

Journal of Tar Heel Tellers

Volume 21
Number 2
ISSN 1077-307X

Spring 2015
NC Storytelling Guild
Official Newsletter

2015 Winter Workshop with Kim by Faye Fulton

Oak Island, NC

We all have different reasons for aspiring to grow as professional storytellers and attending the NCSG Winter Workshop on “Marketing the Intangible” was a huge boost in growing a storytelling business. The workshop was conducted by Kim Weitkamp and, as usual, Kim brought a wealth of knowledge and experience to the table. She shared real-world, practical information for promoting, selling, and building interest in storytelling.

Kim thoroughly covered the topic of marketing and included discussions on a myriad of marketing components such as having a website, Twitter, Facebook, LinkedIn, YouTube, Pinterest, newsletters, cold calling, and blogs. In addition to sharing marketing information, Kim dazzled the group with several of her stories. She also shared her Newton’s Cradle theory of storytelling and demonstrated how she gets results with it.

During the last section of the workshop, Kim discussed using Kickstarter to raise funds for storytelling projects and events. She illustrated how she used Kickstarter to complete one of her projects and gave step-by-step details on getting the most out of the Kickstarter experience.

The workshop was held in Gingko Cottage. Besides a large meeting area filled with huge windows, the cottage

includes a big, beautiful fireplace with a tiled front and a tiger oak mantle complete with columns and an oval mirror. It was a perfect setting for storytellers. In the evening hours several tellers shared a story or two; including Revonda Crow, Pete Boggs, Linda Goodman, and the workshop presenter - Kim. A true highlight of the weekend was the whimsical way Dianne Hackworth and Terry Rollins began the workshop. The NCSG started conducting the Winter Workshops at The Assembly at Fort Caswell in 2000. Dianne and Terry shared a quick summary of each of the fourteen workshop presenters beginning with Heather Forest and ending with last year’s presenter, Andy Offutt Irwin. This retrospective look at the Winter Workshops was a wonderful and fun way of getting the entire group into the learning mode.

The workshop began in a delightful way and it ended in a delightful way – at a local, well-established seafood restaurant. It also supplied storytellers with all sorts of information and ideas on growing and marketing their businesses.



Terry Rollins, Dianne Hackworth and Kim Weitkamp. Humm, wonder why Terry is so surprised? Photos, the Editor

Faye Fulton is a Storyteller, Professional Speaker and a Communications Trainer. She has conducted workshops across the country in the corporate environment as well as the educational environment. She may be contacted at FFulton50@gmail.com.

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JOURNAL OF TAR HEEL TELLERS

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Newton, NC 28658
NCSG Website:
www.ncstoryguild.org

Journal of Tar Heel Tellers (JTHT) is the official newsletter of the North Carolina Storytelling Guild and is published biannually, Spring and Fall.

ISSN 1077-307X

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Subscriptions are through membership in the NC Storytelling Guild only. Single copies are not available.

Advertising rates (each issue):

\$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, Lona Bartlett, J A Bolton, Kali Ferguson, Faye Fulton, Terri Ingalls, Sherry Lovett, Ray Mendenhall, Connie Regan-Blake, Nancy Reeder and Brian Sturm.



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

Donna Washington will be the keynote speaker at the National Storytelling Conference in Kansas City July 30- August 2nd. Listeners should be inspired to explore "Many Pathways...One Journey" together . . . **Vicky Town** has a new book, *The Runaway Pumpkin Pie Man*, illustrated by Roberta Baird, Pelican Publishing Company, 2015. Available on line at Amazon, Barnes and Noble, and Pelican Publishing Company. This story is a Halloween version of the classic The Gingerbread Man . . . Also **Vicky's** recording (with Bill Wood) *Spooky Tales*, Vol. 1 is the winner of a 2013 Parents Choice Silver Honor Award . . . **Tim Lowry** won awards for three of his CD's in three separate categories from Storytelling World this spring. The CD's were *Seven! A collection of world folk tales*; *The Manger Scene*, A child's spiritual experience with the Christmas nativity scene; and *Getting the Creeps*, A collection of spooky stories.

"Humans are not ideally set up to understand logic; they are ideally set up to understand stories." - Roger C. Schank, Cognitive Scientist

Beginnings Can Grow to Maturity

from the editor's desk

As we contemplate springtime and new beginnings we need to be mindful that a lot of these new beginnings are possible because of relationships that matured over time. This is so true within our storytelling community. Stories that have begun and matured over time within our own families and also within our family of storytellers. Think about the many times that storytellers have been our mentors and our guides to better hone our craft. As we grow and mature as storytellers there are times when we may be able to mentor someone or just give them encouragement.



Photo courtesy, the Editor

This year in particular, I've had experiences that I'd rather not have had. After my sister drew her last breath following a heroic fight with cancer, I have emerged as a stronger and wiser human being. During this painful process, I've also discovered seeds that can grow new stories.

As I look out my back window and see new blossoms and new flowering, I think of the many storytellers in our organization who have nurtured me and helped me grow.

Inside you should find interesting news and articles such as Brian Sturm's "Humor in Storytelling." Read Fay Fulton's NCSG "2015 Winter Workshop" article, Sandra Gudger's "President's Message," and Ray Mendenhall's article, "Mining Your Own Family Stories." You can find out about our exciting "The Heart of North Carolina Storytelling Festival" by Lona Bartlett, as well as lots of additional informative articles. Be certain to see the Calendar of Events page to help you locate upcoming events that may be of interest.

Submit articles for JTHT Fall 2015 issue to:

Sylvia Payne, JTHT Editor, 1621 Nathaniel Street, Newton, NC 28658.

