

Journal of Tar Heel Tellers

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Spring 2012
NC Storytelling Guild
Official Newsletter

Winter Workshop with MaryGay Ducey by Ann Mendenhall

MaryGay Ducey flew from California to join us for the NCSC 2012 Winter Workshop at Fort Caswell. My husband, Ray, and I had the assignment of hosting her for Thursday night and Friday before the workshop began about 5:00. The plan was to deliver MaryGay around 3:00 so she could see the lay of the land. Let me just say we were there by 5:15 and the only reason I could graciously step back from my new friend was because I knew I would have a final hour with her on the way to the airport.

We gathered to share our love and appreciation of storytelling and to discover more about developing characters in our stories. There were certainly many wonderful characters who attended the workshop. Diane Hackworth and Terry Rollins again did a great job of organizing our time of learning, eating and sharing.

Food, glorious food! Folks really rallied to bring enough food to make Noah proud. We could have eaten for several more days. MaryGay even purchased items from the Burgaw Bakery to share. Lona Bartlett packed her car with our surplus to share with her food ministry. What a service she provides in her area and I was pleased that we could contribute. We managed to spread out our electrical appliances so that we didn't once lose power (*a frequent occurrence in previous workshops*).

MaryGay shared many insights during the weekend that will benefit all of the participants. The first notes I took indicate that the hardest stories to tell are those that are almost all



Winter Workshop Group, January 2012 (Photo courtesy Sherry Lovett)

dialog or conversely those with almost no dialog. A most provocative statement is that as a teller you are sufficient as you are. The teller needs to let the story be in front. A narrative dance occurs as the story moves across the bridge between the hearer and the teller. MaryGay advises to let the story do the work. The tale can carry the freight. The teller doesn't need to teach. Patience and listening are vital to story development. A good suggestion is to tell a story in chunks.

The atmosphere of the 2012 workshop was frequently described as magical. Indeed the weather was wonderful, the food abundant, the conversations rich, the stories entertaining and the presentations profound. MaryGay is the first keynoter who joined in the parlor evenings in my memory. She was clearly in charge until 9pm and then seemed just as comfortable being a listener for the rest of the evening.

MaryGay is a national figure in storytelling who brought the world to us through her stories, insights and lectures. She gives a challenge to storytellers to tithe their talents by going, on a monthly basis, to a local school and sharing stories. The students will recognize the value of stories by their repeated experiences and thus a new generation will appreciate the art of storytelling.

As Youth Services Specialist for the Pender County Public Library, Ann Mendenhall shares stories with young and old. She rarely misses an opportunity to participate in the Guild sponsored annual Winter Workshop. You may contact her at acmend2003@yahoo.com

JOURNAL OF TAR HEEL TELLERS

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- \$20 business card
- \$30 1/4 page ad
- \$50 1/2 page ad
- \$80 full page ad

Calendar listings are free.

Mission of the North Carolina Storytelling Guild:

- ☺ to celebrate the various cultures of NC,
- ☺ to promote excellence in oral tradition,
- ☺ to foster an appreciation and acceptance of the art of storytelling,
- ☺ to affirm the value of story and the importance of story listening,
- ☺ to nourish the development of emerging and established artists.

Correspondence should be addressed to the editor and will be considered available for publication, unless noted, "not for publication". The editor reserves the right to revise contributed articles for style and length.

Spring Cast of Characters

Sylvia Payne - Editor

Contributors: **Frankie Adkins, Erin Coyle, Mima Dixon, Michael Reno Harrell, Sherry Lovett, Ann Mendenhall, Doyle Pace, Jan Schmidt, and Brian Sturm.**



Here's what's happening with your storytelling friends around the state!

Randy Rayfield, Ed Duke and J. A. Bolton entertained the Bynum Front Porch group, Bynum NC, with their stories last fall . . . Congratulations to **Mima Dixon**. Several months ago she participated in the *Senior Games Silver Arts Follies*. She says, "the night was simply fantastic! I won third place earning a Bronze Medal and I am highly excited. The category I participated in was Comedy/Drama/Solo." Mima performed her version of *The Wide Mouth Frog* . . . Congratulations to **Connie Regan-Blake** who celebrated 40 YEARS of professional storytelling this past fall. From March 14 through April 3, 2012, **Connie's** travels took her down-under to Australia and New Zealand, where she performed. Check out her website for details at www.storywindow.com . . . Three NCSG members served as emcees during Laurinburg's *Festival of Carolina* in late March- **Alan Hoal, Ray Mendenhall and Martha Johnson**; **Alan and Ray** were also featured as *New Voices*. The festival featured two of North Carolina's very own popular storytellers- **Donald Davis and Doug Elliott**. Wow, what a festival . . . Fellow members can read two of **Joan Leotta's** published written stories at websites online. You may read *An Ancient Recipe*, at <http://www.overmydeadbody.com/morgfic.htm> and *Cottonwood*, at <http://burntbridge.net/issue/17-january-2012/joan-leotta/>

"A Zuni once asked the anthropologist, who was carefully writing down a story, 'When I tell these stories, do you SEE it, or do you just write it down?'"

—Dennis Tedlock

Preserving Stories

from the editor's desk

As I wrapped up my program, *We Have Stories to Tell: Family and Personal Stories*, a student in the audience spoke up. He shared with us that he had written a story about his great-great grandfather, who went from Africa to France as a slave, and later came to the United States.

The young man said he interviewed his family elders to acquire information needed for his story – a school assignment. He told us that folktales and family stories are passed down in his family. Then he shared a short folktale with us.

At an early age this youth understands the importance of something many people never realize until it's too late. It's something I urge the audience to do each time I present this particular program. And that is to begin gathering family stories before your elders pass on. Often younger family members may have never heard these stories and wouldn't know the answers to your questions.

We storytellers occasionally discuss our concern about preserving the art of storytelling among the younger generation. I have a gut feeling this is one young man who is out there telling stories.

Are you preserving and passing on your family stories?

Submit correspondence to:

Sylvia Payne, JTHT Editor, 1621 Nathaniel Street, Newton, NC 28658. E-mail: sylpayne@bellsouth.net

Deadline for Fall Issue: August 1, 2012.

President's Message by Frankie Adkins

Greetings Tarheel Tellers!

What a spring! So many great storytelling events! Do click on the Guild website *Events* page <http://www.ncstoryguild.org/events.html> and check them out!

I was a judge at an amateur competition at Stone Soup Storytelling Festival, the official storytelling festival of the state of South Carolina in Woodruff, SC. Sarah, the young lady who won, was in the 7th grade in a public school, and told the story of Epossumondas: How the Possum Lost His Beautiful Tail. She was extremely articulate, and delightful.

