

Blethers

Issue 18 Spring 2009

CONNECTING WITH STORIES New Training Programme



Bob Pegg leads the way in professional development.
(photograph: Leo Bruges)

The 2009-10 Training and Development Programme is now available on the Storytelling Centre website and in hard copy.

Continuing last years' five-strand format, this year's programme is split into Traditions and Skills; Whole Person Learning; Communities, Faiths and Cultures; and Health and Wellbeing, with the final section dedicated to the Newbattle Abbey College partnership.

Traditions and Skills offers a range of skill development options, from beginners to experienced tellers. New this year are full day intermediate level workshops, exploring how to craft, voice and animate the story. Also new for 2009 is a Professional Development for Storytellers strand, featuring five workshops aimed specifically at professional storytellers and ranging from a workshop on 'Selling Yourself: Publicity and Promotion' to masterclasses on 'Hosting Events' and the 'Language of the Body'. Facilitators include Marion Kenny, Michael Kerins, Janis Mackay, Bob Pegg and Tony Bonning.

Whole Person Learning continues to deliver a choice of CPD events for teachers working across the curriculum, this year encompassing a special Storytelling Festival inservice day on Emotional Literacy and events in 2010 on sensory and digital forms of storytelling.

This strand's first event, Storytelling Schools: Whole School Approaches looks at the benefits of a 'storytelling school'.

The **Communities, Faiths and Cultures** strand provides opportunities for people working across a range of community settings to explore the scope for cultural exchange through storytelling. And here lies an exciting addition to the programme – a five-week Ulpan Gaelic course for beginners.

Health and Wellbeing has its own strand this year and features a Life Stories workshop, along with a day conference on Storytelling and Mental Health, following on from last year's network development day on this topic.

The Centre is continuing its fruitful relationship with **Newbattle Abbey College** to again provide a professional development qualification in Contemporary Oral Storytelling: Theory and Practice, offering a unit in Practical Skills, followed by the opportunity to gain an additional unit for a project investigating storytelling in a chosen professional context. New for August 2009 is the first Newbattle Storytelling Festival, this year celebrating the 250th anniversary of the birth of Robert Burns.

With such a full and extensive programme, there's something for everyone. Book early to avoid disappointment!

For more information on the Connecting with Stories programme or other training options provided by the Scottish Storytelling Centre, please contact Caroline Budge on caroline@scottishstorytellingcentre.com or 0131 652 3272.



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STORY FEST HITS THE MARK Northlands and Sagalands

The 2008 **Scottish International Storytelling Festival** has been hailed as a major success. Overall audiences increased by over 40% to 17,600 but it was the quality of the themed events that caught the imagination of a wider public.

On the last day of the Festival storytellers from Scotland met with guest artists and other international delegates to hammer out a European future for the storytelling meeting. Egged on by the Festival's own irrepressible Director, Donald Smith, delegates were shaken and stirred by a day of intense discussion and brief building.

The day finished with a story sharing, led by Stanley Robertson, and was rounded off perfectly by a Northlands concert at Festival partner venue, The Lot in Edinburgh's Grassmarket.

Visiting storytellers came from Ireland, Iceland, Denmark, Canada, Alaska, Finland, France, Germany, USA, Norway, Sweden and England. Greenland had to call off at the last minute. It was all made possible by the Scottish Government's Festival Expo Fund which has recognised the importance of Scotland's storytellers as cultural ambassadors for our big wee nation.

The theme for the 2009 Scottish International Storytelling Festival is **Homelands** and the dates are Friday **23rd October** to Saturday **1st November**. Put these dates in your planner now.

Supporting



homecomingscotland2009.com

Year of Homecoming

Inspired by the 250th anniversary of Robert Burns' birth, Homecoming is turning into a general celebration of Scotland's heritage and culture, its global connections, and its traditions of hospitality.

So, on all counts, storytelling is essential for local projects, events and tours through the year.