E-mail: sylpayne@bellsouth.net

Deadline for Fall Issue: August 25, 2015.



President's Message by Sandra Gudger

Dear NCSG Members,

It seems not very long ago I was writing a letter as the incoming president. A lot has happened during the past year and many people have been instrumental in moving NCSG forward.

First, I would like to thank Lona Bartlett who facilitated our board meetings via Skype. This method resulted in greater participation from board members who otherwise could not have traveled to attend a meeting.

I would also like to extend thanks to Terry Rollins and Dianne Hackworth who coordinated the Winter Workshop, and to Kim Weitkamp who was the workshop presenter. Through the efforts of Dianne and Terry, the workshop made a profit! The Spring Retreat, was also a wonderful event, coordinated by Dianne with a workshop led by Linda Goodman.

A year ago this past January, NCSG

was notified that Transylvania County Library could no longer partner with us in producing a Fall Festival. Their decision was due to the retirement of two library personnel who had been their festival coordinators. Also, the library had been designated by the town of Brevard for voting at the usual time of our festival. Thus ended an eight-year partnership. We did not have time to plan for a 2014 Fall Festival. Therefore a picnic was held in Greensboro in August coordinated by Sherry Lovett and assisted by Lona Bartlett, Paul Stutts and other Board Members. About 25 members and guests attended to enjoy food and storytelling.

Work began immediately to find a venue for the 2015 Fall Festival. The board agreed that a location in the middle of the state would be best and Greensboro was considered. A meeting was held with personnel from Arts Greensboro and the City of Greensboro during which a partnership was formed. The Triad Storytelling Exchange also became a partner. Lona Bartlett agreed to chair the festival committee representing NCSG. Other members of the committee are Sylvia Payne, Henry Vogel, Catherine MacKenzie, Stephen Bartlett, Sherry Lovett, Joel Richards,

Charlotte Hamlin, Janice Davin and myself. This has been quite a task because it's like "having to start from square one again." As with any new endeavor, many decisions had to be made. I appreciate each member of this committee. They have spent many hours in the planning of the Fall Festival which will be held in Greensboro on September 25 and 26. I encourage you to purchase your tickets ahead of time since that will be the only way NCSG will receive money from ticket sales. Tickets will be available on-site but will not benefit NCSG. The festival schedule will soon be finalized and sent to you with other information.

Finally, I want to thank the 2014-2015 Board, Janice Davin, Alan Hoal, Paul Stutts, Sylvia Payne, Sherry Lovett, Doyle Pace, Catherine MacKenzie, Ann Mendenhall, Joel Richards, Vixi Jil Glenn, and Henry Vogel for their support this past year. I welcome new board members Terri Ingalls, ReVonda Crow, Faye Fulton, and Terry Rollins. With Janice as our president, I am confident that NCSG will move forward with exciting new ideas.

Thank you for being a part of NCSG,
Sandra



Connie Regan-Blake Shares Exciting News

Connie Regan Blake, award-winning storyteller, has been invited to house the compilation of her life's work in the Library of Congress.

Todd Harvey from the Library said, "... the American Folklife Center is delighted to announce acquisition of the Connie Regan-Blake Collection (AFC 2015/003). A central figure in the revival of storytelling that began during the 1970s, Connie helped

to shape the National Storytelling Festival and what is now the International Storytelling Center. This multi-format collection of papers, sound recordings, photographs, moving images, and artifacts, document the career of Connie Regan-Blake, bringing vital depth to storytelling collections at the Library of Congress."

The story behind this wonderful event as told to the editor by Connie Regan-Blake is:

Years ago Connie was going through some of her storytelling things when she came across some

cassette recordings of now famed folk musicians, many of whom have passed, and she thought maybe the Library of Congress would be interested in them. When she called, they said they would love to add them to her collection, which surprised her because she didn't know she had a collection.

It turns out that Barbara Freeman, Connie's cousin and, at one time, storytelling partner, had sent some of Connie's materials to the International Storytelling Center, and they, in turn, had sent it to

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Surry Storytelling Guild Hosts Tellabration

By Terri Ingalls



Storytellers in Mount Airy, NC joined millions of other tellers around the world for the 2014 Tellabration. The event was held at the Mount Airy Regional Library on Saturday evening, November 22.

"We had a record number of tellers this year," said Susan Olchak, one of the organizers of the event.

Veteran tellers included Vickie Byrd, a survivor of 31 years of teaching fourth graders; Revonda Crow, a Piedmont native who has organized a regular storytelling event in Wilkesboro; Terri Ingalls, who taught the NCSG 2014 Winter workshop at Wildacres; Dick Olchak, a storyteller of ten years; Susan Olchak, a retired social worker for the blind; Stephen Pottorff, agricultural extension agent for Carroll County, Virginia; and Vicky

Town, an interactive storyteller, writer and teaching artist who is a two-time winner of the Parent's Choice Award. Susan Olchak, Dick Olchak, and Terri Ingalls are founding members of the Surry Storytelling Guild.

Two first-time tellers joined the lineup. Bruce Hodges, minister, pastoral counselor and psychotherapist and Linda Hodges, a retired physical therapist both made their storytelling debuts this year.

"There were a wide variety of stories – personal, folklore, funny and poignant," said Terri Ingalls, another of the organizers. "There were bears, evil men, journeys down long hallways, curtains that closed too soon, an explanation of a strange natural phenomenon, and a mysterious kiss. I think the incredibly diverse

backgrounds and experiences created a wonderful blend of stories. We're already looking forward to next year."

The Mount Airy Regional Library hosted the event and provided refreshments.

The Surry Storytelling Guild meets at 7pm on the first Tuesday of each month at the Mount Airy Public Library. This is a free event and all are welcome – tellers and listeners.