NCSG's fabulous Winter Workshop in January at Fort Caswell, featured storyteller Mary Gay Ducey of Oakland, California. As we neared the end of the workshop Mary Gay told us that we needed to get into schools and claim this generation of children for storytelling. "We have lost a generation," she said. I am planning to be a storyteller-in-residence next school year as a result of this. The school I have chosen, Homeland Park Elementary, in Anderson, SC, cannot afford to pay a storyteller. The school is small and located in a very poor neighborhood, but the children and teachers are the greatest. I will begin at their Arts Day on May 18.

I want to encourage you to take every opportunity you have to promote storytelling in schools. On June 2, 2010,



North Carolina adopted the Common Core State Standards (CCSS) which are available online <http://www.corestandards.org/the-standards>. CCSS are packed with storytelling! I can't tell you how excited I was when I saw this. In March I presented a program about CCSS at the SC State Conference for the South Carolina Association of School Librarians (SCASL) in Greenville, SC. South Carolina schools will implement CCSS next school year.

Storytelling used to be a class required for school media specialists/ librarians. Unfortunately,

this is no longer required. At the SCASL Conference I was actually asked where to find stories. Please encourage new storytellers to use the public library. Try starting at the call number, 398.2. And if you are interested in Epossumondas, look for the Epossumondas books by Coleen Salley. Epossumondas stories are based on the Epaminondas stories from the early 1900's.

Today I am on my way to Charleston, SC, where I will visit friends and spend some time at the Charleston County Public Library looking at their story collection.

I hope you are able to find similar pleasant activities to enjoy this spring.

"Let me tell you a story!"

FRANKIE ADKINS, PRESIDENT - fadkins@charter.net

Ray Hicks, Patriarch of American Traditional Storytelling by Frankie Adkins, President of NCSG

I'm sorry that I never met Ray Hicks. They say that he was 6'8" tall and lived his entire life on Beech Mountain, North Carolina, near Boone. He and his wife, Rosa, lived like pioneers, growing a great deal of their food, canning and drying, and "putting up" what they could.

They say that Ray learned the Jack Tales, which he was famous for, and other stories from his father. They say he spoke in a dialect of English that would have sounded familiar to the colonists. If you never heard Ray Hicks tell either, I recommend that you visit this National Public Radio website and listen to Bill Harley tell about Ray Hicks and also listen to bits of Ray's stories in that dialect.

<http://www.npr.org/player/v2/>

[mediaPlayer.html?action=1&t=1&islist=false&id=1238897&m=1238898](http://www.npr.org/mediaPlayer.html?action=1&t=1&islist=false&id=1238897&m=1238898)

Ray Hicks was the only storyteller ever invited to tell at the National Storytelling Festival in Jonesborough,

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Tennessee, every year. They say he was responsible for the revitalization of storytelling, and that we might not even have the National Storytelling Festival if it were not for him.

In 1983 Ray Hicks received the National Heritage Fellowship Award from the National Endowment for the Arts. He was honored by North Carolina in 1991 with the North Carolina Folk Heritage Award. He was featured in documentaries, honored by the Governor of North Carolina and the President of the United States, the National Storytelling Association, and the Smithsonian Institute.

Ray Hicks passed away on April 20, 2003, at the age of 80. His wife, Rosa, and son, Ted, carry on his storytelling tradition.

Another excellent website dedicated to the legacy of Ray Hicks is <http://www.rayhicks.com/index.htm>

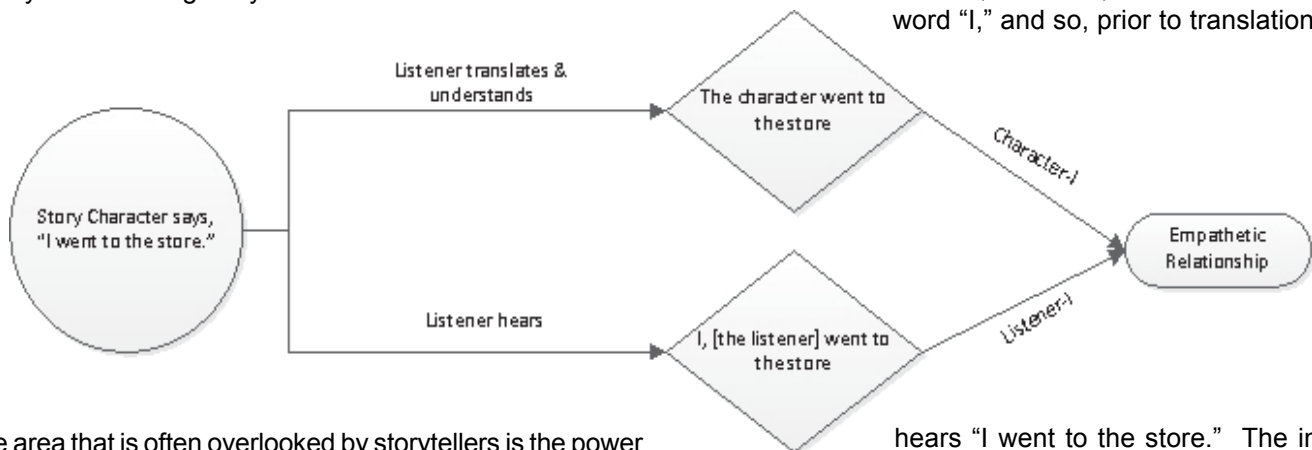
The Power of “I”: increasing audience identification with story characters by Brian Sturm

Storytellers strive to create worlds into which listeners can sink and character with whom listeners can identify. The storytelling literature is replete with suggestions for increasing audience immersion in story worlds, including: 1) using detailed descriptions that are visually evocative, 2) including other sensory information so that all the communicative channels humans possess are engaged, 3) following the traditional story arc of introduction, rising action, climax, falling action, and denouement, 4) forcing protagonists to face dire threats and challenges so that audience members unite with the character against the common foe, 5) making protagonists orphaned, down-on-their-luck, or otherwise marginal so that listeners sympathize with them (feel *for* them), 6) fleshing out characters’ idiosyncratic qualities so that listeners find them unusual and interesting and empathize with them (feel *with* them), 7) creating protagonists who are likable and nice, so that listeners want to associate themselves with them, 8) creating characters who are superior in some respect so that listeners want to emulate them, and 9) creating characters who are true to themselves, so that listeners build expectations about character actions that are met by the unfolding story.

the extensive use of dialogue. Dialogue works similarly to first person perspective, in that the “I” in the spoken text can refer to different people. In linguistic terms, “I” is a deictic word – its meaning is dependent on the context in which it is used. Other deictic terms include “here,” “now,” and “you.” Without knowing the context in which these



words are used, there is little way to assess to what they refer; where is “here” if “here” has not been described? The word “I,” though, has an interesting twist. When a speaker says “I went to the store,” the listener translates that deictic word “I” to mean “you-the-speaker went to the store.” The listener, however, still internalizes the word “I,” and so, prior to translation, he