Homecoming will also be the inspiration for **Tell-A-Story-Day** on Friday **30th October 2009**. Here are some of the ideas that people have run with so far:

- researching the stories and international connections of our community to feed into other projects and communications;
- establishing the main threads for presentation in leaflets, live events and on websites;
- holding a 'Past and Present' open day or days
- establishing trails, routes and storytelling walks through leaflets and live events;
- holding a local Homecoming Festival or Gathering;

- holding Homecoming suppers and/or ceilidhs with appropriate music, stories and poems;
- considering outdoor fairs, gatherings, services, seasonal walks, communal picnics, etc;
- contributing a Homecoming event of the kind mentioned above to an already existing Festival;
- identifying key 'storytellers' and communicators who can help people celebrate their own culture/heritage and share it with others;
- involving schools, faith communities and other organisations in projects or events, sharing stories, songs, memories and hopes for the future;
- considering the place of Scots and Gaelic in our cultural heritage and diversity.

Please let the Storytelling Centre outreach team know about your ideas and projects, so that we can promote and publicise them.

Note Learning & Teaching Scotland will be providing online Homecoming resources from a national perspective.



Inside Stories Digi-Storytelling in Education

Scotland is a leading centre worldwide for thinking about storytelling and IT in education. The researchers here have tapped into the skills of live storytellers and the cultural appeal of storytelling across society.

A lot of the research is a bit arcane and technical, but now our own Judy Robertson – Judy Seymour in married disguise – has worked with

an international team to set out the issues and the possibilities.

Inside Stories: a Narrative Journey features a bunch of teachers, researchers and kids on a train trip across Europe on an educational jolly.

En route nearly every aspect of storytelling and IT is explored, with opportunities, issues and practical

ideas. This is that rare thing – academics wanting to be understood and to help out. That, of course, has been the Storytelling Centre and Network's experience of Judy. Congratulations to Judy and the team.

Inside Stories can be downloaded or ordered online at www.lulu.com (ISBN: 1409205104)

CHANTICA Patsy Forges Scotland-Slovakia links

Last year in Blethers I wrote about visiting Slovakia along with Auchindrain Museum, Argyll. The plan was to meet and hear Slovakian storytellers and take the tales back to Auchindrain. This didn't happen and instead made me come away sad but determined.

From 21st to 25th July 2008, 'CHANTICA', a wonderful project took place at Auchindrain. 'CHANTICA' stands for 'Culture, Heritage and Nature Together in Contemporary Art' and included organisations Grampus Heritage & Training Limited (North West England) and ARCH (Scotland), working in partnership with Auchindrain Museum, Vitra Sustainable Development (Slovenia), STROPEK (Slovakia) and e-ISTOS (Greece). The event involved disadvantaged young people from Slovakia, Slovenia, Greece, Scotland and North England, and the group's visit to Scotland was hosted by Joanne Howdle, Curator at Auchindrain Museum.

The aim for the participants was to investigate an element of the local cultural landscape, including music, dance, myths and legends, traditional skills and crafts. There were many events available to the participants including basket and felt making, Gaelic waulking and wood turning, as well as storytelling. I ran four full-day workshops, two of which were further enhanced by the wonderful music and storytelling of my sister, Marion Kenny. Participants also had the opportunity to share tales from their own countries and discuss the similarities.

The workshops involved the research I had undertaken earlier in the year on Auchindrain, thanks to a bursary from the Scottish Arts Council, and included the subjects: 'Travellers and Drovers of Argyll', 'Myths and Crafts of Argyll', 'Agriculture and Medicine of Auchindrain' and 'Scottish Customs and Celebrations', the latter of which was handed to Marion with her musical expertise and humorous Scottish tales.



Patsy at beautiful Auchindrain

The fourth workshop was a 'tie up' of the previous three days. Stories composed by the participants were performed, along with a very funny story employed by Marion the previous day. Everyone provided an excellent performance before a large crowd, even though many had said they could never do such a thing at the start of the week.

No one bowed out, even the shyest participant agreed she had amassed confidence that week. The day was hot and sunny and the large crowd that had gathered at Auchindrain were very appreciative.

After the performance, one Slovakian student, Ivan, agreed storytelling was considered worthless in his country, even dangerous, with the dark, mysterious forms of life and death often portrayed. But he now wanted to go home and start a storytelling group in his home town.