Terri Ingalls, storyteller and actress, is the founder of 'Imagine That! Storytellers,' now called the Surry Storytelling Guild in Mount Airy, NC. You may contact her at: potluck@surry.net

The Heart of North Carolina Storytelling Festival

by Lona Bartlett

It's a new thing, for 2015! NCSG is in partnership with the City of Greensboro and the Triad Storytelling Exchange to present The Heart of North Carolina Storytelling Festival. We have some amazing tellers: Donna Washington, Linda Goodman, Michael Reno Harrell, Ray Mendenhall, Vicky Town, and Naomi Faw. We also have some amazing, hardworking people on committees and subcommittees. They are organizing, making phone calls, attending weekly meetings, putting miles on their cars, thinking, planning, researching and they have been doing this for several months. I want to mention everyone but I am fearful that I will miss someone and they are all worthy of exceptional praise for all of their contributions. You know who you are, and you are, without a doubt,

the best ever!!

We want to announce something that has never been done before in North Carolina, The 100 County Journey. NCSG tellers have volunteered to travel the state and tell in a library in every county in North Carolina as we prepare for the festival. We are so very excited about this. Think about it, a free storytelling concert in every county in the state. Isn't the library at the heart of every community?

We sincerely hope you will put September 25-26, 2015 on your calendar and plan on attending the festival in Greensboro, NC, AND be sure to purchase your tickets from NCSG. Any money from tickets sold by NCSG prior to the festival goes directly to our

organization and helps us to fund the festival. Those funds will pay for items such as insurance, lodging, payment for tellers and other misc. items. We need to sell as many tickets as possible, so spread the word and purchase them early from NCSG. Keep watch on your email for more information and The Heart of North Carolina Storytelling Festival facebook page to see what is happening. Full festival concert tickets are only \$40.

See you in September!!

*We are proud to have **Lona Bartlett** as our NCSG Festival Chairperson this year. She has spent many hours with our committee and our partners. You may contact her at lona@lonabartlett.com or lonabartlett@att.net.*

Humor in Storytelling

by Brian Sturm

My initial work to propose a model describing the storylistening trance (Sturm 2000) has led to a more in-depth exploration of many of the specific influences listed in the model. Recently I have turned my attention to the issue of humor in storytelling. I have always thought that humor is engaging for listeners since we all like to laugh, but it seems to be more complicated than that. For example, if we laugh gently, we can do so without really noticing that we are laughing, and so we can remain entranced by the story; however, what happens if we laugh a hearty belly laugh that rocks our body and strains our facial muscles? Does the laugh then become so overpowering that it becomes a distraction to our focus (i.e., we notice ourselves laughing) and therefore kicks us out of the enchanted story world? Does the aphorism “moderation in all things” apply to humor in storytelling, if immersion in story is our goal? How do we perform humor so that we get the laughter we want, when we want it?

What is Humor?

The Oxford English Dictionary Online defines humor as: “the quality of being amusing, the capacity to elicit laughter or amusement” and etymologically traces the word’s origins to Classical Latin *umor*, meaning “moisture, fluid in plants or the body.” This origin shows the relationship between a “sense of humor” and the “bodily humors,” the four liquids once thought to determine our states of health and our temperaments. In Hippocratic medicine, these humors were black bile, yellow bile, phlegm, and blood, and each related to a particular temperament: melancholic (serious and



despondent), choleric (ambitious and easily angered), phlegmatic (peaceful and calm), and sanguine (courageous and playful) respectively. Laughter was considered a means of “correcting” and rebalancing the humors, and “humorist” was the name given to anyone whose humors needed rebalancing. As laughter and humors became increasingly associated, “humor” began to take on connotations of comedy and absurdity and exaggeration.

Types of Humor

Humor, of course, comes in many flavors.

Some scholars, with a structuralist bent, try to identify specific styles of humor. Berger (1993) developed a typology of humor in narratives. He proposed four categories within which all techniques of humor could be placed: language (verbal humor), logic (ideational humor), identity (existential humor), and action (physical humor). He then classified 45 different techniques of humor and described each in turn. There is not enough space here to delineate them, but I highly recommend reading Chapter One (“A Glossary of the Techniques of

Humor: Morphology of the Joke-Tale”) of his book, referenced below.

Extending Berger’s work, Buijzen and Valkenburg (2004) have proposed 41 types of humor found in audiovisual media. Their extensions include: anthropomorphism, clumsiness, irreverent behavior, malicious pleasure, outwitting, peculiar face, peculiar music, peculiar sound, peculiar voice, and visual surprise.

Johnson (2010) explored humor in children’s literature and based her work on McGhee’s (1979) four stages in the development of “incongruity humor” (see below) in children:

1. Incongruous actions toward objects (18-20 months): using objects (a banana) unexpectedly (as a telephone)
2. Incongruous labeling of objects and events (20-24 months): naming objects incorrectly, such as calling a dog a “cat”
3. Conceptual incongruity (2-7 years): playing with classes of objects or mixing aspects of objects, such as drawing a dog with an elephant’s trunk and saying “miaow,” and using non-sense words and silly rhyming
4. Multiple meanings (7-11 years): word play such as puns and double-entendre (often potty humor)

She developed a wonderful typology of children’s humor (Table 3 of her master’s thesis, linked below) that provides storytellers with an extensive

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(Humor...continued from page 5)

and age-appropriate list of ways to help children laugh.

Other scholars attempt to classify the social functions of humor.

