------------------------------------------------------------------------------	-----------------------------------------

By Steven Henegar, BASF Committee

The BAY AREA STORYTELLING FESTIVAL just celebrated our 25th year. We are spending 2011 renewing our energy and financing in order to begin the next 25 years in 2012. And we, and the STORYTELLING ASSOCIATION OF CALIFORNIA, need your help to do it, because we certainly won't be slowing down.

2011 Study Trip

In fact, the Festival's popular STUDY TRIP for 3rd through 6th grade classes will host even more youth this May 19th. We've temporarily moved the STUDY TRIP to the **Craneway Pavilion** (www.craneway.com) in the renovated Richmond Marina district to accommodate more students. The soaring space overlooking the Bay will be the perfect frame for the expansive silliness of **Willy Clafflin** and **Diane Ferlatte's** soul stirring adventures (with a third teller to be named later). The joy of language will come alive in stories and songs, introducing students, teachers, and parents to this remarkable way of sharing our lives and exploring the world.

Though we price the student concerts very reasonably, the STUDY TRIP has always contributed its share to our funding. The STUDY TRIP also

allows us to give back to local urban communities and, of course, helps the Festival to develop our next generation of audiences. Teachers and parents who would like information, or to make reservations for their classes, can find the reservation form at the Festival website: www.bayareastorytelling.org/Storytelling_Reservation.pdf. Or contact **Robin Wilson**, our STUDY TRIP chair, at storytellingstudytrip@gmail.com or 510.757.5030.

What funding sources do *you* know to help us reach even more students? Does your company has a matching donation program? Additional funding helps with transportation and other production support.

Fund-raising Gala Coming in June

We'll also celebrate our years together with a **FUND-RAISING GALA on Sunday, June 5th** at the **San Francisco Conservatory of Music**. For 25 years, we've brought you nationally celebrated performers whose stories lead you far from home, through laughter and tears, and face-to-face with yourself. While we're looking for a new home for the 2012 Festival, we're inviting you to gather with us for an afternoon and evening full of storytelling

Continued on page 3

From the STORYTELLING Chair

Dear Friends,

First of all, thanks to so many of you who have contributed to the appeal we made at the end of last year. The names of those who have sent in their donations can be found on page 12. And others have pledged funds as well. We hope you will be able to attend our Gala event, coming Sunday, June 5.



Photo: Bob Bishop

Please **save the date**: our Third Annual **Juneteenth** concert will take place on Saturday, June 11. More information will be coming to you via the SAC e-zine.

We also want to thank Gay Ducey for another tremendous storytelling critique experience. Tellers and listeners came away from the two evenings with energy, excitement and ideas for deepening their own storytelling experiences.

Craig Harrison will be stepping down as editor of *Storyline* after a wonderful year. Many thanks to Craig! If you are interested in becoming *Storyline*'s editor, please let me know. There is a growing committee of folks to help you in this paid position!

SAC usually holds its yearly general meeting at the BASF Festival. This year we're doing something very different. There will be **four** places for members to cast their vote for new Board members and approve Bylaws changes. At four regularly scheduled swap meetings throughout the Bay Area, you will find a SAC Board member with ballots as well as membership information. If you cannot attend one of these swaps, you will still be able to vote online. If you need a ballot to be mailed, you can let us know that as well. Thank you to the swap leaders who have allowed us to usurp a bit of time from your swaps for conducting this business!

San Francisco: May 1, 2011, 6:30-8:30 PM

First Sunday Stories Storytelling at the Meetinghouse, Quaker Center, 65 Ninth St., between Market & Mission Sts., S.F. Bring a story and a snack to share. Ruth Fraser 415.626.3757; mellowstory@juno.com

South Bay: May 8, 2011, 7:00-9:00 PM

Southbay Storytellers and Listeners, United Methodist Church, Garden Room, 655 Magdalena at Foothill, Los Altos. Joy Swift: 650.494.1383; joy.swift@sbcglobal.net; www.southbaystorytellers.com/

North Bay May 11, 2011 7:00-9:00 PM

Do Tell Story Swap, Foster Story Studio, 1000 Humboldt St., Santa Rosa, Co-hosted by Elaine Stanley & Kenneth Foster, 707.540.0655; 707.539.3642; dotellstoryswap@comcast.net.

East Bay: May 26, 2011 7:00-9:00 PM

Contra Costa Tale Spinners Gallery Room, Orinda Public Library, 24 Orinda Way, Orinda Village (near BART) Sally Holzman: 925.372.7036 or Bobbie Kinkead: 510.655.5608; bobbiekin@mindspring.com

As always, your ideas about SAC's activities and events are always appreciated!

— Sara Armstrong, Ph.D., SAC Chair
saarmst@telis.org 510.848.6340

From Our Newest NSN Liaison



This last summer while attending the National Storytelling Conference in Woodland Hills CA, I realized how few tellers I knew in my city, Santa Rosa, or county, let alone the state of California. The next

to last day NSN board member Cathryn Fairlee asked if I would consider being an additional NSN State Liaison. This is going to be a big task, an adventure and a story of the unknown. So I accepted!

The area is just under half of *all* the counties in the state. If you draw a line just south of Sonoma County and extend the line south of Napa, Solano, Sacramento, Amador and El Dorado counties then go north to the Oregon State line — that is the area.

I need to tell you, I only know a few NSN members in this very large area. I am hoping at the end of the two-year term that will be changed. Please, if you live in this beautiful part of our state call me, e-mail me, friend me on facebook.

kennethfosterstoryteller@comcast.net
facebook: [kennethfosterstoryteller](https://www.facebook.com/kennethfosterstoryteller)
www.kennethfosterstoryteller.com
707.540.0655

Let's talk and then meet.

I hope to meet as many NSN members as I can over the next two years.

Have stories, will tell.
—Kenneth Foster, NSN Liaison





2011 Study Trip & Gala *continued from cover*

and song, gourmet food, a premier auction and the ever popular **Festival Quilt** raffle.

Performances by Festival favorites **Willy Claflin** (www.willyclaflin.com), **Diane**

Ferlatte (www.dianeferlatte.com) and **Dovie Thomason** (www.doviethomason.com) will electrify the Conservatory's concert hall stage. With an astute eye for both the real and the absurd, Willy brings an extensive repertoire of ballads and stories that range from personal experience to personal nonsense. Diane shares stirring tales of good times and hard times wrapped in song or carried along on the thumping pulse of her staff. With understanding and sly humor, Dovie gives voice to the wise and boisterous stories of the First Nations of North America, providing a contemporary vision of these rich cultures. Our own **Gay Ducey** will emcee the evening.

Your \$50 event ticket also includes a reception of substantial gourmet hors d'oeuvres, providing an opportunity for everyone to catch up and recall favorite Festival experiences. Of course, you'll need that extra energy to be ready for our live and silent auctions. Claflin returns in the role of auctioneer to offer up many more raucous, rapid-fire opportunities to support the Festival, including the use of a three-bedroom, two-bath condo in South Lake Tahoe, and a website design. Stories are our shared memories, and each year our festival quilters, led by **Martha Shogren, Pam Brown**, and **Linda Hanes**, create an original lap

www.StorySAC.org

quilt to tap into this common history. This year they explore Australian "dreamtime" stories.