A month or so after the event I had an email from Ivan. He had translated a 200-year-old Slovakian tale for me. He said he was working on another and that his visit to Scotland had awakened his desire to find his native tales.

I told the story he sent me as part of my evening of tales for the Scottish International Storytelling Festival, held at Auchindrain on October 31st. It was indeed very scary and dark but was received with much applause. I await the second tale with anticipation.

Patsy Dyer

CREATING CREATIVE SCOTLAND

Observers of the cultural scene will know that this year the Scottish Government will make a second attempt to merge the Scottish Arts Council and Scottish Screen into a new national cultural agency, Creative Scotland.

There has been a lot of press coverage of this change, some of it quite alarmist. The Scottish Storytelling Forum has been actively campaigning and lobbying to achieve three things:

1

Increased support for individual artists, including storytellers

2

Continued support for the Scottish Storytelling Centre and Network

3

Increased funding for local storytelling and arts development.

Our sense is that 1. and 2. are achievable but that 3. increasingly depends on local authority and lottery funding, both of which are being squeezed.

Like all cultural activists, the storytelling movement will have to be very resourceful and imaginative in bringing the right people, money and projects together over the next few years.

As the recession bites, we have a great opportunity to reconnect people with core personal, social and creative values through the power of storytelling.

Angela Visits Pearl of Persia

Five years ago, I was transcribing into a computer the handwritten travel accounts of a friend's visit to Iran. As I read about the palaces, mosques, gardens and bridges of Isfahan I thought, 'What a beautiful place,' but knew I would never see it. And yet, just before Christmas 2008, that is exactly where I found myself.

This was the 12th International Storytelling Festival in Iran, organised by the Kanoon Institute for the Intellectual Development of Children and Young Adults, which runs many arts programmes across the country, including training storytellers who work with children. Each year there are regional competitions, the winners from which are invited to the Storytelling Festival which takes place in a different city each year.

This year the theme was 'Religious Stories'. There were forty-five Iranian tellers and guests from Turkmenistan, Afghanistan, Holland, Norway, Zimbabwe and myself, representing Scotland.

On the first morning I met my translator, a lovely young woman called Masah, and we set to work on how we would tell my one 10-minute (!) story together. In the afternoon I visited the largest and oldest bazaar in Iran, parts of which are 1,300 years old, and the Jameh Mosque.

I have a memory from that day that I will remember all my life. It was sunset and cold. Two women from Norway and I were sitting on a terrace outside a teashop above the great square in the centre of the city, with the two blue-tiled mosques, the palace, and behind them the setting sun and the mountains turning pink. The teashops were where men once listened to fabulous Persian stories and now here we were, drinking tea and telling Persian folktales together.

In the evening there was a welcome meeting and dinner for the international guests at which I



Angela performs with translator Masah

began to understand the scope of Kanoon's work across Iran; each non-Farsi speaking guest had his or her own interpreter available all day long from that time until the end of the festival.

The festival began at 8.30 the next morning with a long opening ceremony in the main theatre, with a recitation from the Koran, the National Anthem, poems by Hafez, and the story of Moses and the burning bush told by an excellent teller from Northern Iran. The audience was a mixture of primary school children, Kanoon and local dignitaries and the sixty or so storytellers.

Then just before I was to tell, nearly all the children left! Nevertheless I enjoyed telling and the audience were receptive, and from the feedback I received Iranian tellers saw something helpful and heard a story they can tell themselves. I appreciated watching other storytellers but wished very much that I could speak Farsi.

It was interesting though to watch other storytellers and experience myself the various ways to work with translation. This is a very interesting area that could be developed further in Scotland and elsewhere. It can be very creative to work with a translator - there are after all two bodies and two voices.

My other small regret was that, considering how much of the past twenty years I have spent telling,

teaching and generally being immersed in 'religious stories', I felt I could have contributed a great deal more to this theme. And yet I am also felt very honoured to have been invited and had this experience. I understand more about life for Iranians in their country and really appreciate the freedom that I have as a woman to work and express myself freely, and I became curious about the long history of Persia, its culture and stories. It was, all in all, a fantastic experience.