Avner Ziv (1984) proposed five main roles for humor in society: airing social taboos (laughter is a controlled and socially acceptable release for aggressive and sexual tendencies), social criticism (satire of political and social institutions), consolidation of group membership (laughter provides recognition of shared attitudes and values), defense against fear and anxiety (relief from emotional tension), and intellectual play (creative play and relief from cognitive tension).

Rod A. Martin and Patricia Doris (2003) identified four main styles of humor: affiliative (goal is to amuse others and augment relationships), self-enhancing (goal is to cope with – or make light of – difficult situations), aggressive (goal is to injure or disparage others), and self-defeating (goal is ingratiating or defensive denial).

Induction of Humor

There appear to be three main perspectives on why people laugh: relief theory, superiority theory and incongruity theory. Relief theory posits that people laugh to reduce psychological stress or tension, to release nervous energy. This type of laughter is perhaps best exemplified in the laughter associated with horror or scary stories. Incongruity theory claims that people laugh due to experiencing surprise or the unexpected. Goel and Dolan (2001), for example, claim that “successful jokes involved a cognitive juxtaposition of mental sets, followed by an affective feeling of amusement.” (237) This juxtaposition is closely related to how Arthur Koestler (1964) defines creativity as bisociation.

When a concept normally understood in one context is suddenly seen from a second, usually incompatible perspective (think metaphor or simile), the collision of these frames of reference or matrices produces creative synergies often resulting in delight or amusement. Finally, superiority theory suggests that people laugh to experience triumph or power over others; ridicule and sarcasm are two forms of such humor, as are the myriad ethnic and racial jokes that proliferate most cultures.

“When we laugh at Coyote being bashed yet again over the head and watch Roadrunner escape, we do not feel his pain; we do not empathize. Instead we separate ourselves from his predicament, feel superior in our knowledge that we would never be as stupid as he is, and revel in our difference, not in our similarity.”

While relief theory is certainly germane to certain kinds of storytelling, I would contend that the majority of laughter evoked in storytelling events is of the latter two kinds: we tend either to laugh with characters, or we tend to laugh at them. Laughing with characters implies an identification with the character’s situation, an empathetic relationship with the character that lets the listener feel what the character is feeling. The delight of the character becomes our delight; their amusement, ours. This empathetic relationship is immensely powerful in helping listeners get immersed in story; they feel as though “they are there, in the story.” Placing story characters in incongruous situations facilitates this kind of empathetic laughter.

What of laughing at? When we laugh at someone, there is an implied emotional distance (otherwise we would feel empathy) and lack of identification. When we laugh at Coyote being bashed yet again over the head and

watch Roadrunner escape, we do not feel his pain; we do not empathize. Instead we separate ourselves from his predicament, feel superior in our knowledge that we would never be as stupid as he is, and revel in our difference, not in our similarity. This seems akin to the nervous laughter of the horror story listener who feels relief that “at least my life isn’t that bad” and “thank goodness that victim is not me!” So perhaps superiority and relief laughter are closely tied.

But what would encourage listeners to laugh at a story character’s pain rather than identify with it? Surely the level and frequency of absurdity has something to do with it. If Coyote only got hit once, we might not find it funny, but when he repeatedly fails or when there is a series of ridiculous events, we begin to see the playfulness of the situation (slapstick comedy) and therefore laugh. Lemony Snicket’s *A Series of Unfortunate Events* children’s books play with this concept masterfully; when disaster after disaster befall the protagonists, readers begin to find their situations funny rather than distressing, even when the characters themselves find no humor in it. The repetitive and exaggerated nature of the distress moves the reader from empathy (feeling with) to sympathy (feeling for) to amusement (laughing at) at the ridiculousness of the character and his or her situation.

Listener’s expectations for certain characters also play a role. Known trickster figures such as Rabbit (African American), Coyote (Native American), Fox (Japanese), Lizard (Australian), Monkey (Chinese), or Spider (African) elicit certain relationships and expectations from story listeners. Just as formulaic story beginnings like “Once upon a time” or “There was, and there was not” signal a way of interacting with the subsequent text (it’s fictional),

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(Humor...continued from page 6)

trickster characters signal a certain playfulness of spirit, a paradoxically enticing and repugnant personality that listeners long to identify with and yet simultaneously feel repelled by. We want the trickster to win, but we also want him to lose, so we distance ourselves enough from these characters to enable us to laugh at them. If our character expectations are met, then on this level there is no emotional incongruity between what we expect and what we get, so we must rely on other sources of humor (relief or superiority). Perhaps the deep power of trickster characters is that they work in all three spheres of humor: they are often in exaggerated situations (incongruity) which make listeners uncomfortable (relief) and help us feel happier about our own situations (superiority).

Implications for Practice

So, what does this mean for how we perform stories? If humor were easy to elicit, we'd all be comedians, so certainly there are aspects of performance that are vital to success in humor. Timing is one of those critical elements, particularly for incongruous humor, as surprise is usually preceded by a sense of control and knowledge; listeners believe they know, only to find out that they are mistaken. Just as fear is augmented by preceding it with calm (think of "jump" stories), so, too, incongruity is best preceded by normalcy, as it heightens the effect through contrast. Too much contrast, however, may counterproductively decrease the surprise by making the object or situation obvious; the camouflaged snake surprises us much more than the brightly visible one. In general, then, we heighten the humor by heightening the contrast, up to the point at which the contrast begins to become apparent (i.e., draw attention to itself); once listeners begin to pay attention

to the normal, they start to anticipate the surprise, and we lose some of the "punch" of our punchlines. Timing here, refers to the overall structure of the story, the pace of delivery, and the use of pauses.

"... look carefully at your story to determine where you want laughter, then consider the kind of laughter that is most appropriate to that moment in the story (laughing with or laughing at), and develop your strategy to maximize this kind of humor."