But it's no dream that the quilt raffle provides another important source of income each year, and you couldn't imagine better prices for the raffle tickets: one for \$1, six for \$5 and the legendary

"storyteller's dozen" of 13 for \$10. Would you like the quilt to visit your group or organization? To view it and buy raffle tickets, contact Martha (707.823.2521 or tellgram@earthlink.net). And, of course, you can add to your chances at the Gala.



Baba Jamal Koram, 2008 Study Trip storyteller

The Festival, along with the **STUDY TRIP** and the fund-raising Gala, are entirely volunteer efforts to share the magic and power of storytelling with our many Bay Area communities. Consequently, we count on all of our wonderful volunteers year round. Please contribute your energy and ideas to our year of renewal, contact **Pauline Hale** (pghale@earthlink.net or 510.525.5702) for volunteer opportunities.

You can make a donation, order tickets and find further information for the Fund-raising Gala, Reception and Auction at www.bayareastorytelling.org or by calling 510.869.4946. Join us for these exciting and important fund-raising events. The Gala will help put the Festival back on sound financial footing, and it's a perfect way to begin the next, wonderful 25 years of stories.

Northern California Calendar of Events

March

6,13,20,27 Asian Art Museum
Sunday family storytelling 1-1:45pm
free w/admission. www.asianart.org/family.htm#storytelling 200 Larkin St. SF 415.581.3500

6,13,20,27 5-6pm: Story-Lovers World! KSVY-FM 91.3 in Sonoma hosted by **Jackie Baldwin**
bubbul@vom.com 707.966.1966
<http://sonomasunfm.com/?cat=141>

14, 28 Monday Night Marsh Series. Erica Lann-Clark & Karen Golden excerpt from "Gilgui of a Nig'n, Reincarnation of a Melody." 7:30pm. Marsh Theatre, 1062 Valencia St. SF. \$7. 831.479.1874

19 Salon You're ON! with Destiny, Indie Artists, Aimee Suzari and Amber Field at Eth-Noh-Tec Studios, SF. 415.282.8705. www.ethnohtec.org/2011/03/07/march-19-2011-salon-youre-on/

20 British Humor — Maybe You'll Understand, Maybe You Won't! Dr. Sylvia Mills visits **LaughLovers**. 6pm, 100 Bay Pl. Oakland. Laughlovers.us

21 Chantel Williams & Miriam Gould, Storytelling & Spoken Word at A Grape in the Fog: 400 Old Country Rd., Pacifica 650.735.5854; Host Lynn Ruth Miller www.lynnruthmiller.com

26 Four of a Kind — A poker game in SF, 1898. Written & produced by **Ruth Stotter:** Pt. Reyes Dance Palace, SF 8pm. \$8 speakingout2@comcast.net 415.435.3568

29 Ruth Stotter's Four of a Kind performed & as modified per reader's theater style at Hillside Club, Berkeley \$8 tickets: 415.435.3568 or speakingout2@comcast.net

April

2 Ancient Journeys - Greek Mythology with Sandra Noman & Karin Werner. 7:30pm, First Unitarian Soc. of Oakland, 638 14th St. \$15. every_day_stories@yahoo.com 415.921.0472 or 510.964.1214



2 Sing Sea Chanteys 1st Sat 8pm-midnight on the *Balclutha* Hyde St Pier, **SF Maritime National Park, Free!** Bring songs & mug for hot apple cider. **Peter Kasin reservations:** 415.561.7171

3 Michael Litzky house concert at Ruth & Larry Stotter's home in Tiburon, \$8. Limited space. 415.435.3568.

6,13,20,27 Asian Art Museum
Sunday family storytelling 1-1:45pm
free w/admission. 200 Larkin St. SF
www.asianart.org/family.htm#storytelling 415.581.3500.

16 Salon You're ON! at Eth-Noh-Tec Studios, 977 S. Van Ness Av. SF \$5-20. 415.282.8705; www.ethnohtec.org

17 LaughLovers hosts **Eth-Noh-Tec!** St. Paul's Towers, 6pm, 100 Bay Pl. Oakland. www.laughlovers.us.

CLINICS, CLASSES, WORKSHOPS, FILMS & FESTIVALS

12 Mar, 7:15pm Cinequest San Jose **Film Festival's** showing of **Bardsongs**, www.cinequest.org/event_view.php?eid=1497

29 Mar-26 Apr: Storytelling **class** for Adults led by Michael Katz. Berkeley. 5 sessions/\$150. mkatzstory@yahoo.com 510.649.0631

29 Mar-26 Apr: Storytelling **class** for Kids; Tuesdays after school, 4:00-5:00pm, ages 6-11 Freight & Salvage, 2020 Addison St., Berkeley, 5 sessions/\$75. andrea@freightandsalvage.org 510/644.2020 ext. 127

26 Mar AND 20 Apr: Make Paper Dress Or Paper Story Coat! Workshops w/Patricia Bulitt. Open To kids ≥8 Years. 1-4pm Live Oak Park, 1301 Shattuck Berkeley. \$35-\$50/person. PRE registration paid in full 1 week prior to workshop, please! creek.dancer@earthlink.net

Sat April 16: Sacramento Storytellers annual Liar's **Contest** at the Eskaton Monroe Lodge. Lawrence Crason: 916.399.1999

21 April - 5 May, 54th San Francisco International **Film Festival** features **Porchlight** produced programming. www.porchlightsf.com 415.571.0998.

Sat Apr 23 9am – 3pm 2011 Southern California Story Swapping **Festival.** The Institute of Musical Arts & Spoken Word, 3210 W. 54th St, Los Angeles.

Wed-Sun, May 4-8, 12th Annual Ojai (CA) Storytelling **Festival** featuring Regi Carpenter, Donald Davis, Diane Ferlatte, Billy Jonas, Dan Keding, Jude Narita, Antonio Sacre 805.646.8907 www.OjaiStoryFest.org

May 6-8 Jay O'Callahan Workshop: Creativity and Bringing Characters Alive, a weekend workshop sponsored by The Creative Edge: The Way of the Arts at 8 Stratford Place, Monterey (Friday 7-9 p.m.; Saturday 9 a.m. to 4 p.m. and 7-9 p.m., Sunday 9 a.m. to noon). Limited to 14, the fee is: \$290, Saturday lunch furnished. Information: www.Creative-edge.org. Reservations: 831.373.7809.

Sat. June 4-5 Storytelling Workshop: ENHANCE THE SENDING. Learn / review techniques to free the text from the printed page. Lunches provided. 9-4:30pm on Saturday. 10-4:30 Sunday. Optional Saturday night open mike. \$90. Instructor Ruth Stotter 415.435.3568. r.stotter@comcast.com

Sat. June 4, Sam Hinton Folk Heritage **Festival.** All ages 10:30 a.m. - 9:30 p.m., Old Poway Park, 14134 Midland Rd. Poway, CA 92064 FREE. A full day of storytelling and folk music: workshops, performances and jams, featuring San Diego Storytellers. PM adult storytelling concert. Marilyn McPhie, 858.48.1325, mmcphie@gmail.com; www.sdfolkheritage.org

June 18, 10:30 a.m. - 9:30 p.m. San Diego Storytelling **Festival:** Voices at the Waters' Edge, Encinitas Branch Library, 540 Cornish Drive, Encinitas, CA FREE.

The inaugural San Diego Storytelling **Festival.** Concerts, workshops, etc.: Marilyn McPhie, 858.484.1325, mmcphie@gmail.com; www.storytellersofsandiego.org

Oct 7 – 9 Jonesborough, Tennessee, Nat'l Storytelling **Festival** www.storytellingcenter.net/events/national-storytelling-festival

April continued

23 Jeff Gere & Cathryn Fairlee:
Tales from the Arabian Nights at
Cathryn Fairlee's. Cotati: Cfair@monitor.net 707.433.2297. RSVP req'd!