On my last night I was presented with literally armfuls of presents including a copy of the Koran, an extraordinary award like an Oscar and a GOLD MEDAL!!!! I had a chance, on the way to the airport to go home, to stand for a few minutes on one of the lovely ancient bridges. It was built between the Christian and Muslim quarters many centuries ago and the two groups would meet on the bridge to trade. Now it is a place where people stroll and look down through its thirty-three arches to the river below. Through one of the arches shone a huge star – it looked like a living, magical Christmas card. I left that bridge, climbed into a car and left for home and for Christmas with a Persian carpet and several kilos of 'gaz' pistachio nougat, to drive everyone crazy with stories of it all.

Angela Knowles

Millie Shares Debut Author Success

Millie Gray, storyteller and author
(photograph: Reuben Paris)

For any storyteller who feels inspired by the initial success of my first novel could I encourage them to start writing. Indeed it was the numerous requests from audiences for a written copy of my stories that spurred me to write them up. The result of this is my initial very successful novel *In a Class of Their Own*.

Yes, at the start you will find it difficult to accept the discipline to change from 'oral' to 'written' and, like myself, you may decide you need time and space to familiarise yourself with the difference – after all you cannot rely on your body language, facial expression and the very important hand gestures to put over your meaning – all has to be conveyed by the written word.

To assist me in giving my stories a solid structure I decided to write in both English and colloquial Scots and place all the stories in a fictional family but in an identifiable community.

The result is that in the Campbell family many readers easily identify with the snapshots created – they see this is who they were and that similar things happened to them.

Public enthusiasm for the novel has resulted in the small independent publisher, who assisted me to get recognition for my written work, to accept the offer of the larger Leith-based publisher, Black and White, to take over the responsibility for my current novel and proposed sequel. With regard to this proposed sequel I will again take time out to concentrate on it. However, once I have completed the novel I hope to return to giving back more time to live storytelling where I get instant satisfaction in connecting with and entertaining a live audience.



Finally, it doesn't matter which route you decide to follow – be it oral storytelling, listening to stories, reading stories, writing stories – what is important is that you are engaging in the magic of story and interacting with others who also enjoy and benefit from the therapeutic influence of story.

Millie Gray

In a Class of their Own

(ISBN: 1845022564) is available to buy from Black and White Publishing online at www.blackandwhitepublishing.com or on 0131 625 4500.

Why a Storytelling Nurse Cares for Craigmillar

Her father called her 'Heather the Blether' and it remains a term of affection in Craigmillar, where she has lived all her life. Heather Henderson is the nurse and storyteller who combines her love of stories with total dedication as junior charge nurse of a large trauma unit at an Edinburgh hospital.

Eleven years ago storyteller Claire McNicol invited her to be a volunteer at a children's project where she talked about her job as a nurse. Part of her intention was to make things easier for a pupil who was having to go into hospital.

The whole thing developed until she eventually became a regular in schools, not only in Craigmillar but much further afield as a professional teller of tales. "But wherever I go," she says, "I must admit that I enjoy telling stories best in Craigmillar."

That's no surprise as Heather's family has firm roots in the area and she has been an active community worker for more than thirty years. Through it she became involved in research projects which are placing on record the chequered, lively past of an area of Edinburgh that has its own castle, played an important role in the history of Scotland and made a vast contribution to the industrial development of the Lothians. "You must know your own history," she says. "How can you plan the future without that?"

She has lived through changes in an area that has seen one housing scheme replaced by another, and even now considerable development going on and the residents scattered widely. But like many other people in Craigmillar she remains a champion of it and is glad to see people now moving back into the district and buying

homes there with their families. "Though we are going through so many changes, the community spirit still exists," she says.

Her community work dates back much further than her storytelling, for she is a member of a gifted family who were involved in music and drama. She met her husband, Kevin through the drama group in the area and her sister, Faye Milligan, was a professional actor and director who devoted thirty years to the arts in Craigmillar.

Sadly, Faye died while on holiday in Spain in 2003, a shock to the family and to the whole community. But Heather decided she should not be forgotten and set up an initiative which has delighted and encouraged the schools in the area since.