One area that is often overlooked by storytellers is the power of first person narrative. While some tellers on the circuit tell first person personal narrative stories, the use of third person omniscient point of view is most common in folktales. Immersion, however, can be increased by the use of first person perspective as video game designers well know. The first person perspective forces the game player to assume the role of the main character; while she might do this naturally anyway, the point of view forces the issue. The “I” of the fictional character within the story world is equated with the “I” of the player outside the story world. This means that the player has no choice but to identify with the story character, as she experiences the story world quite literally through the character’s eyes. When the animated gun in a first-person shooter game is under your control and looks as though it is in your hands, it is hard not to play the role, become the character, and get immersed in the story world.

hears “I went to the store.” The initial meaning of the “I” (prior to translation) is self-referential (I = me, the listener). The listener conflates the two meanings of “I,” which creates a bond between the listener and the speaker. This change in the referent for “I” is one example of what has been called the “deictic shift.” (Duchan et. al. 1995)

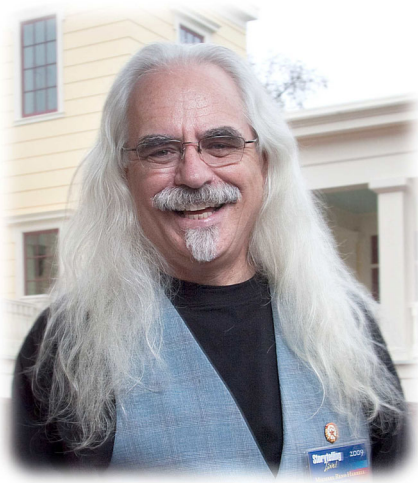
All great orators practice this, perhaps unwittingly! When Martin Luther King Jr. said, “I have a dream,” the listeners instantly understood two things: “MLK, Jr. has a dream,” and “I have a dream.” As the listeners merge these two referents for the word “I,” they are drawn into identification with Martin Luther King, Jr. and his perspective. This works with story characters as well. When a story character says, “I am so sorry,” listeners understand “the story character is sorry,” and hear “I am sorry.” This dual-reference nature of “I” serves to create an empathetic relationship between the story characters and the listeners. We align ourselves with that

(Continued on page 5)

Another technique that is effective in increasing audience identification with characters – and for similar reasons – is

Storyteller? Maybe.

by Michael Reno Harrell



Sometimes we put ourselves inside a box that other folks can't see into. That box is called "storytelling." Don't get me wrong, I doubt if anyone loves the art more and is prouder to be called a storyteller than I. But, how often have you told someone that you are a storyteller and then immediately had to explain what that means? It happens to us all on a regular basis, huh? When asked, we have to go into the old routine of telling folks that, no, we don't sit in libraries and read Goldie Locks to five year olds.

The thing is, once most people find out what real storytelling is, they love it as much as we who already know about it. The rub is to try and get them to sit down somewhere and give storytelling a chance. Heck, I was the same way. My pal, David Holt told me that I should get into the world of telling stories and I remember giving the same kind of response that I have heard others give. Which is, "But, I don't want to give up performing for adults." David's advice was, "You need to go to Jonesborough."

I grew up fifty-three miles from that little East Tennessee burg and wondered why on earth I needed to go

there. I knew that it was the oldest town in the state, but beyond that I thought it was just a bedroom community for Johnson City. Besides the highway had bypassed it years ago and, frankly when he mentioned the town, I could only conjure up images of a Dairy Delite, a Shell station and maybe a farm implement store. How was I to know it was Mecca?

A festival for storytelling? Hum. But, knowing that David is a very savvy guy, Joan and I decided we might ought to check out this "storytelling thing." So we bought tickets, rented a motel room in JC, drove over to the school out on the highway and climbed aboard a yellow bus. About three minutes into the first set I wanted to jump up and scream to the tellers on stage, "Where have you been?!" Of course, what I meant was, "Where have I been?"

I had been where so many other people had been. I had been afraid of the word.

For years I had been writing and performing songs. Early on I found that listeners seemed to enjoy hearing the story behind the songs I had written, so I worked on making the stories as entertaining as, hopefully the songs were. Soon, audience members were coming up after a performance and saying how much they enjoyed the stories. Actually, I got that response more often than comments on the songs themselves. So, the stories became more involved and they got longer, sometimes longer than the songs.

And then one night it occurred to me that since a song doesn't have to

be factual, then why should the story? Yes! Now we're having some real fun. I can take these folks on a journey through my imagination, not only through songs but through telling stories. Duh.

But, I wasn't a "storyteller." No, I was a troubadour. Storytelling was for kids. I thought that right up until that October Friday morning when I sat down in that folding chair in that big yellow and white striped tent.

Now when someone asks for a storyteller, I say, "I'm one." But, if they say, "We need a keynote speaker" I say, "I'm one." And I take the gig and then tell them stories. The same stories that I tell if they want a humorist or an after dinner speaker or a folk singer. Then, after I have told them my stories, I tell them that what I really am is a storyteller. And, you know, most of them go away thinking, "Hey, storytelling isn't just for kids." And, just maybe, the next time they hear the term they won't run the other way like I did for so long.

So, call yourself whatever they want you to be. Then, just sneak in through the back door and show them what you really are...a storyteller. Hey, don't be afraid to climb out of that box once in a while.

Michael Reno Harrell is a southern musician and storyteller who has been on stage most of his life. He recently presented a storytelling workshop at the Wildacres Conference Center in Little Switzerland, and is a frequent contributor to the JTHT. He may be contacted at mike@michaelreno.com

(The Power of "I"...continued from page 4)

character and are, therefore, more easily immersed in that character's world.

Perhaps this is the reason dialogue is so engaging! So, in telling your stories, make use of this deictic shift by including dialogue (or first person perspective) in your performances. Then let me know if you see deeper

immersion of your audiences in your stories.

References

Duchan, Judith F., Gail A. Bruder, and Lynne E. Hewitt, eds. 1995. *Deixis in Narrative: a Cognitive Science Perspective*. NJ: Lawrence Erlbaum Associates.

Brian Sturm is an Associate Professor in the School of Information and Library Science and the University of North Carolina at Chapel Hill, where he teaches storytelling, children's literature, and public library youth services. He is fascinated by the immersive power of story in all its formats (oral performances, books, audio recordings, and videos). He may be contacted at sturm@ils.unc.edu

Brewing Tea, Brewing Stories: Creating Space for People to Share Their Lives by Erin Coyle

When people of different backgrounds and ages come together, tell stories, and listen to each other, wonderful things can happen: they often share stories that make the listeners pause and say, "I never knew your life was like that!" But many people are unsure of how to engage with people older or younger than them, or different from



Erin Coyle

them. How can we bridge those gaps?

One way I have found is by opening my home every week to a small group, serving tea, and letting people talk. Over time, it has become a gathering where people from many different walks of life feel comfortable. We call it, simply, Tea.

Tea began somewhat by accident. One of my oldest friends and I had lived at opposite ends of the state for many years, so when we moved closer together, we started meeting for tea every week at a local coffee shop. We'd sit and talk; sometimes I'd bring my computer and two sets of earphones so we could listen to old blues recordings.