May

1,8,15,22,29 Asian Art Museum
Sunday family storytelling
(See Mar 6) 415.581.3500
www.asianart.org/family.htm#storytelling

1,8,15,22,29 5-6pm: Story-Lovers
World! KSVY-FM 91.3 in Sonoma
(See Mar 6 listing)

7 Sing Sea Chanteys 1st Sat 8pm-
midnight on the *Balclutha* Hyde St. Pier,
SF Maritime National Park, Free!
Bring songs & mug for hot apple cider.
Peter Kasin reservations: 415.561.7171

21 Salon You're ON! at Eth-Noh-
Tec Studios, 977 South Van Ness Av. SF
info@ethnohtec.org. 415.282.8705

June

4 Salon You're ON! at Eth-Noh-Tec
Studios, SF featuring **LaughLovers!**
info@ethnohtec.org

5 SAC's BASF Fundraising Gala
at SF Conservatory of music, SF. (See
cover story!) Hear **Willy Claflin**, **Diane**
Ferlatte, **Dovie Thomason** and emcee
Gay Ducey. Enjoy an auction, raffle,
food and fun. www.storysac.org

11 SAC's Third Annual Juneteenth
concert (location to be announced).
www.storysac.org.

18 Megumi tells Japanese Folk
Tales. Santa Cruz Mission State Historic
Park, 103 Emmett St., Santa Cruz, Free
and Open to all. 831.462.4589 jcf@baymoon.com;
www.jcfsantacruz.org/

19 LaughLovers hosts **Willy**
Claflin St. Paul's Towers, 6pm, 100
Bay Pl. Oakland. www.laughlovers.us.
chrispon@gmail.com 510.703.6021

Southern California Calendar of Events

March

9, 11am San Diego, CA Storytelling
by **Harlynn Geisler: "Fairy Tales,
Science Experiments and Painting. It's
all About Flowers!"** for children ages
5 and up and all adults to celebrate 2nd
annual Science Family Day at Balboa
Park. Timken Museum of Art, 1500
El Prado, Balboa Park. 619.239.5548
ext.105. www.timkenmuseum.org.
Admission free.

April

9 11:00am San Diego, Storytelling by
Harlynn Geisler for kids ages 5 & up:
Maes, Nicolaes Portrait of a Lady; 2nd
annual Science Family Day at Balboa
Park. Timken Museum of Art, 1500
El Prado, Balboa Park. 619.239.5548
ext.105. www.timkenmuseum.org.
Admission free.

14 Dave Chittenden as modern-day
Will Rogers. \$10 www.TheMuck.org
866.411.1212; 7:30pm – 9pm Pacific
Muckenthaler Cultural Center, 1201 W.
Malvern Ave., Fullerton

16 7:30pm – 9:30pm Inland Valley
Storytellers Spring Concert with
guest teller Steven Henegar. Tickets
\$10 at door. <http://inlandstorytellers.org>
Claremont Friends Meetinghouse, 727
West Harrison Avenue, Claremont

May

7 Mestu, Gabriel A Girl Receiving
a Letter Harlynn Geisler, Balboa Park.
Timken Museum of Art, 1500 El Prado,
Balboa Park. 619.239.5548 ext.105.
www.timkenmuseum.org. Free.

21 8:15 a.m. - 5:30 p.m. University of
San Diego, Extension, La Jolla **Marilyn**
McPhie "Storytelling: Engaging Student
Interest" \$145 858.534.3400
[http://extension.ucsd.edu/studyarea/
index.cfm?vAction=singleCourse&vCour
se=EDUC-30555&vStudyAreaId=8](http://extension.ucsd.edu/studyarea/index.cfm?vAction=singleCourse&vCourse=EDUC-30555&vStudyAreaId=8)



June

4 10:30 a.m. - 9:30 p.m. Sam Hinton
Folk Heritage Festival. All ages; Old
Poway Park 14134 Midland Rd, Poway

4 Gabriel Peto, John F. In the
Library. Harlynn Geisler, Balboa Park.
Timken Museum of Art, 1500 El Prado,
Balboa Park. 619.239.5548 ext.105.
www.timkenmuseum.org. Free.

29 Megumi tells Japanese Folk
Tales. "One World, Many Stories"
Summer Reading Program for all ages
10:30am San Luis Obispo County
Library 995 Palm St. www.slolibrary.org.
Free & open to all. 805.781.5991

29 Megumi tells Japanese Folk
Tales. "One World, Many Stories"
Summer Reading Program for all ages
2pm & 4pm Paso Robles City Library,
1000 Spring St. 805.237.3870
<http://tinyurl.com/4j9p3nh>

July

4 Inness, George Ariccia. Harlynn
Geisler, Balboa Park. Timken Museum
of Art, 1500 El Prado, Balboa Park.
619.239.5548 ext.105. Free
www.timkenmuseum.org.

List your events Online!

E-mail it to:

Susan Ford

Suford@earthlink.net for
Nor. Cal, So. Cal
or Hawaii

HAWAII

July 15-17

Dig It! 'Talk Story' Camp cometh to Oahu's Kualoa Park on the beach. You are invited!

Three workshop strands: local tellers, mainland tellers and kids programming.

Proposals accepted through March 18. Contact **Jeff Gere** for extensive write-up addressing program, audience, accommodations, activities, proposal, etc.: 808.737.1774 jeffgere@lava.net.



Northern California Story Swaps & Ongoing Venues

Story Swaps are gatherings of storytellers and story listeners. All are open to you. Call first to confirm the swap is meeting as listed... and tell your stories.

Alameda

Alameda Swap 3rd Thurs 7-9pm hosted by **Cathy Dana** at **Frank Bette Center for the Arts**, 1601 Paru St at Lincoln. 510.523.6957 www.frankbettecenter.org cathydana@gmail.com

Antioch

Delta Wordweavers Swap 2nd Monday 7-8:30pm **Antioch Public Library**, 501 W 18th St. ; Mar 14, Apr 11, May 9. **Marian Ferrante** 925.437.1360 deltawordweavers@att.net

Auburn

Foothills Storytelling Guild Call for location. **Joan Stockbringe** 530.823.3282 **Linda Kennedy** 530.478.1604 www.foothillstorytelling.com

Berkeley

Mixed Bag Storytellers of Berkeley-Oakland 1st Thurs 6-8pm **Claremont Branch Public Library**, 2940 Benvenue at Ashby. **Kate Frankel** 510.525.1533 kateline@earthlink.net for email reminder

Danville seeks guest tellers!

Tales & Tellers: A specialty Toastmasters Club 1st Sat 8:30-11am, **Sycamore Homes Annex**, 635 Old Orchard Drive. **Brendan Murphy** 925.824.5489 bm8527@att.com <http://talesandtellers.freetoasthost.net/>

El Sobrante

NEW!

Leftover Tales, Tellers & Ears Swap, 7-9pm 3rd Wed or Thr, El Sobrante Library, 4191 Appian Way, **Michael Baefsky** 925.254.7950, mbaefsky@gmail.com. Next swaps: 3/17, 4/21, 5/19, 6/16.