Intensity, much like timing, is also important to humor. To use another aphorism, "too much of a good thing" can spoil your results. Emotional intensity in storytelling helps bring listeners into the story world and keep them immersed, but if the intensity is continual the performance becomes monotone, and hence, monotonous. Constant high intensity exhausts your listeners; constant low or medium intensity bores them. What's needed is an ebb and flow, like playing a fish; sometimes you reel in hard, other times you let your listeners run and relax. Shifting intensities throughout your performance will help establish rhythm, which is immersive. Rhythm also creates a sense of normalcy that you can break, causing surprise and laughter.

Finally, look carefully at your story to determine where you want laughter, then consider the kind of laughter that is most appropriate to that moment in the story (laughing with or laughing at), and develop your strategy to maximize this kind of humor. Of course, planned humor is often the worst kind, so be willing to let laughter happen whenever it will, then learn from it and augment it in those moments. It's funny that storytellers are often surprised where listeners will laugh in a story; let the

listeners be your best teachers.

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Mining Your Own Family Stories

by Ray Mendenhall

Where do stories come from? Well, truth is they come from everywhere. Books, ideas, imagination, experiences and from those great stories your family tells on you at family gatherings and such. Here is a story from my childhood. I was too young to remember the event but it has become a part of my memory from the family telling it.

Brothers are like that, yeah they are...

When my brother, Chuck was 6 years old, he got a bike for his birthday, a big bike with no training wheels and back pedal brakes. It was red. It was blue later when it came to me, but when he got it, it was red. It was a Huffy brand, which was the best. Now Chuck had taken the training wheels off his little bike and had been practicing without them and he had gotten pretty good at pedaling and balance, so when he got his new bike, he was ready to go. There

was just one problem. The bike was too tall for him to climb on from the ground. Now big brothers are smart and real good at solving problems, especially by getting little brothers to do most of the work. So Chuck told me to go out on the back porch and get the little wooden chair and bring it so he could climb on his bike. I brought the chair and set it down beside the bike, Chuck climbed on the chair, then onto the bike and off he went. He was doing pretty good, too, all the way down the street, until he turned, lost his balance and fell down.

He looked down the street, waved and shouted, "Ray, bring the chair." So off I toddled up the street with chair in hand, set it by the bike and he mounted again. Off Chuck went down the other way and doing well again until he tried to turn around.

"Ray..... bring the chair."

So there we went, him riding and falling, me running along with the chair. All afternoon we went back and forth,

up and down Gates Avenue. We went back and forth like a comedy act, like Abbot and Costello, Laurel and Hardy, like Dean Martin and Jerry Lewis. The only thing I couldn't figure out about it was this... whether I was the straight man and he was the fool or he was the straight man and I was the other straight man.

Having the story but without a true memory of it, gives one free rein to play with it. You can shape it and frame it in ways that turn it into a candid little slice of life, a little slice of your life seasoned with humor and grace. Got any good stories your family or friends tell on you? They are like "clay" in your story imagination hands.

Ray Mendenhall, is a pastor, storyteller and musician. He is a former NCSG President. You may contact him at rwmend@juno.com.

Poet-Stories © Kali Ferguson 2013

I like the stories
Poets tell

Like
Cathy Bowers Smith
And her belly-button fiasco,
Derrick Westin Brown's
Tremor boy,
Ferdinand
And
Pink Panther,
The warped manhood
In Alan Winston King's
Chicken-shack wars,
Toi Derricotte's
Grandmother's
department store shame,
And June Jordan's
Magic-music women.

I am the stories

Poets tell.

I always thought I
Had to choose an art –
Story, tune or verse
But now I know
The blend of life
Will never succumb
To man-made
Categories just
For the sake of
Boxes, degrees, and carved-out
Competition.

Poet-stories transcend
Overly ambitious
award-seeking paths.

Creation is creation
And tellin' it is all we have.
Whether with brush or sound,
Narrative or portrait,

Quartet or quatrain,
It's all for the sake of
Feeling what flees and
saying what stays
In our human-ness
In our memories
In our imaginations
In our intuitions.
Thank God for
Muddy Waters,
smudged lines;
things we cannot
Contain...

Except in the stories
Poets tell!

Kali Ferguson educates through her bilingual cultural programs. Stories, poems, dances and songs from Latin American, African and African American traditions are applied in her programs. You may contact her at kali@kaliferguson.com.



What the Nurses Don't Know by Sherry Lovett

As we walk this long road home, I am thinking more and more about all of the adventures along the way. Every life is a story. My mom's story began in Moore County in a place my daddy used to call Little Dodge because it was as wild as the wild west. My mom grew up the oldest of eleven children in a dirt poor family with a dad who ran shine and brothers who tortured animals. She couldn't wait to get out of there. Can you blame her?

She moved out as soon as she could, living with her cousin Alma and working

at a textile mill. It wasn't long after, that she met my daddy. Alma had set her up on a blind date with him and she thought he was "pretty handsome." I'd say! He was over six feet tall with piercing blue eyes and dark hair. His name was Lespie King and he carried himself like one.

My mom was a feisty one, always giving my daddy a run for his money, as the saying goes. She's the one who gets the credit for finding our family farm. She found it one day while she was driving in the country. She went up to the little farm house, and, since no one seemed to be around, she looked through the windows and determined it was just what she wanted. She got it too, even though they already owned a house in town. (She was a country girl at heart and bound to return.) It was to that little farm house she ran to one day after taking daddy's keys and throwing them in the field so he couldn't drive to a poker game. (She hated poker!) She was red-headed, fiery-spirited, and full of fun!