It didn't take long before I realized my tea selection at home was better than what we could get at the coffee shop. We began meeting at my tiny, two-room apartment in Carrboro. One week Ben brought a chocolate bar, and our tradition of having tea and chocolate every week was born.

Gradually, we invited people to join us on Wednesday evenings. First my friend Bernie joined us, and then Sasha and her boyfriend, Mark. Sasha and Mark brought Dena. My writing buddy Claire started coming, and she brought her husband, Eddie. Through Claire I met my partner, Grace, who brought her friend Peter.

Thus, this gathering grew, and Tea was born. Since Ben and I started Tea

four years ago, we have had as many as fifteen people crowded into my apartment. This is not particularly exceptional; what *is* exceptional is the crowd's diverse, intergenerational nature. Our youngest attendees are in their early 20s, and the oldest is in his 80s. We've hosted an economist, a botanist, a gardener, a yoga teacher, an Aerospace engineer, a minister, a druid, Buddhist priests, furniture movers, musicians, students,

farmers, writers, doctors, business people, conservatives, liberals, gay people, straight people, blacks, whites, young and old. Some used to be hippies, a few worked for the government, others were once homeless.

With such a diverse group, there can't help but be great stories flying all over the place! The subjects of our conversations flow naturally from stories about growing up in the '20s, '60s, and '80s, to family, work, books, recipes, weather, fairies, natural history, politics, technology—you name it, we've probably talked about it.

My 83-year-old friend, Bernie, calls this gathering a "salon." Salons were gatherings in the 17th and 18th centuries that brought people from various backgrounds together to converse, exchange ideas, transcend social barriers, and amuse one another. Bernie is right: This is exactly what we do at Tea. Transcending barriers and learning from each other is the whole point.

Despite the diversity in our group, we have rarely had conflicts—but those that have arisen did so when the one rule of Tea wasn't followed: Keep it all one big conversation. As much as possible, don't break off into smaller side conversations. That way we all learn from each other, respect one another, and get to know one another. Plus, the older people in the group find it easier to follow the conversation. (Ask

me later for those stories of "Tea-gone-bad" —that's when I start brewing my famous Chamomile-Valium tea.)

If you think you'd like to start your own version of Tea, here are some tips gleaned from the four years I've spent hosting:

- **Keep things small.** Keeping it one big conversation in a group of fifteen people can be very tricky. (It's also a lot of tea to brew. Believe me, I have the biggest teapot you've ever seen, but even it can't serve that many people!) The best number seems to be anywhere from six to eight people. About fourteen people come to our Tea, but they rarely show up all at the same time; generally about seven or eight people are there at any given time per week.

- **Include diverse backgrounds and ages.** Though gathering people with similar interests may help conversation flow, diverse backgrounds and age groups will provide fertile ground for a good story exchange. And, the common interest may be that everyone gathered enjoys conversing, exchanging ideas, and having a good time.

- **Open your home with hospitality.** Though we call our gathering "Tea," serving tea is not the main requirement—hospitality is. I chose tea because it is easy to brew, pleasant to drink, and involves minimal cleanup, but feel free to serve something simpler or more complex. (I must admit that during the summer, Tea sometimes becomes Beer—not, unfortunately, in the Biblical, miraculous sense, though wouldn't that make this an even more interesting gathering?)

- **Set a consistent place, day, and time.** This will save you much time,

(continued on page 9)

Brevard Fall Festival 2011



Back: Terry Rollins
Front: David Joe Miller, Glenis Redmond, Sheila Kay Adams, Scott Ainsley, Sherry Lovett and Charlotte Ross. (Photo courtesy Wade Gambrell)



Sheila Kay Adams
(Photo courtesy Wade Gambrell)

Last November 4-5th, with the joint effort of the Transylvania County Public Library, the Friends of the Library, and NCSG, the Brevard Fall Storytelling Festival was a great success. Featured headliners were Sheila Kay Adams and Southern Voices (*Glennis Redmond and Scott Ainsley*).

Terry Rollins, former NCSG President, served as emcee. Our three regional tellers were Guild members David Joe Miller, Sherry Lovett, and Charlotte Ross.

Call For Tellers - Brevard Storytelling Festival

Reminder- Applications are requested from members of the North Carolina Storytelling Guild (NCSG) who wish to be selected as one of **THREE Featured Tellers** at the Fall Storytelling Festival in Brevard, NC on **November 2-3, 2012**. The selected Featured Tellers will share the stage with nationally recognized Headline Tellers Heather Forest and Len Cabral at the Transylvania Library. Each Featured Teller will present two sets of performance material lasting **no more than 15-17 minutes each**, one for the Saturday afternoon family concert for all ages, and a second for the evening concert intended for older youth and adults.

Selection Process/Criteria:

1. Must be current member of NCSG in good standing.

2. Has not been a Featured Teller at Brevard Festival in the past two years.
3. Must submit an Audition Packet including a letter of application with contact information, a summary of storytelling experience, and a performance CD, DVD, video or audio tape. The packet **must be received** at the address below no later than Friday, MAY 11, 2012 and will not be returned. Committee contact will be by e-mail so please include current e-mail address.

Compensation:

- Two nights lodging at Hampton Inn for teller (Friday and Saturday) with Continental breakfast. Teller may bring a guest to share the double room at no cost.

- Lunch and Dinner on Saturday at the library for teller and guest.
- Limited mileage reimbursement (maximum of \$150 per person, depending on distance traveled).

Mail Audition Packet to:

Charlotte Hamlin,
Selection Committee Chair
3504 Greenwood Terrace
Greensboro, NC 27410
336-855-1266;
E-mail: chamlin1@triad.rr.com

Deadline: Friday, May 11th for consideration.

Notification of results will be made by July 13, 2012.

Catching up With... Joan Leotta

by Sylvia Payne



Joan as Belle Boyd's Aunt Fanny

“Storytelling is entertainment that educates, encourages, empowers, and energizes! Story molds minds and opens hearts to other cultures, new ideas, and is a spark to the creative spirit,” remarks Joan Leotta.

I have sometimes wondered where Joan might have acquired her creative spirit for story. Following my interview with her, I believe I may have a clue. Storytelling was very much a part of her childhood. She fondly remembers her Grandma as a great storyteller. “I especially loved hearing about the naughty things my mother, aunts and uncles did when they were small — and the naughty things my Grandma did when she was a little girl.”

I would have been entertained had Joan and I grown up as next-door neighbors. She may have even kept me out of trouble by teaching me to scribble among other creative things. She comments, “At an early age I began to scribble my stories on colored paper, fold the squiggle pages into a book and then ‘read’ it to my Mom or anyone who I could force to listen. When I got a little older, I even made my cousins act out tales with me as I told them. In school, I wrote and wrote and wrote. One teacher even started a newspaper for the fifth grade class and I filled it with my stories—years later she told me that she had started it specifically to encourage me to write—Sister Anne was her name. She is with the Lord now, but I am so glad I had a chance to thank her for her encouragement.”