Eureka

North Coast Storytellers 3rd Thurs 7pm at **The Ink People Center** for the Arts, 12th & E. Call to verify: **Dan O'Gara** 707.677.3840

Hayward

Hayward Storytellers 2nd Thurs 7-9pm **Hayward Arts Council**, 22654 Main St. **Gina Rose** 510.205.8606 ginarose@sbcglobal.net

Livermore

Saturday Salons at 4th Street Studio 3rd Sat 7:30pm at **4th Street Studio**, 2235 4th St., Karen Hogan 925.456.3100 4thstreetstudio@pacbell.net

Los Altos

Southbay Storytellers and Listeners 2nd Sun 7-9pm **United Methodist Church**, Garden Room, Los Altos United Methodist Church 655 Magdalena at Foothill. **Joy Swift** 650.494.1383 joy.swift@sbcglobal.net www.southbaystorytellers.com/

Monterey

Monterey Bay Talespinners 1st Mon 7pm at **Monterey Public Library**, 625 Pacific. Info: **Phil Hawthorne** 831.655.1741 or **Carol Collin** 831.646.8584

Oakland / East Bay (2)

LaughLovers 3rd Sun 6-8pm St. Paul's Towers, 100 Bay Pl. www.laughlovers.us

Sing Say or Play, **NEW!** 3rd Sat 7pm at private homes in E. Bay. Bring your own piece to perform. Contact **Ed Silberman:** 510.655.7087 edsilberman@hotmail.com

Orinda

Contra Costa Tale Spinners 4th Thurs 7-9pm **Gallery Room, Orinda Public Lib.** 24 Orinda Way, Orinda Village (near BART) **Sally Holzman** 925.372.7036 or **Bobbie Kinkead** 510.655.5608 bobbiekin@mindspring.com. Next: **Elizabeth Overmyer** 3/24, **Garth Hillcrest** 4/28, **SAC board presentation** 5/26.

Placerville

El Dorado Storytellers 2nd Mon 1pm at home of local member. Call **Brenda Miller** 530.677.2624 or **Leslie Rose** 530.677.7693

Redding

Traveling Bohemians Open Mic 2nd Wed 7pm **Sue's Java Cafe**, 1712 Churn Creek Rd.

Host **Nadia Hava-Robbins** 530.229.7818 bohemian@snowcrest.com

Sacramento (2)

Aesop's Fables a Toastmasters storytelling club 1st Thurs 7-8:30pm **Sacramento County Admin, Bldg**, 700 H St., 3rd fl break room. **Arne Sampe** 916.362.9013

Sacramento Storytellers Guild 3rd Sat 2-4pm **Eskaton Monroe Lodge** (Senior Citizen's Residence), 3225 Freeport Blvd. **Lawrence Crason** 916.399.1999

San Francisco (4)

Storytelling at the Meetinghouse 1st Sun 6:30-8:30pm. **Quaker Center**, 65 Ninth St, btwn Market & Mission Sts. Bring a story & snack. **Ruth Fraser** 415.626.3757 mellowstory@juno.com

Sing Sea Chanteys 1st Sat 8pm-midnight on **Balclutha** Hyde St Pier, SF Maritime Nat'l Park, Free! Bring songs & mug for hot cider. **Peter Kasin** Reserve: 415.561.7171 peter_kasin@nps.gov

San Francisco Story League 2nd Thurs 10-Noon **Golden Gate Park Sr. Ctr**, 6101 Fulton St. **Pat Langdell** 415.564.8451

Farley's 3rd Tues Storytelling, spoken word, poetry, music & song. **Open Mic** 7-9pm 1315 18th /Texas, SF, **Susan Ford** 415.474.5580 suford@earthlink.net www.farleyscoffee.com

Santa Rosa

NEW!

Do Tell Story Swap at Foster Story Studio, 2nd Wed, 7-9pm, 1000 Humboldt Street, Santa Rosa. Co-hosted by **Elaine Stanley & Kenneth Foster:** 707.540.0655; 707.539.3642; dotellstoryswap@comcast.net. Next swaps: Mar 9, Apr 13, May 11. Tellers & Listeners welcome. Bring snacks!

Sonora

NEW!

Sierra Foothill Storytellers' Guild meets the 3rd Sundays, 4-6 at Angel's Camp Mercantile. Tellers from Tuolumne, Calaveras and Amador County gather to swap and support. **BZ Smith:** 209.532.7697 or 209.559.7697 cel. bzsmith@me.com

Sunnyvale guest tellers!

Agile Articulators Toastmasters. 1st & 3rd Mondays, 6-7:30PM. Yahoo 701 First Ave, Bldg D, Sunnyvale. **Atul Nayak** 408.833.8945

Southern California and Hawaii Story Swaps

Antelope Valley (2)

Antelope Valley Storytellers 1st Sat 4:30pm TEMPORARILY ON HIATUS from **Heart'n Soul Coffee House**, 4306 West Avenue L, Quartz Hill, 93536. 661.718.1500 www.storytellerjohn.com/AV_Storytelling_Group_index.html
John McGee 818.399.8307
john@storytellerjohn.com

Antelope Valley Allied Arts Association
1st Sat 6pm **Cedar Center Hall**
44845 North Cedar Ave., Lancaster
661.726.0655

Claremont

Inland Valley Story Swap 2nd Tues 7:30pm (8-10 Min stories) \$5 donation
Claremont Forum, 586 W. First St.,
John St. Clair 909.983.8501
www.inlandstorytellers.org
john@inlandstorytellers.org

Costa Mesa

South Coast Storytellers, 3rd Thurs 7pm
Guild House, 2845 Mesa Verde Dr. East
Linda Pruitt 949.496.1960 dc hittenden@socal.rr.com www.storyguild.org

Culver City (2)

Community Storytellers 2nd Thr, 7:30 pm **Culver Palms United Methodist Church** 4464 Sepulveda Blvd., Room 11.
Audrey Kopp 310.823.7482
communitystorytellers@gmail.com
www.communitystorytellers.org

Dramamasters Storytelling Toastmasters Club, last Sat 9am
5909 Blirstone Dr. 318.284.0656

Los Angeles (4)

The Moth StorySLAMs 1st Wed.
Zanzibar, 1301 5th St. Santa Monica

The Moth StorySLAMs
2nd Tues, 6:30 pm sign-up,
7:30 Stories; Busby's East
5364 Wilshire Blvd. 310.
www.themoth.org/storyslams_la

The Moth StorySLAMs 3rd Tues.,
7:00 pm sign-up, 7:30pm stories begin; El
Cid 4212 West Sunset Blvd.