She taught all of the neighborhood children to swim. She kept a house so clean you could eat off of the floors. She made the best fried chicken, potato salad, and lemon pie to be found. And, did I mention the sweet tea, oh, lordy, lordy it

was good! She laughed easy and had a hot temper. She gave the best hugs, not holding anything back, just bringing you right in to her heart; it would cure what ailed you, and all of us kids took refuge there more times than we could count.

Mom's story is still unfolding, only, I have to say, this isn't my favorite chapter. At almost eighty-eight, gone is the fiery red-head, gone are her memories. Her caregivers only know her as this elderly woman with a blank expression, nervous hands, and few words. I want to say, "This is my mama, there is more to her story than what you see here! You are only seeing the end... You don't know how she used to charm babies, get folks laughing with the funny, sometimes outrageous things she was always saying, or how her hands were always on the tasks of taking care of her home and family."

I sit with mom and I think about these things, about her life story, and I think, don't worry mom, I remember, I remember who you are.

Sherry Lovett is Past President of NCSG and serves on the Board for the Toe River Storytelling Festival. She also edits The Storytelling Chronicle, The Asheville Storytelling Circle newsletter. You may contact her at: thelovetts3@gmail.com.

(Connie ... continued from page 3)

the Library of Congress. Connie was told by Todd Harvey that she is the most documented current storyteller that the Library of Congress has.

Included in the collection are recorded stories and conversations with legendary mountain storyteller, Ray Hicks who was her mentor and friend; correspondence with acclaimed children's authors Ezra Jack Keats and Maurice Sendak, as well as Rosa Hicks, wife of Ray Hicks; early

handwritten itineraries from Regan-Blake's touring as part of the pioneering duo, The Folk Tellers; papers and recordings that document the beginnings of the American Storytelling Revival; a collection of 42 years of programs from the National Storytelling Festival, a copy of her pay check from the 1974 National Storytelling Festival, and much more.

This wealth of storytelling history will soon be available online, and will be a beacon to future generations about the storytelling revival and cur-

rent day revitalization as well as inspiring people to keep storytelling alive by telling stories themselves.

Many of us know Connie, but just in case you don't, learn more about her and her influence on the oral tradition. Check out her website at: <http://www.storywindow.com/> or just Google Connie Regan-Blake.



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.

Midnight Quilter, CD

Written and performed by Willa Brigham. Her CD may be ordered by going to CD Baby <http://www.cdbaby.com/cd/willabrigham7>

For those who don't know Willa, or even if you do, you may be unaware that she's not only a talented storyteller, but quite an amazing quilter. Have you ever

given a thought about quilts having an attitude? Willa Brigham certainly has. Her clever CD is all about ideas, quilts and people.

In Midnight Quilter, she has written and sung five playful songs about quilts. Entwined among her songs, you will find two stories. Throughout the entire CD, I could hear Willa smile as she sang. More than likely she was even dancing as the music was sparkling and energetic; much like Willa herself.

As I listened to this recording, I must admit my favorite song is the first one, Quilts. The song explains why modern day quilts have taken on an attitude. One line suggests ... "quilts just aren't for sleeping anymore ... quilts have gone and changed their attitude."

The song, Gees Bend prompted me to do a little research. What I discovered was quite remarkable. Gees Bend is a small isolated African

(Continued on page 13)

(2015 Winter Workshop ...continued from front page)



Ron Jones, Priscilla Best, ReVonda Crow



Old Historic Fort



Kim Weitkamp



Front: Lona Bartlett, Dianne Hackworth - Back: Catherine MacKenzie, Pete Boggs, Terry Rollins, Sylvia Payne



Sherry Lovett taking a break



Front R: Judy Roumillat, Janice Davin, ReVonda Crow. 2nd: Catherine MacKenzie, Nancy Reeder, Lona Bartlett, Terry Rollins, Dianne Hackworth - Back: Pete Boggs, Charlie St. Clair and Priscilla Best



Front R: Judy Roumillat, Janice Davin, ReVonda Crow. 2nd: Sylvia Payne, Nancy Reeder, Lona Bartlett, Terry Rollins, Priscilla Best and Dianne Hackworth (Difficult to catch everyone with one shot!)

The One That Didn't Get Away

J.A. Bolton, Storyteller

Several years ago my wife and I were invited to go and do some night fishing for crappie at Lake Jordon. Our friend had a nice pontoon boat that was very comfortable to fish from.

We arrived at the lake about an hour before sundown with just enough time to reach our fishing destination which was under the highway sixty four bridge. As we neared the bridge there were boats lined up everywhere. Somehow the word had gotten out that the crappie were tearing it up.

Well we picked us out a spot and anchored our boat down for what was going to be a good night of fishing. As we were getting our fishing equipment ready, I tossed out the first line which had a cork on it and a rather large minnow attached to the hook. Then I proceeded to outfitting my wife's pole.

A few minutes had passed and my wife said, "I don't see your cork anywhere." Well I just figured the cork had floated under the boat so I told her to reel the line in. Low and behold, as she tightened the line something started pulling the drag out on the reel. Man that fish had that little crappie reel a singing I want you to know. You could tell it wasn't a crappie because of the way the pole was bending. I say's , "Hold on girl, you got something big on the other end of that line."

All eyes from every boat around were watching the tussle my wife was having with that large fish. All of a sudden that fish came to the surface and jumped three feet in the air. Why it was a large mouth bass that would tip the scales at just under ten pounds. Everyone was cheering as the beautiful bass dove back into the lake. You can only imagine what a fight my wife was having with that fish

on such light tackle as a crappie reel spooled with only four pound test line.