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Meeting with Stories An Australian Journey

On November 4th 2008, I set off, wrapped up against the near zero temperature, guiding a huge brand new case with four swivel wheels.

During the two night flights I rehearsed my itinerary: in Adelaide I would be picked up by Colin, my eldest son; at the weekend we would celebrate Hannah and Ryan's birthdays; there would be the visit to the University of Ballarat; then a visit to my nephew in Melbourne, all at a temperature undreamed of in Scotland. I arrived well-slept at 9am in Adelaide, where I was met by Colin, Hannah and Ryan.

After the birthday celebrations on November 11th, I joined the Remembrance Day Commemoration and Grandparents Day at Reynella East Primary School. Many of the 1,200 guests were wearing service medals and it seemed that many ex-servicemen had decided to make a new life with their family in South Australia. A Cameronian who had been in the D-Day landings told me some stories which were delivered in a way that could rival Chick Murray.

Looking round, it became obvious that people had come here to seek their fortune from all over Europe and Asia – just the place for a Life Stories group.

I was invited to tell stories in school and, as in Scotland, the children loved stories and were not put off by a strange accent. There did not seem to be any storytellers working in schools although there were so many stories and rhymes that the children were sharing.

Due to hours spent looking at atlases, many places carry a fascination for me: Samarkand, Alma Ata, Lombok, Nizhniy Novgorod, Mohacs, Madagascar, Ballarat and Bendigo. Ballarat lived up to the magical expectations. The centre is still Victorian but not like Edinburgh and Glasgow – it resembled the towns in the American Deep South. A visit to Sovereign Hill, a reconstruction of the Goldrush settlement, was full of stories and questions.



Senga wows young audiences

Did all the Chinese miners get back home? There is no evidence in Ballarat of their presence or of the uprisings of the miners who objected to paying government taxes and faced the military might of the British Empire. At the bookshop, a Catalan woman shared her experience of being brought up in Franco's Spain and feeling that her culture had been taken away, however she did share a Catalan children's rhyme.

The Smoking Ceremony took place in the countryside, near a lake where a fire was made of green branches by Ted Lovett, one of the 'Lost Generation' who were taken away from their families in the 1940's. His story was of how he managed to get back to his own people and how by protest and lobbying, the Australian Prime Minister issued a formal apology to Ted's people. After the Smoking Ceremony we had a shared meal and stories with the owners of the property who were Baha'is and had escaped from persecution in Iran.

The animals in Australia are the stuff stories are made of and I discovered two that were calling to be storified: the frilled lizard and the

leafy sea dragon. To tell the truth, I didn't see them in the flesh, however the pictures I saw only encouraged me to create some Pourquoi stories.

The Singapore Storytelling Circle has been meeting regularly since 1999 and you may have met Sheila Wee and Rosemarie Somaiah who are founder members when they visited Scotland. The Circle is an informal gathering of professional storytellers, storytellers and people who like listening to stories. The members are diverse – Chinese, Indian, Malay, Israeli and English – and it was there that I heard the most moving story. An Indian storyteller, Arundati, first explained the effect the Mumbai Massacres had on her, and how she questioned how this could have happened by going back to her Hindu belief and a story of a very young boy who felt called to the religious life and went through India seeking spiritual teachers. The story embodied trust, caring, hospitality to the stranger and respect for the searcher. The telling was magnificent. This was the best present of my journey.

Senga Munro

An Equity Ambassador Speaks

If you are a professional storyteller, have you ever asked yourself just how you might go about gaining support, advice, guidance and protection concerning contracts?

Equity is the only trade union that represents artists from across the entire spectrum of arts and entertainment, and this includes storytellers.

On 16th and 17th November, twelve Scottish based artists (including myself) of many art disciplines, attended an 'Equity Ambassador' course in Edinburgh.

Facilitated by the TUC, the course helped the aspiring Equity Ambassador to learn how to work with members and Equity deputies, to ensure that members' interests are represented by offering information, support, and to promote the union to non-members, especially concerning its services and benefits.

Trainee Ambassadors learned how to develop skills and knowledge about their role; more about the union's policies; how to build contacts within the union and with outside organisations; and how to support members, representing their interests so that all people are treated fairly in all aspects of work, with open and just procedures for dealing complaints, grievances, and recruitment.