Sophia Tellers Network of Biblica
Storytellers 323.938.1556
lindamcknight49@hotmail.com

Liemert Pk./Inglewood

The Griot Workshop 2nd Tues
7pm **KAOS Network**, 3335 43rd Place,
Leimert Park, L.A. \$3 donation. **Michael**
D. McCarty agriot@earthlink.net
310.677.8099 or 310.927.1029

Long Beach

Long Beach Storytellers 1st Wed 7pm
Los Altos United Methodist Church,
5950 E Willow St. **Laura Bosworth**
idbozwolfe@aol.com 562.716.3461
www.longbeachstorytellers.com

Orange

Storytelling Toastmasters Club 192
meets on the 2nd, 4th and 5th Thurs at
Pavilion conference room of **St. Joseph's**
Hospital 7pm Guests always welcome.
Call **David Chittenden** for directions
714.921.3776

Palm Desert

Desert Storytellers 3rd Thr, 4-6:00 pm
Joslyn Senior Center, 73750 Catalina Way.
Kathy 760.360.1046

Pasadena

San Gabriel Valley Storytellers 3rd
Tues 7:30 pm **Hastings Branch Library**,
55 S. Hill Ave, **Nick Smith** 626.298.6532
nick.smith@inlandstorytellers.org

San Diego (2)

Black Storytellers of San Diego, Inc.
4th Sun 3:30 to 4:30pm **Valencia Park /**
Malcolm X Public Library 5148 Market
St. 619.271.4134 mcfarlin@cox.net

San Deigo County Story Swap
4th Wed 7-9 pm, Barnes & Noble,
10775 Westview Pkwy. 858.484.1325
mcphie@cts.com

Studio City

Story Salon meets at Coffee
Fix, 12508 Moorpark Street (West of
Whitsett St.). Contact **Beverly Mickins**:
818.754.4354; www.storysalon.com

Ventura (2)

The Moth StorySLAMs Last
Mon., 7pm sign-up, 7:30pm stories, Air
Conditioned Supper Club, 625 Lincoln Bl.

Ventura County Storytelling Guild
2nd Fridays (not 1st Thr anymore) 6:30-
8:45pm, Proverbs Coffeehouse
@ Peace Lutheran Church,
71 Loma Road, **Camarillo**, Bring
10-min story and \$3-5 donation.
Elaine Muray 805.407.2538
elaine@embodiedvoicestoryarts.com

West Los Angeles

West Los Angeles Community Storytellers
2nd Thurs 7:30pm **Culver-Palms United**
Methodist Church 4464 Sepulveda Blvd.,
Culver City. **Audrey Kopp** 310.823.7482
audreystory@verizon.net

HAWAII

Moonlight Storytellers Honolulu
various changing dates and locations.
Vicky Dworkin dworkin@hawaii.edu

Story Slams 1st & 3rd Sundays, Ong
King Arts Center (182 North King St. &
River St., upstairs). 7-8 min. story to theme.
Coming to Honolulu? contact Jeff Gere
jeffgere@lava.net

*Is your Swap listing correct?
Is your Swap missing?
Does it need tweaking?
Send updates to both the
editor (TBD) and Susan Ford
for inclusion in Storyline and
the SAC's web calendar:
Editor@StorySAC.org &
Suford@earthlink.net.*

MAGCLOUD

Order color edi-
tions of *Storyline*
on quality paper
from MagCloud.
Just \$3.20 :

[www.magcloud.com/browse/
Magazine/97583](http://www.magcloud.com/browse/Magazine/97583)



Telling in Two Tongues: Bilingual Storytelling

By Olga Loya

I would like to share with you my technique for telling stories bilingually and my reasons for doing it that way. While I tell in Spanish and English and will refer to these two languages throughout the article, these same principles can be used for any other combination of languages.

When you first start to tell bilingual stories, it is a good idea to find a simple tale so that you can concentrate on deciding which words you will say in which language rather than concentrating on trying to remember a complicated plot. Like with any other storytelling, your first (and sometimes hardest) task is to find a suitable story.

When you find a story you like, read it out loud. See if you can hear the rhythm of the story. Then start thinking about how much of the tale you will put in each language. When I am practicing a story, I first go through it entirely in English if it is written in that language or entirely in Spanish if it is written in that language. I read it silently and then out loud. I try starting the story in the language it is not written in. Usually if the story is written in Spanish, I translate it into English and then I add in the Spanish.

Many of my performances are mainly in English with some sentences and phrases in Spanish. If I have an audience that has some listeners who speak Spanish and some who only speak English, I will do the whole story in both languages. This is the most difficult performance of all because the teller has to think in two languages while keeping the focus of the story and not interrupting the flow of the narrative. If the audience is Spanish-speaking, then I tell the stories entirely in Spanish. This is my favorite mode of telling



because I can just abandon myself to the beautiful sound of the Spanish words.

When I perform bilingually, I always tell first in Spanish and then in English. It is an interesting and wonderful phenomenon to have the Spanish-speaking listeners laugh first and then repeat the joke in English and have everyone laugh. It is very powerful for the Spanish-speaking audience

to have a chance to understand something first here in English-dominant America where so often they feel left out.

There are many different techniques of doing bilingual storytelling. Some performers do long segments

in one language and then do the translation into the other language. Some tell the whole story in Spanish and then repeat it in English, or vice versa. What I prefer to do is simultaneous translations.



I do this because personally I don't have a long attention span, and I don't like listening for a prolonged period of time without knowing what is happening. I believe many listeners will be as bored as I would be by this style

so instead of relying only on the words, I sometimes rely on the physicality of the story. I try to find a way of moving or a stance to help people understand a phrase. For example, in one story there are three animals having a dialogue with a female cockroach. When I am speaking as the animals, I always stand in a certain way. When I am speaking as the cockroach, I stand in a different way. Since the dialogue is the same between the cockroach and each of the animals, the last time I do not have to translate it into English because my body shows who is talking and what they are saying. Also, I look for a certain tone of voice for a word or phrase and keep that tone consistently.

When I have found a tale to work with, I go over the whole story and begin to play with it. I try phrases and individual words in English and in Spanish and keep playing until I have found the right balance of languages. I remain flexible so that if there is largely an English-speaking audience, I don't add too much Spanish. This balance changes for a largely Spanish-speaking audience. Take a few lines such as: *Había una vez una Cucarachita que pensaba que era muy fea*. Once there was a little cockroach who thought she was very ugly. *Se miraba en el espejo y decía, "Ay, soy tan fea."* She would look in the mirror and say, "Oh, I am so ugly." One way to say these lines is as they are written above.

Another way would be to translate only some of the words into Spanish: Once there was a little *Cucarachita*, cockroach who thought she was *fea*, ugly. She would look in the mirror and say, "Ay, *soy tan fea*. Oh, I am so ugly."

What I try to do is keep the rhythm going from the English to the Spanish and back again so that it sounds like one story rather than two separate ones. It's important to not speak so fast that the Spanish and English run together.

I also play with not only the translation but also the style it is written in. If it is mainly in the third person, I change much of it into dialogue. Often I add participation. For example, for a myth titled "*La Diosa Hambrienta*, The Hungry Goddess," I use the statement, "*Tengo Hambre*. I am hungry." I tell the audience that I want them to hear and say the sentence in a *llanto*, wail. We practice wailing the words. When I tell the story, I use my drum to let the audience know when it is time to wail.

Whenever I am using participation in another language in a story, I begin by telling the listeners the words I will want them to say. I then translate the words so they will understand what they are saying. I then have them say each word separately and then together as a

sentence or phrase. Then I say the words in the rhythm I would like them to use and have the audience repeat the words using my rhythm. I like to have the listeners say the words often enough in the story so that they are comfortable with them and will possibly remember them later.

A new area of bilingual translation I have been playing with is saying something in Spanish and having the translation in the response. An example from one of my stories would be:



Snake Woman said, "*Quien eres y qué quieres?*"

Luna answered, "My Name is Luna, and I am looking for a magician."

The English-speaking listeners then understand that Snake woman was asking who Luna was and what she wanted.

In this type of bilingual translation, it is important to have two distinct characters speaking so that the audience is clear about who is talking. Otherwise it can get confusing.

As you can see, there are many things to think about when telling bilingually. It comes down to finding a story you love, feeling comfortable with the two languages you are using and playing with the story until you find the right

rhythm for yourself. Then you can tell the story, and let the audience enjoy it.