Even though Joan loved to create and write stories as a child, it was 1982, in Washington, DC, that she was first introduced to professional storytelling. “I saw Jon Spellman perform at Wolf Trap and I knew I wanted to do that. I took a class at the Kennedy Center on how to put together a show, basics of story selection, etc. The class was

geared to teachers. I learned Little Red Hen, putting my own touches on it and performed it a few months later for Joey’s pre-school class. His school then hired me to do regular performances and I was launched! I joined Voices in the Glen, the DC story organization right away to learn more about the craft. I feel that Guild membership or organization membership is important to keeping one’s skills at top level and critical to being able to constantly improve one’s craft.”

Joan’s early stories were based on folktales. Later women’s historical fiction stories, based on certain periods of history, made their way into her repertoire. From this genre of storytelling, she adds, “As I felt more comfortable with the idea of period costumes I trotted out research on several real people and began to perform their stories. I still have two women who are not real—my indentured colonial servant and my Whaler’s Wife. Material on them is gathered from a number of sources—real women of their time.”

Her most popular program is, “SPIES—the story of Belle Boyd as told by Belle’s Aunt Fanny, who is the person Belle lived with when she did her spy work in Front Royal, Virginia during the Shenandoah campaign. I have performed that one before many audiences—most recently at Pinehurst College for their Civil War sesquicentennial program last summer.”

Within the past ten years, Joan has begun to share personal stories, though many of them are actually her ‘Grandmother’s stories.’

Forming that special connection with your audience is a magical experience for any storyteller, once he or she steps up on that stage. For Joan, there is one instance she’ll never forget.

“Each time I connect with an audience is wonderful. But the day that a little girl got up and performed one of my stories right after I did was really wonderful to see that she had learned the entire thing and loved my telling enough to want to imitate me as a way of learning—humbling.”

Presently Joan is extremely busy writing and marketing her stories. When I asked her to tell me what has been most challenging in her storytelling writing career, her response was this. “The death of our son of course overshadowed everything and then reshaped everything that I do.”

“Right now I am writing a lot of fiction and marketing that is really so different than marketing non-fiction. Also, the move to North Carolina had a bigger impact on my marketing than I realized—especially living where we do. For one thing, I tell to adults more often than to children now.” (*Joan lives in Calabash, North Carolina with her husband.*)

She earned her degree in economics from Johns Hopkins University and has worked as a government analyst. Amazingly, she utilizes this background, in addition to her “many years of research on communication and story” to conduct workshops on communication and storytelling techniques for corporate clients.

(Continued on page 9)



Do you have material that you would like to see reviewed? If so, simply send us a complimentary copy and watch upcoming issues for your review.

(Brewing Tea...continued from page 6)

and it will encourage people to come regularly. Everyone will know when and where to find Tea every week without consulting a phone tree or an email list. Keep it consistent, and people will keep showing up.

Folktales and Ghost Stories of North Carolina's Piedmont

© 2011 by Therese Bane & Cynthia Moore Brown
Schiffer Publishing Ltd.

Cynthia Moore Brown has published her first book after years of collecting and telling NC folktales and ghost stories. The publication features twenty-one stories, including two new tales as a special addition.

Storyteller, Ron Jones provides a beautiful forward. Cynthia comments in the introduction, "I wrote my 'author notes' so you'd feel a link to how I encountered some of the people, places, and spirits." In the afterward, she mentions her network of storytellers and The North Carolina Storytelling Guild.

It seemed I was on a tour, with Cynthia as my guide, as I read this intriguing collection. Her extensive research greatly enhances the stories and provides revealing history surrounding them. For me this gives the stories an unsullied and charming depth.

Nine chapters are included. My favorite chapter is 'Summerfield,' a small town near the historical battleground of Guilford Court House. I found chilling tales, ranging from the Old Apple Tree where 'the foggy gray mist took on a ghostly shape,' to Bruce's Crossroads, where some folks have seen the Bugler Boy's ghost roaming about. And finally, Cynthia's own unsettling encounter at Horse Pen Creek when she resided in a 130-year-old log cabin.

This is a wonderful read!

Now available in book stores and at Amazon.

A Mother In Jerusalem

© by Tina Maynard
Harmony Studio

Tina Gaskin-Maynard uses her Biblical knowledge and creative imagination to bring this, her story of Mary, the mother of Jesus, to life. The story is, at times, enhanced by inspirational music-music that inspired within me mystery and wonder.

Tina tells her story with deep feeling as her expressive voice paints a vibrant image of Mary for the listener. She speaks with strength and conviction. As I listen I hear the depth and feeling in her voice, as she depicts this humble Biblical character as a living, breathing human being.

The story begins just before Mary's birth. Mary is depicted as a child, as one to whom God spoke, and as one who is close to her earthly father. Even as a young child she received visions. I see her being raised up within a genuinely religious family. I see words of honor and of love, given to her by Joseph, her betrothed.

In her postscript Tina says, "The idea was to give flesh and bones to a Biblical mother, so well known in scripture. We so often read this story of Mary being a young woman, and we don't ever really see her growing, see her maturing spiritually. And my purpose was to dramatically reveal that."

Beyond a doubt, Tina achieved her purpose. I shall say no more. You must listen to her CD.

If you wish to purchase a copy of this CD, phone Tina at 704-321-5183.

• **A note for the host:** You are only a host. You are not the "one in charge"—so relax. Your duty is to hold the space, make sure everyone feels welcome (I do this by keeping the teapot full and offering refills), and enjoy the conversation.

• **A note on getting started:** To start, you may want to invite a few friends over weekly and ask them if they know anyone that might be a good addition.

• **Topics, or no topics?** Generally, I let the conversation go where it wants rather than designate topics. But feel free to experiment. If people are just getting to know one another, ask the normal questions: Where did you grow up? What places have you lived? Have you ever traveled out of the country? Conversely, there are websites full of "topics for conversation."

• **Most importantly: Have fun!** This is a casual gathering of people who are interested in talking with others and listening to stories. What's the point of doing it if you're not having fun?

Hosting Tea has been one of the most rewarding things I've done. Tea is my weekly anchor: No matter what is going on with work, family, or relationships, every week I get to sit in my living room with the most delightful group of people, make connections, learn new things, and share my life and home with others. And besides that, it gives me a good excuse to clean the house every week.

Erin Coyle is an herbalist, wellness consultant, artist and storyteller. She is a consultant at The Imperfect Healthcare Market in the Piedmont Triangle area. She may be contacted at siochain23@yahoo.com

(Catching Up With Joan Leotta continued from page 8)

We are very fortunate to have this amazing lady join us to lead and present the Guild's Spring Retreat workshop at Wildacres in late May. I hope you will take this opportunity to learn from Joan as she shares her gifts of storytelling and writing.

(See page 12 for more about the NCSG Spring Retreat.)