The Equity Ambassador is not a professionally paid trade union official as such, but is a person who has a genuine concern for the professional – or the aspiring professional – artist's wellbeing.

Having been a full member for over twelve years, I have enjoyed benefits including free legal advice concerning TV and film contracts, royalties and repeat fees, free commercial collection and recovery services, and public liability insurance.

Benefits of membership also include advice on welfare support, help with non-work related matters, medical support, rights and copyrights, not to mention registers, directories, publications, such as *Equity Magazine*, *Review of the Year*, *Guide to Health and*

Safety, *Annual Report*, and many others. Members can also apply for an Equity credit card and the 'Dance Passport'. The automatic public liability insurance that comes with full membership covers up to £10,000,000! Loss or damage to personal effects is also covered backstage, along with accident or injury at work, including death by accident, even to and from work.

But Equity is more than just a union, having also endless networking possibilities for the member, by way of joining a local branch and meeting artists of other disciplines. The Equity card also entitles members to a range of discounts and concessions, including lower cost gas and electricity supplies. Equity's Job Information Service is available to paid up members and now has a new service that will make it possible for members to upload their interview online for film directors casting for new films. Equity also has a Student Membership Scheme open to any student on a full-time course.



Paraig MacNeil, Equity Ambassador

For a minimum of £100 per annum, (an allowable expense), all ye professional or part-time professional storytellers should consider taking up membership. Membership forms can be sent hard copy or can be found online.

Find out more at www.equity.org.uk or contact me on paraigstoc@googlemail.com

I'm proud to be a member of Equity!

Paraig MacNeil

Why a Storytelling Nurse Cares for Craigmillar

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The Faye Milligan Arts Award is presented annually to a school pupil who is named as the most promising in the arts. The name is inscribed on a handsome trophy which remains on display in the school for a whole year. The child receives a certificate and the school a gift of £200 to be spent exclusively on some artistic purpose. It goes without saying that the £200 is raised every year by Heather herself and supporters. Raffles, concerts and talent shows assist in this and an exhibition of Faye's work over thirty years recognised her contribution to the residents and raised more funds.

"One of Faye's favourite things was teaching school children a special song, 'Craigmillar Now', which had been written for us in the Seventies by the Rev Douglas Galbraith, a Church of Scotland minister and musician.

"We got to know it as the 'Craigmillar national anthem' and for the exhibition I taught it to thirty present day pupils in various schools who sang it for the visitors. It was amazing that many of their parents – and even some grandparents – who were present, remembered being taught the song by Douglas so many years ago."

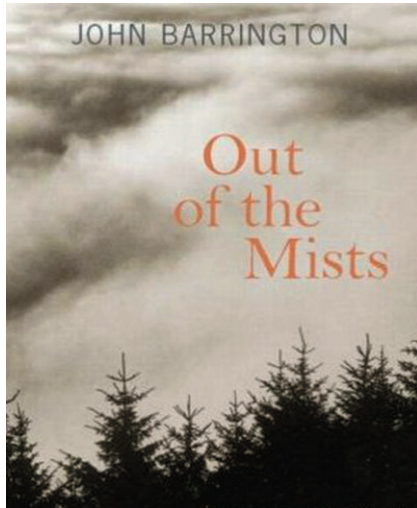
Heather's enthusiasm for history has led to her working with popular local personality, Helen Crummy, whose contribution to the arts festivals in Craigmillar is legendary. Helen's book, *Whom Dykes Divide*, which is a history of the mining industry, and her collection of archival material has created widespread interest. Thankfully it is to be preserved for the benefit of all when the new Craigmillar Library is completed. On the top floor, Heather says, the material will be available for the public, researchers and school children to study.

For Helen and Heather such a development recognises what they have always known is a priority – the preservation and the passing on of one's own history. Already Heather has put together some stories based on Helen's book on the miners and the Wauchopes of Craigmillar, Niddrie and Newcraighall which she tells to school children. She has also written a 'carnival of the animals' sequence for an Edinburgh Council project which features a lion and an elephant. But that's another story...