Story, listeners and teller become one.

Olga Loya, Latina teller of tales, from San Jose, CA, is also an author, performance artist, keynote speaker, and teacher. Loya performs a large repertoire of family and personal stories with the goal of exploring the struggles and complexity of being bicultural—a Mexican-American in the United States. Loya also tells bilingual Latin-American folklore and colorful and sometimes magical stories from Africa, India, Asia, the Antilles, and Europe. For more, visit www.olgaloya.com.

Storytelling with an ASL Interpreter

By Kaci Christian, Interpreter and Storyteller

You're booked to tell a story to an audience. You carefully choose what to wear, you pack your storytelling aids or tools, you drive to the venue. You find the organizer of the event, and you glance toward the stage. You see a chair to the side of the podium, or maybe you see a person quietly standing on the stage off to the side.

You might not realize it, but these are clues that indicate that you are going to have an additional tool to use in communicating with your audience.

This tool is a sign language interpreter, and the presence of a sign language interpreter is often (but not always) an indicator that one or more persons in the audience can't hear.

Telling stories when you have deaf or hard of hearing people in the audience takes on a new dimension, as you're no longer the only person in front of the audience. So just how do you work with an American Sign Language (ASL) interpreter?

More than likely, you do not recognize the interpreter and the interpreter doesn't know your story. You may speak with a British accent or a southern drawl or maybe you talk very rapidly. Perhaps you work with puppets or are a ventriloquist. If you want the deaf members of

the audience to understand your story, it helps to be aware that if the interpreter can't hear you clearly or can't understand what you're saying, what you're actually saying may not be what's being signed. Instead, the interpreter may be signing, "Sorry, can't hear" or "Missed, didn't understand." Speaking clearly at a reasonable

sign exactly what you said so the deaf in the audience can understand that you said that.

"But, wait! I didn't mean for that to be interpreted!" you react with surprise. "I only wanted to thank the interpreter."

It's important to recognize that the interpreter, when working, is not a person. Instead, imagine the interpreter simply as a pair of hearing ears for the deaf members of the audience, ears that listen to every word, every nuance, every inflection, ears that

are attached to a body skilled in facilitating the transmission of your communication and translating that communication into American Sign Language to make what those ears hear accessible and understandable to the deaf audience.

You are talking directly to the deaf audience members, not to the interpreter. The interpreter is merely a facilitator to make sure your story is being clearly and accurately conveyed.

When interpreting, whether on stage or off, the interpreter waits for you to say or gesture something before beginning to interpret; therefore, there is an automatic lag in the



pace of two words per second (typical of conversational English) will enable a trained interpreter to follow what you're saying and convey it to the audience.

However you tell your story, it's the interpreter's job to not only translate what you're saying, but also convey your tone to the audience. The interpreter may neither add anything nor withhold anything from the interpreting process. If you cough, the interpreter signs "cough." If you laugh, the interpreter demonstrates laughter. If the audience applauds, the interpreter waves both hands in the air to indicate applause. If you say to the interpreter, "Thanks for interpreting," the interpreter will

interpreter's delivery of the story, as it follows your telling. It's almost as if the interpreter is mimicking you, but using specific signs, facial expressions and body language as well as mouthing key words so the audience can also lip read the interpreter's transmission of the communication.

It may seem fun to "tease" the interpreter by speeding up or slowing down, and turning to watch the interpreter, but this is completely inappropriate. In theatre terms, you've "broken the fourth wall." You've acknowledged the interpreter as a person, rather than allowing the interpreter to simply be an extension of the deaf person (or persons) in the audience in order to facilitate communication. It's embarrassing to the interpreter and awkward for the deaf person.

The interpreter has no choice but to interpret as the words are delivered. It may be funny to you and to other hearing members of the audience, but to the deaf person, it's not funny at all. Instead, it's as if you just pointed to the deaf person and said, "Haha! I'm going to tease you by talking to you really slowly and then really quickly just to see how you react."

Having an interpreter can be fascinating to the hearing members of the audience as they watch you tell your story then see how the interpreter matches your tone. The interpreter can also facilitate communication for them in the event they miss something or aren't quite sure what you said, and can take the opportunity to look to the interpreter to see how it's being

visually communicated and may then get what they missed.

Now the next time you walk into a venue and notice that empty chair on the platform or adjacent to the podium, you can smile and know that all you have to do is ignore the interpreter and tell your story. By acting as if the interpreter is invisible, you'll be respecting not only the interpreter, but also the deaf people with whom you're communicating.

Kaci Christian is an award-winning television news anchor/reporter, accomplished storyteller and experienced communicator whose articles have been published in newspapers, magazines and online publications. A freelance writer and public speaker, Kaci is working on her first book, a memoir based on her recent solo journey to Nepal for nine weeks. www.kacichristian.com.

Visible, But Not Really: Ignoring the Interpreter

"Sometimes after a performance, there may be a question-and-answer session, a book-signing, or a social hour, and a deaf person may approach you with an interpreter to make a comment or ask a question. The deaf person may sign a question and the interpreter will voice it. You may be under the impression you're having a conversation with the interpreter, but this is merely an illusion. The interpreter is simply a two-way transmitter allowing you to hear what the deaf person signed.

Here's a common scenario faced by hearing storytellers who have never experienced working with a sign language interpreter.

You've delivered your story and are mingling with the crowd afterwards. A deaf person approaches you, accompanied by an interpreter. The deaf person asks you a question using sign language. Not understanding, you smile and turn to look at the interpreter, but the interpreter is making eye contact with the deaf person, not you, as she or he verbally transmits the question and simultaneously signs so the deaf person can follow what the interpreter is voicing. For example, the deaf person might sign "story interesting, you create how?" The interpreter voices, "That sure was an interesting story. How did you come up with it?"



You respond to the interpreter, "Tell him I was walking in the woods when I saw the tree split in two and scorched by lightning, and that gave me the idea for the story."

You've just made the mistake of viewing the interpreter as a person and as part of the conversation. Now, the interpreter will be required to sign, "Tell him I was walking in the woods when I saw the tree split in two and scorched by lightning, and that gave me the idea for the story."

You didn't intend to disrespect the deaf person by saying, "Tell him," in addition to the actual answer to the question, but that's exactly what you've done.

Instead, if in conversation with a deaf person and an interpreter, simply respond to the question directly. You are speaking directly to the deaf person, *not* to the interpreter, while at the same time including the interpreter in your conversation, but only as an appendage to the deaf person. Maintain eye contact with the deaf person while speaking. That way, the deaf person can read your lips, and simultaneously use peripheral vision to see the interpreter to understand your response. -Kaci

From Sumer to Sonoma: *Ancient Stories Come Alive for Epic Day*

On February 12, the Sumerian goddess of love and warfare paid a visit to California, as did a legendary Sumerian king who ruled the city of Uruk along the Euphrates river some 4,500 years ago, as some 18 storytellers gathered at the home of **Cathryn Fairlee** to tell stories of Inanna and the Epic of Gilgamesh.

Inspired by gatherings of storytellers in Ottawa and British Columbia who come together each year to share in the telling of ancient epics such as the Mahabharata from India or the Kalevala from Finland, Cathryn Fairlee has hosted her own “Epic Days” at her home since 2005. Stories such as The Canterbury Tales, The Ramayana, and The Odyssey, have come to life at these gatherings of storytellers. She views these as workshops—as a learning experience for storytellers to both hear these ancient tales, and to tell them out loud in a safe environment, with the ultimate hope that these myths and sagas get added to their repertoires.