Storyteller Sylvia Payne currently serves as Membership Director of NCSG. She has served on the Board of the North Carolina Storytelling Guild since 1998 and is the editor of the Guild's publication, Journal of Tar Heel Tellers. She may be contacted at sylpayne@bellsouth.net

Fall JTHT

We need your articles, stories, and storytelling news for the Fall 2012 issue of the *Journal of Tar Heel Tellers*.

Include storytelling events open to the public. The events will be included on our website 'Events' page at

<http://www.ncstoryguild.org/events.html>

Deadline: August 1st.

Send to: sylpayne@bellsouth.net

Stage Fright Illuminated by Sherry Lovett



Asheville Tellabration - Nancy Reeder, Tim Lowry, and Sherry Lovett

It was almost time for me to take the stage at Asheville's Tellabration, and I was feeling light-headed and nauseous. It crossed my mind that I wasn't going to make it. I was hit with the worst case of stage fright I had ever experienced. I took nice deep breaths and concentrated on the teller that was on stage. Finally, I was introduced and away I went. Once on stage I settled-in and the stories took over. Whew! Thank goodness!

It was after that event that I began to wonder if I was doomed to that nervous-stomach-stage-fright feeling each and every time I performed. I had asked other tellers about "being nervous" before going on stage and received a variety of answers. Some said they never get nervous because for them they're just talking to people. (Lucky them, but what about the rest of us?) Some said they believed a little nervousness offered an edge on the stage. (Okay, but does that feeling like you're going to throw-up really help?) Others offered techniques to help like deep breaths and shaking out the energy through your hands and feet. (That helps a little.) I have also heard that nervousness can be transformed into excitement by letting go of the fear. Well, that idea sent me searching for what it is that I fear. What do I need to let go of?

Forgetting the story, drawing a blank would probably be number one for most storytellers. That may be followed by, "What if the audience doesn't like my work?" and "What if I flop?" And then there's the body, which MaryGay Ducey points out, "you can't leave behind." What if I fall on my face, have that spittle stuff caked on the corner of my mouth, or a wardrobe malfunction? So many fears, so little time...

Looking at the list of possible fears I notice that it's all about me. It's my ego that's afraid, and that's when

as I was one of the tellers at the *Do Tell Festival* in Hendersonville.

I had prepared, I loved the stories I was going to tell and I focused on offering them as a gift. I still took nice, deep, calming breaths, and focused on the teller before me, but it wasn't so crucial because I wasn't having that I'm-going-to-throw-up feeling. I was focusing on the stories not myself. Magic. Freedom. (The Flatrock Playhouse venue was also helpful as it was a comfortable, intimate, and inviting place to perform.)

I feel like, thanks to MaryGay, I have reached a turning point. It's not that I will never feel stage fright again,



Do Tell Festival, Hendersonville, NC - February 2012. Karen-eve Bayne, Sherry Lovett, David Novak, Gwenda Ledbetter (Photos courtesy Sherry Lovett)

MaryGay Ducey freed me (at least partially) from my fears. During the NCSG Winter Workshop she shared two pearls of wisdom (among many others) that settled into me like a warm balm into dry skin – "The story is more important than the teller." And, "the stories we tell are a gift to the audience."

Ahh...these two simple ideas put me in a different state of mind. It's not about me; it's about the stories and the stories are a gift. With the focus off of me and on the stories I relaxed.

In February I had the opportunity to put this new awareness into practice

because it's still there, but rather I'm now equipped with the powerful awareness that while I may be the conduit for the stories, the stories themselves carry the weight – my ego can take a rest. May we all share our stories unfettered by ego and allow them to be the gift they are.

Happy Telling,

Sherry Lovett has been a storyteller for over 12 years, starting when she taught middle school. A frequent contributor to the JHTT, she lives with her family at the Wildacres Retreat Center in Little Switzerland, NC. You may contact her at thelovetts3@gmail.com.

Recent Writers' conference in Wadesboro, NC included storytelling. Two of our own NCSG members were featured at this event. Go to: <http://www.salisburypost.com/Opinion/042012-edit-dicy-writers-craft-and-storytelling-qcd>

WHAT'S HAPPENING WITH OUR STORYTELLERS

GARY CARDEN AND THE LIARS BENCH

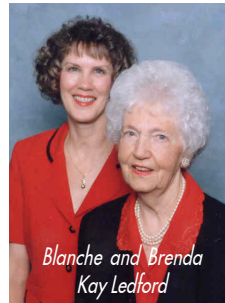
Sylva, NC - I was featured on Carl White's TV show, "Living in the Carolinas" and I have been assured that I will be featured again. The show focused on my group, "The Liars Bench" which is about two years old and gives monthly programs. We use storytelling, music and poetry to promote an appreciation of Appalachian culture.

At present, I am receiving support from the Mountain Heritage Center at Western Carolina University and we are currently planning a series of programs that will emphasize storytelling as drama. In addition, we have received funding to do a series of programs that are based on regional folklore and history. It is entitled "The Balsam Chronicles." We intend to feature storytelling in conjunction to events such as famous hangings in this region, noted Cherokee figures, and the infamous Dr. John R. Brinkley, the Goat-gland King."

If you want to learn more, go to <http://lifeinthecarolinas.com/where-to-watch/online/viewvideo/94/liars-bench-2011-complete-show> or <http://theliarsbenchgazette.blogspot.com/2012/03/first-liars-bench-balsam-chronicles.html>

LOCAL AUTHORS RECEIVE PAUL GREEN AWARD

Hayesville, NC - Blanche and Brenda Kay Ledford of Hayesville, NC received the Paul Green Award from North Carolina Society of Historians for their book, *Simplicity*.



The awards ceremony was held Saturday, October 22, 2011 at the Hilton Garden Inn in Mooresville, NC. Elizabeth Sherrill, president of the society, presented the award.

This is the fifth time Brenda has received the Paul Green Award. She won it for her poetry books: *Patchwork Memories*, *Shewbird Mountain*, *Sacred Fire*, and for collecting oral history on Velma Beam Moore, a prominent citizen of Clay County, NC.

Simplicity is a collection of prose and poetry about the history of Clay County, NC. It coincides with the Sesquicentennial celebration of this county.

For more information, visit: www.ncsocietyofhistorians.org.

NEW IN CHAPEL HILL

Chapel Hill, NC - After telling for 26 years in the Caribbean and 16 years in North America, a veteran storyteller, raconteur, stand-up and poetry performer has come to live in Chapel Hill.

Guyanese born Ken Corsbie has been an iconic cultural figure in "the islands" - known throughout that region and its diaspora as a theatre director/designer/actor, radio producer, television presenter, and now mainly as a "storyteller" of personal and folk tales and a performer of literature and poetry.

His wife, Elizabeth Barnum, will be working in the department of the International Students and Scholars Services at UNC.

BOLD-FACED LIARS' SHOWDOWN

Laurinburg, NC - This past January the Storytelling & Arts Center of the Southeast held their 5th Annual Bold-Faced Liars' Showdown. Congratulations to the winning liars!