Finally, she managed to get the fish to the boat and we netted it. Why my wife was as proud as a kid with a new pony, don't you know. I held it up so everyone around could see and then proceeded to throw it back. Wrong!!! My wife said, "you ain't going to throw my fish back in. I'm going to take it home and have him mounted." I tried to explain to her about the catch and release program but she would have none of that, no sir-ree. Well she had caught that fish fair and square and that fish was going home with her, no if-and or buts about it.

We did catch several messes of crappie that night but the only fish that went home with us late that night was the big bass.

We didn't have a freezer at that time so I kept the large fish on ice till the next day. The next day I carried the large fish down to my Mom's and placed it in her freezer. She and Dad were not at home at the time and somehow it slipped my mind to tell them that we had planned to get the fish mounted.

Several weeks passed and my wife asked me when we were going to take her fish to a taxidermist. Well I told her that Mom had invited us to supper the following evening. We would pick up her fish then and take it to a friend of mine who would mount it.

By now some of you have figured out where this story's going, but you could be wrong. Sure enough when we walked in for supper, Mom said, "I told your Dad to clean that big fish in the freezer and I'd cook it for our supper." There on the kitchen table lay my wife's trophy bass fried up all golden brown.

What do you say in a situation like that? You just grin and bear it right. My wife was a little green under the collar but she ate lots and lots of fish that evening but this here story don't end here, no sir-re.

After supper it was getting a little late so my wife and I went home and went to bed. Later that very night she woke me up and said her side was killing her and that I needed to take her to the hospital quick.

Well I took her to the E.R. at Moore County so they could run some tests on her. The very first test they tried to run was a sonogram on her gall bladder. They put so much of that greasy gel on her that when the technician went to press down on the wand my wife slid off the table and right out the door with only a one sided hospital gown on. Why she bowled over two nurses and a janitor as she slid out into the hall. The red lights on the hall went to flashing and all I could say was, "Come back here Ethel," too late, she done slid out the automatic doors into the parking lot. There just so happened to be a big Cadillac parked in the circle and my wife slid up under it and bounced off of all four tires. Why later she said she could have changed that car's oil with a six inch adjustable wrench before she slid out and was headed to the main highway.

Myself and half the hospital staff were in hot pursuit don't you know. Finally we were able to round her up and put her back in the hospital. They finished the test and told us her gall bladder had to come out the next day. The doctors came up with the conclusion that my wife's body couldn't handle much grease inside or out.

J.A. Bolton is a member of the N.C. Storytelling Guild, the Richmond and Anson Co. Writer's Clubs and the Story Spinners in Laurinburg. You may contact him at ABOLTON10@carolina.rr.com.

A Storytelling Journey with Linda Goodman

My alarm went off; it was nearly 5 am and still dark outside. I'm dead to the world at that time of morning, and definitely NOT an early riser. It was May 2nd and the Guild's Spring Retreat began May 1st. Two hours later I found myself alone, traveling up scenic mountain road, 226-A, approaching the top of Pompey's Knob near Little Switzerland. Finding

myself at Wildacres is something I can't avoid. Particularly when gifted storyteller, writer, Linda Goodman, was leading the workshop. I planned to arrive before breakfast and succeeded.

During the weekend we were on a Storytelling Journey with Linda. We examined a number of aspects

to consider when creating a story. Several aspects were: finding story fragments in reference to personal and family stories, historical moments and pointers in rewriting a story in the public domain. I enjoyed Linda's approach as she presented imaging, characters, and plot to help us mold our story fragments into a complete story.

(Continued on back page)



Janice Davin, Frankie Adkins - The food is delicious.



Sam Pearsall brought his delightful wife to join us.



Linda Goodman, Terri Ingalls. And another scrumptious meal served.



Charlie St. Clair



Front Row: Sylvia Payne, Dianne Hackworth, Sherry Lovett, Janice Davin, Lona Bartlett. Back Row: Sam Pearsall, Catherine MacKenzie, Charlie St. Clair, Linda Goodman, Terri Ingalls and Frankie Adkins



Linda Goodman, our fantastic workshop leader!



Dianne Hackworth (wow, what a surprise) and Catherine MacKenzie



Sam Pearsall, a first time attendee to NCSG's Wildacres Retreat.



Phyllis Parker, who joined as a new member at the Retreat and Sherry Lovett.

WHAT'S HAPPENING WITH OUR STORYTELLERS

LIBRARY OF CONGRESS CALLING CONNIE REGAN-BLAKE

Asheville, NC - I am delighted to announce that the Library of Congress has asked to house the compilation of memorabilia from my life's work as a storyteller. It will include papers, sound recordings, moving images, photographs and artifacts that document my 40+ year career as well as the birth and beginnings of the American Storytelling Revival. So eventually anyone will be able to access the "Connie Regan-Blake Collection" online. (See additional information beginning on page 3)

PROJECT PINWHEEL TALES CD VOL 3:

Greenville, SC - Lisa Eister was honored to contribute her rendition of the old Appalachian Tale, Jack's First Job, to Greenville First Steps: Project Pinwheel Tales CD, Vol. 3. Pinwheel Tales is a children's compilation CD featuring stories and songs told by local artists and community leaders. Project Pinwheel Tales promotes literacy, as part of Project Pinwheel, <http://projectpinwheel.com>, throughout Greenville County, S.C. "Research shows children who come from families who spend quality time together are less likely to have abuse in the home and are more likely to enter school on track." Pinwheel Tales CD is a free resource that will be distributed to over 10,000 families in the Greenville, community.