After selecting an Epic, Cathryn sets a date, divides the story up among tellers, and encourages them to learn it but to tell it in their own style. Nancy O’Lally, one of four storytellers sharing in the tale of Inanna, had the listeners in the room sing and hum along. The story, involving communication between heaven, earth, and the underworld, was echoed in the music as the high, middle, and low parts that she taught the audience blended, harmonized, and played off each other in counterpoint, paralleling the cosmology of the story.

“It’s amazing to hear these stories that people were telling thousands of years ago about the same themes and issues we are concerned with today,” notes Cathryn. “And these stories are very tellable.”

Cathryn will present a workshop on how to organize Epic Day tellings this July at the Tejas Summer Storytelling Conference www.TejasStorytelling.com in San Antonio, Texas.

— Tim Ereneta (photo: Elaine Stanley)



Donors To Date To The SAC Appeal for BASF...Add Your Name!

Sara Armstrong
Ellen Augustine
Norma Azevedo
Joyce Baechtel
Liz & Bob Bathgate
Ellen Beans
Frank Benson
Alan Bern
Gerald Besses
Susan & Dennis Fortin
Billings
Gillian Brown
Jeff Byers
Marie Cartusciello
Julie Chang
William & Diane Clarke
Billie Dancy
Donald Davis
Richard & Kay Derrico
Peter Deutsch
Gay Ducey
Jean Ellisen
Joan Estelle
Tim Ereneta
Keith Evans
Jerome Falek
Colleen Fawley
Saul Fenster
Marian Ferrante

Doris Feyling
Kendall, Robert &
Deborah Flasher
Grace Fleming
Barbara Flores
Ellen Florey
Trudy Foote
Valerie Foucher
Kate Frankel
Neshama Franklin
Ruth Fraser
Ryall Gail
Kathy Glendenning
Nina Gorbach
Timothy Gordon
Karen Gough
Liebe Gray
Suzanne Gurton
Pauline Hale
Paci Hammond
Linda Hanes
Rosemary Hayes
Jean Henderson
Steven & Sharon
Henegar
Donald Herbert
Daniela Hoffmann
Laura & James Holland
Lisbeth Holley

Sally Holzman
James Horan
Beth Horner
John & Leslie Howard
Catherine Huston
Bonnie Janssen
Kate Johnson
Victoria Juditz
Karen Kadushin
Sandy Kallenberg
Robert Kikuchi-Ynogojo
George Kincheloe
Bobbie Kinkead
Pat Krenke
Florence Kress
Norah Laffan
Linda Lamoreaux
Mitchell Landy
Patricia Langdell
Jean Langmuir
Nancy Lenz
Sharon Levin
Joanna Levine
Syd Lieberman
Julie Litwin
Barbara Lodman
Olga Loya
Jacqueline Lynaugh
Bonnie Marks

Jim Marney-Petix
Randall & Nancy
Matamoros Wilkinson
Milton & Audrey
McClaskey Spector
Alexander M, Lou &
David McGinness
Rachel Meek
Aida Merriweather
Donna Mickleson
Brenda Miller
Simona Miller
Janice Moulton
Margo Myles
Dolores Nice-Siegenthaler
Sandra Niman
Beth Nord
Anne Ogonowski
Myriam Oliven
Olithia O’Toole
Orna Pascal
Carol Percy
Barbara Pinell
Mary Purpura
Sandy Reeve
Ann Riley
Sheila Ring
Elizabeth Rintoul

Dennis & Linda
Ronberg
Gail Ryall
Katy Rydell
Cathleen Scalice
Nancy Schimmel
Mary Schrader
Shags Shagrin
Mary June Sheffield
Martha Shogren
Elaine Stanley
Clara Stern
Eric Stern
Richard Strong
Susan Strong
Trina Swerdlow
Grant & Lei Sypers
Lorraine Talbot
Libby Traubman
Linda Watkins
Lynda Wier
Karin Werner
Tanya Wieber
Donna Yee
Linda Yemoto
\$\$\$

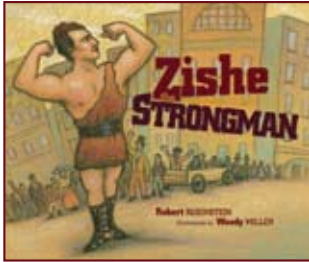
It's not too late to give:
<http://bit.ly/ftwUGF>

Book, CD and DVD Reviews

Zish the Strongman

By Robert Rubenstein; Illustrated by Woody Miller

KAR-BEN publishing, 2010 \$7.95. Available at RobertRubinstein.net



From Robert Rubenstein – storyteller, author and long-time host of the Eugene multi-cultural storytelling festival – comes this sweet tale of John Henry’s Jewish counterpart, Zishe the Strongman.

Drawing upon the true story of Zishe of Lodz – stage name of Sigmund Breitbart – Rubenstein spins a tale of the son of a Polish blacksmith blessed with incredible strength, able to break any chain, drive nails with his bear hands or crack nuts with just two fingers. We follow him on his travels all the way to his arrival in New York.

As with other Kar-Ben books, the illustrations are naïve and innocent, so the book is likely to appeal to young

children. The particularly Jewish flavor of the book comes through in the other attributes of Zishe; not only does he possess superhuman strengths, but he is an accomplished cellist, taking time during his tours to play music for Jewish children in hospitals. As Rubenstein says, “His heart was as great as his strength.”

Reading Zishe’s story in modern-day Berkeley, it is hard not to think of the late Jack LaLanne. An epilogue gives us more background on Zishe and his efforts to form a Jewish army. We also learn of accidental death at the age of 42. Through this tale we learn of a legendary character we might well have missed.

— Reviewed by Berkeley storyteller Joel Ben Izzy, author of *The Beggar King* and *the Secret of Happiness*.



Béla Fleck: Throw Down Your Heart Documentary (on DVD and musical CDs)



This 2008 documentary traces the roots of the banjo, often associated with the American South, back to its origins in Africa. The banjo is descendent from African instruments brought to the US by slaves.

The 97-minute film follows banjo virtuoso Béla Fleck as he treks across Africa from Uganda to Tanzania to Gambia and Mali, playing music and sharing stories with local musicians of all ages.

The title, *Throw Down Your Heart*, refers to a place of demarcation where slaves were shipped to the Middle East and elsewhere. Yet it also speaks to the ways in which the musicians, whether playing the akonting, agoni, marimbas of all sizes, flutes, guitars, pianos or



other instruments, pour their lives, loves and longings into their music and accompanying stories.

The soundtrack, a compact disc by the same name released in 2009, features 18 tracks from this movie with the various musicians Fleck encountered including Malian legend Oumou Sangaré.

A second CD, *Throw Down Your Heart - Africa Sessions Part 2*, with previously unreleased tracks, is also available through www.throwdownyourheart.com.

If you missed the film when it and its filmmakers came through Berkeley and San Francisco in 2009, you can still enjoy this feel-good experience on DVD and CDs!

Reviewed by Hackin Boo Harrison.

Teleseminar Review: James Humes, “Anecdotes, Parables, and the Power of Story”

It was a dream come true to be on the same phone line with Professor Humes January 11 as moderator for the Storytellers Professional Emphasis Group (PEG) teleseminar of the National Speakers Association. While I didn’t know him, I do own two copies of every book he’s ever written!