- 1st Place - Anthony Burcher
- 2nd Place - Alan Hoal
- 3rd Place - Ron Jones
- People's Choice - Alan Hoal

The Healing Force at the Storytelling and Arts Center by Jan Schmidt

Saturday, February 11 the Healing Force, a family of musicians, storytellers and educators from Winston Salem engaged all who were fortunate to be in downtown Main Street Saturday afternoon. Walking in the door, you were greeted with an amazing display of African textiles, instruments, photographs and artifacts that the Healing Force collected on visits to Africa.

With this ambiance, thirty people of all ages and backgrounds tried their hands at drumming under the tutelage of these experienced and enthusiastic instructors ... learning African drumming skills on the jembe, a hour glass shaped African leather-topped, wood-base

drum. Several of the new drummers had the opportunity to lead the drumming circle. Tim Walden brought his own drum and was one that led the group. He said, "I have started to play the jembe and it was a great opportunity to be part of this drumming circle. I would like it if we could get one started in Scotland County." Several groups came and Tabatha Burk sponsored a Sunday school class. Tabatha said, "I wanted the children to have an educational experience. The day was excellent. The kids went to church the next day and spoke of the experience to the congregation. They were so excited. It proved what a success the event was for all.

After a brief break, The Healing Force took to the stage and played several different African instruments, including the thumb piano, talking drum, shekeres, wasamba, kayamba, and hand drum. They sang African songs and told stories, and had everyone in the audience singing and dancing with them. Commissioner Carol McCall said, "I am glad for folks from Scotland County to have such unique and diverse cultural entertainment available. You can see The Healing Force has such warmth, it radiates from inside them, to the audience."

Brenda Gilbert, Board Chair, said, "We are so fortunate to have received a

(Continued on page 12)

Benefit for Hicks Family by Doyle Pace

In 2004, shortly after the death of his father, Ted Hicks, the youngest son of legendary storyteller Ray Hicks, was diagnosed with advanced diabetes. For several years, Ted made a three times weekly trek from his home on Beech Mountain to Boone, some fifteen miles away, to undergo dialysis. Eighteen months ago, while at the dialysis clinic, Ted fell and broke his leg. His leg never mended enough for him to be able to walk unaided. Since the accident, he has been living at the Life Care Center, a nursing facility in Banner Elk, NC.

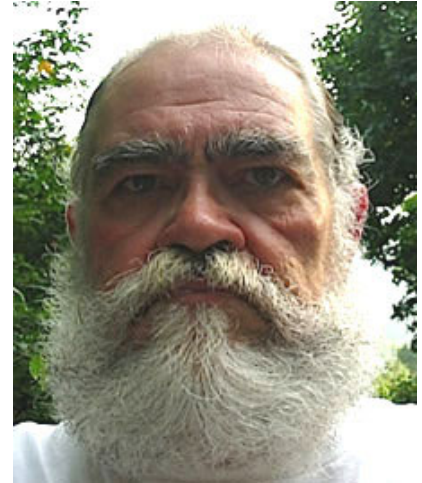
The series of unfortunate events that have brought Ted to the Life Care Center, and the humdrum routine of life in such an institution, would be a drain on anyone's psyche, but Ted's spirits have remained upbeat and cheerful. His room has become a social center where people from all over the building gather to be regaled by Ted's seemingly endless repertory of jokes and tales.

Even though Ted is confined to a wheel chair, he can leave the Center for extended periods during the day. In September, he was able to tell stories at a festival in Banner Elk, and he was the featured teller last November at Tellabration in Mast Store in Valle Crucis. However, Ted is not able to visit his mother, family and friends at his home on Beech Mountain where he has

lived all his life. The reason he cannot visit is that the house is only accessible by foot, down a long steep hill.

Now, storytellers Vixi Jill Glenn, Connie Regan Blake and the Asheville Storytelling Circle have determined to remedy the situation by raising money to build a driveway to the Hick's house. Two benefit concerts have been planned. The first one took place on Saturday, April 21st at 2:00 pm, near Ted's home at the Matney Community Center, Matney, NC. Local storytellers and musicians Orville Hicks, Glen Bolick, The Sheets Family Band, Amy Michaels, Brian Yerman, Charlie Glenn, and others will present a festival of Appalachian storytelling and music. Admission is \$5.00, and additional donations are welcome. For information and directions call Doyle Pace at 828-264-9058 or e-mail him at bmonkus.pace@gmail.com. The second event will be at the Altamont Theatre in downtown Asheville on Saturday, May 5th at 3:00 pm, where the admission will be \$12.00. The program will feature Sheila Kay Adams, Gwenda Ledbetter, Vixi Jill Glenn, David Novak, and Connie Regan Blake. Ted Hicks will be a special guest teller at both events.

Ted Hicks descends from a venerable family of North Carolina



Doyle Pace

storytellers that goes back 200 years. Ted is the only one of Ray's children that is carrying on Ray's legacy of the Jack Tales. The storytelling community of North Carolina and the world owes a great deal to The Hick's family. Let's now step up and help.

To make a donation, send checks, made out to the Ray and Rosa Hicks Fund, to Connie Regan-Blake, PO Box 2898, Asheville, NC 28802

Doyle Pace has been collecting, preserving and telling stories for most of his life. His focus is the life, love, lore and legends of the people of the Southern Mountains. Doyle is currently serving on the NCSG Board. You may contact him at: bmonkus.pace@gmail.com

(The Healing Force...continued from page 11)

grant, through the NC Arts Council, from the National Endowment for the Arts, Art Works. Without the grant support, SACS would be unable to produce events with the artistic excellence that the Healing Force performs."

Jan Schmidt is Executive Director of the Storytelling & Arts Center of the Southeast (SACS) in Laurinburg, NC. She also serves as the Executive Director of the Storytelling Festival of Carolina. She may be contacted at jan@sloc.info

Don't Forget- NCSG Spring Retreat

Wildacres Retreat Center, Little Switzerland, NC - May 25-27, 2012

Join us for a fantastic weekend of fun and learning, while cloaked in the grandeur of peaceful mountain surroundings. Come and join Joan Leotta, professional story performer and writer, as she conducts an exciting weekend workshop, *Facets of a Storytelling Career*. Don't miss it!