Ann Davies

BOOK BLETHERS

Storytellers continue to take to print like ducks to water. John Barrington's *Out of the Mists* is a cracking set of his tales from the southern Highlands and the Lowlands. It is a one-man ceilidh and a pleasure to ear and eye.



As we go to press, both Stanley Robertson and David Campbell are about to blossom with major books. Stanley's *Reek Roon the Camp Fire* is a collection of 'muckle tales' and sure to delight fans and newcomers alike.

David seems a hard man to coax into print, but Linda Williamson has provided editorial backbone. His *Out of the Mouth of the Morning* from Luath is a rich and eloquent expression of the art and spirit.

Meanwhile your columnist has been 'burning the midnight oil' with two books on the national bard. *God the Poet and the Devil: Robert Burns and Religion* is a reinterpretation of the poet's life and work in the light of his deepest values.

Between Ourselves is a scandalous treatment of Burns' time in Edinburgh. Is it a revelation or a besmirching? I could not possibly comment. More storytelling titles are on their way and will be covered, as they appear, on the Storytelling Centre website www.scottishstorytellingcentre.com

Chuckies Fir the Cairn

Whit a virr an stir we hae noo about the Scots leid – an nae afore time. Scots fair gurgles an spurgles an sings in the mooths o bairns an auld yins alike.

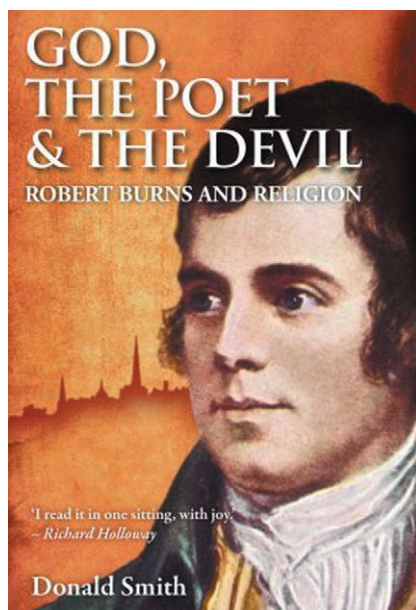
Ah hae muckle pleisur therefore in hingin oot thae thrie buiks fur yer mindin – *Tapsalteerie and Ither Tales, Fit Like, Yer Majesty?*, and *Chuckies Fir the Cairn*.

The first wan o thae thrie is the wark o oor ain Meg Tollick. Her rhymes an tales gang thegither an gie aabody delicht. As fur the Doric *Fit Like, Yer Majesty?*, Sheena Blackhall his a muckle haun in the play an its aa oot o the Readin Bus in Aberdeen, whaur Grace Banks is aften tae the fore.

The Chuckies hae been gaitherit by Rab Wilson, wha is Ayrshire's makar nouveau. Keep a gleg ee fur his owersettin o 'Holy Wullie's Prayer' as 'Holy Gordon's (Broon) Prayer'. Hoosoever, it's ower nippy tae be in this buik.

Aa in aa thrie bonnie glintin bawbees. The tale-tellours, makars an abune aa the bairns ur mintin the leid anew. It gies aabody a bit cheer in doolie days.

Donald Smith



Out of the Mists
John Barrington (Luath)
ISBN: 1905222339
£7.99

Reek Roon the Camp Fire
Stanley Robertson (Birlinn)
ISBN: 1841587950
£9.99

Out of the Mouth of the Morning
David Campbell (Luath)
ISBN: 1906307938
£8.99

God, the Poet and the Devil:
Robert Burns and Religion
Donald Smith (St Andrew Press)
ISBN: 0715208762
£9.99

Between Ourselves
Donald Smith (Luath)
ISBN: 1906307929
£8.99

Chuckies Fir the Cairn
Rab Wilson (ed) (Luath)
ISBN: 1906817057
£8.99

Fit Like, Yer Majesty?: a book of
Doric poems
The Reading Bus (Aberdeen University
Elphinstone Kist)
ISBN: 0955890420
£6.99

Tapsalteerie and Ither Tales
Margaret Tollick (Windfall Books)
ISBN: 0955726422
£8.99

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