Humes shared with us the CREAM method of creating power lines — lines that are memorable and repeatable. One of the things I love about Mr. Humes’ books is that they are full of examples so the application of concepts is very clear.

I’ll share just one example of each element of CREAM now; there are more to review in his book, *Speak Like Churchill, Stand Like Lincoln*.

Contrast

Contrast is based simply on the idea that opposites attract. Choose a word from your sentence, find an antonym for the other half. Example: Benjamin Franklin’s “Never leave for tomorrow that which you can do today.”

Rhyme

Professor Humes said that rhyme is perhaps the most ancient of storytellers’ tricks. Think *The Iliad* and *The Odyssey*. Franklin Roosevelt, in vetoing an act of Congress: “This is not an act providing relief for the needy, but for the greedy.”

Echo

Here, in the second part of your sentence, you echo a noun or verb from the first part of your sentence. Roosevelt: “The only thing we have to fear is fear itself.”

Alliteration

Alliteration is easy to accomplish with one simple tool. Professor Humes recommends *The Oxford*



Essential Thesaurus. Find a word — consonants work better than vowels — and check the thesaurus for a synonym that begins with the same sound as another word in your sentence. Here’s a perfect example from Dr. Martin Luther King’s speech at the Lincoln Memorial in

1963: “I have a dream that one day my four little children will one day live in a nation where they will be judged not by the color of the skin but by the content of their character.” Notice the echo too: “of the skin” and “of their character.”

Metaphor

Professor Humes spoke about Churchill’s practice of looking for metaphors from nature, from a walk through a zoo. He suggested that we remember the acronym PICTURES, which stands for Parents, Interests, Chores, Travel, University, Recreation, Entertainment, and Sports. All of these can be the source of a metaphor that is authentic to us.

One last tip: Professor Humes advises that once the power line is ready, use it only at the end of a section or, even better, at the very end of your story. Now, as you take what you just read and apply it, you might start with the last sentence of one of your stories and run it through CREAM.

Susan Keane Baker, MHA, CSP uses storytelling in her work as an author and speaker in health care. Reach her through www.susanbaker.com.

EDITOR’S NOTE: AMONG HUMES’ MANY BOOKS

- *Confessions of a White House Ghostwriter: Five Presidents and Other Political Adventures*
- *Citizen Shakespeare: A Social and Political Portrait*
- *Speak Like Churchill, Stand Like Lincoln: 21 Powerful Secrets of History’s Greatest Speakers*
- *Soul Shakers: Inspiring Stories from a Presidential Speechwriter*

How Can *Storyline* Serve You?

What do you want from *Storyline*? News? Articles? Editorials? Listings of events? Community? More pictures? Prose? Poetry? Have you enjoyed the last year of editions?

How Can You Serve *Storyline*?

What's keeping you from submitting a review, an article, an interview, a story or an event listing?

As your outgoing editor I encourage you to help shape *Storyline* and SAC through your input, submissions and engagement. Please get involved!

— Craig Harrison, 2010-2011 editor

About *Storyline*

Storyline welcomes writers of articles and stories, editors, proofreaders, reviewers, photographers and correspondents throughout the state. Without your submissions there is no newsletter. E-mail your submissions to Editor@storysaac.org with SAC in the beginning of your subject line for consideration, or call Sara Armstrong: 510.848.6340.

Storyline, a publication of the **Storytelling Association of California (SAC)** is published four times a year: March, June, Sept. and Dec. Submission deadline is the 25th of the month preceding publication. Editor-in-Chief **VACANT** newsletter@storysaac.org; Kate Frankel, Editor Emerita katefrankel@earthlink.net. S. California Calendar Editors: Linda King Pruitt, storytaler@hotmail.com, Audrey Kopp, audreystory@verizon.net and correspondent. N. California Calendar Editor: Susan Ford calendar@storysaac.org.

SAC BOARD OF DIRECTORS

OFFICERS

Chair: Sara Armstrong

510.848.6340 info@storysaac.org

Vice Chair: Ellen Augustine

510.428.1832 ellenaugustine@earthlink.net

Secretary: Jeff Byers

415.584.1804 jeffsf@yahoo.com

Treasurer: Steven Shagrin

925.949.3938 finance@storysaac.org

COMMITTEES

Membership: Jeff Byers

415.584.1804 membership@storysaac.org

Communication: Susan Ford

415.474.5580 newsletter@storysaac.org

Programming: Ann Riley

510.527.5141 ariley@igc.org

Outreach: Kirk Waller

510.290.0253 tellin@kirkwaller.com

Promotion: Ashley Harkness

925.828.1794 publicity@storysaac.org

At Large:

Ruth Fraser

415.626.3757 mellowstory@juno.com

Marian Ferrante

925.437.1360 deltawordweavers@att.net

Courtney Good

510.691.9439 courtneygoodperformance@gmail.com

Support your Storytelling Community...Join SAC or Renew your Membership Today!

Receive our quarterly newsletter *Storyline*, a listing in SAC's Directory, website link, free & discounted tickets for story concerts, workshops, Out-Of-Towner events and the Bay Area Storytelling Festival. Complete form and mail to: SAC, P. O. Box 11891, Berkeley, CA 94712 or join/renew online at: www.acteva.com/go/storytelling

☐ \$30/1year Individual

☐ \$50/ 2 years Individual

New ☐ Renewal ☐

☐ \$45/ 1 year Dual

☐ \$60/ 2 years Dual

☐ \$75 SAC Patron

☐ \$120 SAC Best Friend

Please contact me about volunteering ____

Name _____

Organization: _____

Address _____ Apt _____

City _____ State _____ Zip _____

Phone _____ Cell phone: _____

E-mail (please print): _____

Web Site _____

☐ Please link my web site with www.StorySac.org.

How would you like to receive *Storyline*?

By US mail: ☐

Online as a PDF ☐

Both online & US mail: ☐

☐ YES, I'm interested in making a tax-free donation to ____ SAC ____ BASF.

☐ Please do NOT give my name to other storytelling organizations or events.

NSN News

The National Storytelling Network is the only national organization representing the interests of storytellers. Here are two benefits of membership:

The **Member Grant Application Process** is now open. Proposals are due April 20th.

NSN individual, associate, and affiliate members may apply for funding up to \$1,000 to develop new individual or collaborative projects. For information on eligibility and application:
www.storynet.org/grants/membergrants.html

Brimstone Award for Applied Storytelling, due April 29th:

A \$5,000 grant available to NSN members with an innovative, service-oriented replicable project. For full details:
www.storynet.org/grants/brimstone.html

After last year's NSN National Conference in Los Angeles this year there will instead be four regional events:

Pacific Region: April 17, 2011 Seattle, WA
Seattle Earth Day Celebration www.seattletelling.org

Mid-Atlantic Region: March 25-27
STORY FUSION: Northampton Community College, Bethlehem, PA. www.lvstorytellers.org/

Southeast Region: April 1-3,
Storytelling Festival of Carolina, Laurinburg, NC
www.sfoc.info/ or 910.706.3266

North Central Region: April 29-May 1
The Northlands Storytelling Conference,
Grand Geneva Resort, Lake Geneva, WI.
www.northlands.net



— Erica Lann-Clark, NSN Liaison for the
nine Bay Area Counties, 831.479.1874
lanntell@cruzio



STORYLINE Editor
P. O. Box 11891
Berkeley CA 94712