Following topics will be covered:

- Storytelling in traditional venues

- Storytelling with various age groups
- Preparing for a costumed character
- Developing the one person show
- Writing stories vs. telling stories
- How to build a story critique group

Registration now due. <http://www.ncstoryguild.org/events.html>



May 2012

May 5- Michael Reno Harrell performing at **Cowboy Gathering**, Statesville, NC - Saturday 7pm - there may also be a 4pm performance. South Iredell High School, 299 Old Mountain Road, Statesville, NC 28677. <http://www.michaelreno.com/schedule.php>

May 5- Performing Arts Festival. The Main Event weekend features several storytelling performances on the Exhibit Hall (Youth Entertainment) Stage located in the Charleston Area Convention Center at 5001 Coliseum Drive, North Charleston, SC. Free Admission. 11:30-12:00 Storyteller Tim Lowry presents a wild ride through 1920's America through stories and sound effects in "Kazoom;" 1:30-2:30pm - Donna Wissinger presents stories and music in "The Pied Piper and Other Fantastic Tales;" 2:30-3pm - Becky's Box of Puppets presents "The Curious Circus," a playful puppet show featuring a banana ringmaster and the world's tiniest tiger; 3:00-3:30pm - Veronica Gaillard - Stories highlighting Gullah culture and traditions. www.northcharlestonartsfest.com

May 6- Performing Arts Festival. (see May 5): 2-3:00pm - Blue Moon Puppets present unique and interactive stories from around the world in "Folktales from Global Village;" 3-3:30pm - J'miah Nabawi presents interactive, interdisciplinary storytelling in "There's Rhythm in the Telling." www.northcharlestonartsfest.com

May 9- North Charleston Arts Festival presents Bobby Norfolk, "Folktales from Around the World," at the Otranto Road Regional Library, 2261 Otranto Road, North Charleston, SC. 4pm. Free. www.northcharlestonartsfest.com

May 12- North Charleston Arts Festival presents Gullah Stories with the Gullah Lady. 11am-noon, Otranto Road Regional Library, 2261 Otranto Road, North Charleston, SC. Free. www.northcharlestonartsfest.com

May 17-19 University of North Alabama Front Porch Storytelling Festival. Featuring Donald Davis, Bil Lepp, Andy Offutt Irwin and others. Florence, Alabama. For more information call 256-765-4208 or storytelling@una.edu

May 18-20 Finding & Nourishing the Storyteller in You. Instructor: Connie Regan-Blake. Find your innate capacity as a storyteller as you explore the legacy of memories, discover how to "embody" stories, and foster and enjoy the bond that forms between teller and listener. What is gained can be useful in the corporate world, classroom, pulpit, on stage, on paper, or with family and friends. All levels of interest and experience are welcome. John C. Campbell Folk School, 1 Folk School Road, Brasstown, NC 28902. 800-FOLK-SCH; 828-837-2775; info@folkschool.org or <https://www.folkschool.org>

May 25-27 NCSG's Spring Retreat. Workshop led by author and storyteller Joan Leotta. Wildacres Conference Center, 1565 Wildacres Road, Little Switzerland, NC. Contact dianne@diannehackworth.com

May 20- Storytelling at the Feed & Seed. Stories from the

(May continued):

Heart. Co-sponsored by the Asheville Storytelling Circle and the Fletcher Arts & Heritage Association. Feed & Seed is located at 3715 Hendersonville Hwy., Fletcher, NC at Fanning Bridge Road and US 25. Saturday, 3-5pm. www.feedandseednc.com

June 2

June 2- Storyfest. Statewide kickoff for Summer Reading Programs in South Carolina at the State Museum. 301 Gervais Street, Columbia, SC. 9-4pm. Features authors Denis Fleming and Marc Brown, as well as storytelling, craft area, readers theatre. Contact Denise Lyons, at dlyons@statelibrary.sc.gov or 803-734-6061.

June 28-July 1 2012 National Storytelling Conference. "A Conference to Remember," honoring storytelling heroes who have passed on. Inspiring keynote speakers, excellent workshops, general sessions, showcases, concerts and more. Cincinnati, Ohio. Registration: <http://www.storynet.org/conference/index.html> Workshop listings: <http://www.storynet.org/conference/workshops.html>

July 2012

July 1-7 Storytellers Wild Week. A weeklong workshop for storytellers with Donna Marie Todd. Wildacres Retreat Center, 1565 Wildacres Road, Little Switzerland, NC. Contact Dianne Hackworth at dianne@diannehackworth.com

July 8-14 7th Annual Storytelling Retreat & Adventure. Join Connie Regan-Blake this summer for her seven days of practice and performance, day-trips and discovery. In-depth storytelling and story-listening workshop, designed for all levels of expertise; from beginner to experienced teller. Asheville, NC. Visit www.storywindow.com or for details go to: http://www.storywindow.com/print_pages/workshop_desc_jul12.htm

July 14- Andy Offutt Irwin One Man Show, 8pm. Walhalla Civic Auditorium, 101 E. North Broad Street, Walhalla, SC. Contact Bill Chiusano, 877-368-5318.

July 22-28 Storytelling: A Telling Experience. Instructor: David Novak. Have fun while a master storyteller coaches you through a variety of exercises and games to develop a unique storytelling persona. Have "telling" experiences with familiar folk tales, classical literature, and personal memoirs. Activities will range from voice and speech training to mime and mask work to creative dramatics and creative writing. No experience needed. John C. Campbell Folk School, 1 Folk School Road, Brasstown, NC 28902. 800-FOLK-SCH; 828-837-2775; info@folkschool.org or <https://www.folkschool.org>

STORY RESOURCES

Appalachian Folktales from Ferrum College
<http://www2.ferrum.edu/applit/bibs/folkcollect.htm>

American Folklore – North Carolina
<http://www.americanfolklore.net/folktales/nc1.html>

NC Legends and Ghost Stories
<http://www.secretary.state.nc.us/kidspg/legends.htm>

Tales From the Coast
<http://www.coastalguide.com/tales/>



*Sylvia Payne, Editor
1621 Nathaniel Street
Newton, NC 28658*

Tellebration 2011 by Mima Dixon



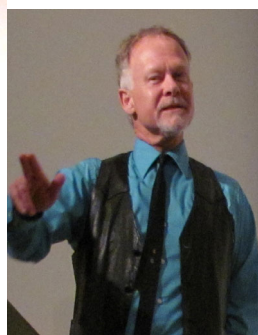
Mima Dixon

Storytellers of the *Inner Banks Storytelling Group* celebrated 'Tellebration' November 19, 2011 at the Estuarium of North Carolina located in Washington, NC. The theme for the event was **Family Stories**. Tellers sharing stories were Terry Rollins, Linda Boyer, Judi Hickson, Mima Dixon and Pheobe Wahab. This year's event was the largest ever.

Mima Dixon is an active member of the Inner Banks Storytellers Group in Washington, North Carolina, and is a retired librarian. She may be contacted at mddixon@embarqmail.com



Pheobe Wahab



Terry Rollins



Judi Hickson



Linda Boyer

Tom Dooley - A Wilkes County Legend

The Wilkes Playmakers of Wilkes County will dramatize *Tom Dooley - A Wilkes County Legend*, beginning June 28, 2012 - ending July 21, 2012.

Performances will be held at Forest's Edge Amphitheatre, Highway 421 North in Historic Fort Hamby Park, Wilkesboro, NC. Time- 8:30pm.

Go to:
www.wilkesplaymakers.com/home.asp for directions and more.