VICKY TOWN - STORIES UNDER THE STARS

Fancy Gap, VA - The crickets are calling..... take a tour of Haven Farm in Fancy Gap, VA (Milepost 195 on the Blue Ridge Parkway) and then climb aboard the hay wagon for a magical ride under the stars to a glowing campfire near the Wishing Tree. Rekindle old memories and spark new ones as you listen to master storyteller Vicky Town spin tales of long ago. Her extensive repertoire makes each visit a unique experience. It's the perfect ending to a day in the Blue Ridge! Saturdays -7:30 p.m. June-October. Phone: 276.398.3466 or visit www.tinyurl.com/havenfarmva for reservations and information.

(CD Review: *Midnight Quilter* continued from page 10)

American community southeast of Selma, Alabama where over 700 descendants of slaves reside. The women are known for their astounding quilts. A creative way to preserve their history by telling their stories using artistic talent.

Willa's story, Charlie Buck's Quilt, is a poignant and heartwarming story about an elderly friend. In my opinion it was the perfect ending to wrap up this delightful recording.

Review by the Editor, Sylvia Payne

"People don't want more information. They are up to their eyeballs in information. They want faith—faith in you, your goals, your success, in the story you tell."

-Annette Simmons

Imaginative Education By Nancy Reeder

As a storyteller and former teacher of 23 years, I recognize the importance of telling stories to students for instructional purposes. In 2004, I attended the National Storytelling Conference in Bellingham, WA, where one of the keynote speakers was Dr. Kieran Egan, a professor at Simon Fraser University in Vancouver, Canada. His presentation opened a new door for me relating storytelling to teaching. His work draws from that of the Russian psychologist, Lev Vygotsky, as well as studies on thinking in oral cultures.

Vygotsky introduced the cognitive tools each of us has available and how they manifest in our ability to learn from the time we are newborns until we reach

adulthood. Egan further developed these tools in reference to teaching. Research indicates that our brains are hardwired to learn through story, which is one of the first tools Egan discussed.

He started the IERG, Imaginative Education Research Group, which is based at the University. Imaginative Education is a way of teaching and learning that is based on engaging learners' imaginations. One of Egan's books, *Teaching Literacy*, offers many specific lesson ideas to aid teachers to introduce topics through stories as well as build content around those stories. There is also a website, <http://www.ierg.com/> that includes examples of units created by IE teachers.

I am no longer in the classroom full time, but still wanted to try out Egan's ideas. Working with home school children for the past six years, I've developed lessons and units using the imaginative education methodology. If you work with teachers or are a teacher yourself, check out the IERG website, or contact me, and I'll be glad to work with you to help promote imaginative education principles through storytelling in the classroom. Contact Nancy at www.nancyreeder.com or nancyreeder@gmail.com.

An active member of the Asheville Storytelling Circle, Nancy Reeder is also the NC state liaison to the National Storytelling Network. Her contact is in the article above.



June 2015

June 13: "A Widow's Tale" Retreat, led by Donna Marie Todd. Saturday 9am-4pm. Includes lunch, snacks and all retreat materials. Pre-registration required. Christmount Conference Center, 222 Fern Way, Black Mountain, NC. To register go to: <http://www.donnamarietodd.com/a-widows-tale-retreats>.

June 13: Living in a Multicultural Community, Storytelling Concert. Featuring Freeman Owle. Historic building of Feed and Seed, 3715 Hendersonville Road, Fletcher, NC. Saturday, 4pm. This event is part of a series of events sponsored by Henderson County Arts Council and STEAP (*storytelling education and arts program*). Contact feedandseednc.com.

June 13: Award Winning Storyteller, Willa Brigham will be appearing at North Raleigh Arts and Creative Center. 2nd Saturday at 9:00am \$10. admission. 7713-51 Lead Mine Road, Raleigh, NC. Contact: Jess Barbour, 919-866-0228.

June 13: Michael Reno Harrell is featured at the *Appalachian Lifestyle Celebration* in Downtown Waynesville, NC. Contact: 828.456.3517.

June 13: Connie Regan-Blake performs as a 'special guest' at **Bluff Mountain Festival** in Hot Springs, NC. There will also be music, dance, arts & crafts, down-home food, and a silent auction to benefit Madison County Arts Council. Free admission. Contact: <http://www.storywindow.com/calendar.htm>.

June 13: Collecting Family Stories Workshop, 10am. Presented by Tim Lowry. Charleston County Public Library, 68 Calhoun Street, Charleston, SC. Contact: 843-805-6930.

June 15: Lewis, Clark, and Sacajawea, history program presented by Master Storyteller, Tim Lowry. 11am, 2 and 4pm, Chester County Main Library and branches. Main Library, 100 Center Street, Chester, SC. Contact: <http://www.chesterlibsc.org> or 803-377-8145.

June 19: Grimm's Fairy Tales, with storyteller, Tim Lowry. 3pm. Timrod Library, 217 Central Avenue, Summerville, SC. Contact: <http://thetimrodlibrary.org/> or 843-871-4600.

June 28-July 4: Storytellers Wild Week - Week-long Intensive Storytelling Workshop

with Megan Hicks, an award-winning performer, who captivates audiences of all ages and from all walks of life. Storyteller Megan Hicks has a way with words. Add her warm sense of humor and deep respect for anybody who is now or ever was a kid. This year's workshop will focus on the use of Fairy Tales in our personal stories. Contact Dianne Hackworth at dianne@diannehackworth.com.

June 28-July 4: Basic Techniques of Telling. Storytelling class taught by Elizabeth Ellis. John C. Campbell Folk School, One Folk School Road, Brasstown, NC. Contact 1-800-365-5724 or <https://classes.folkschool.org/Browse.aspx>

July 2015

July 10: Music on the Square featuring Michael Reno Harrell. 7 to 8:30pm. Downtown, Jonesborough, TN. Contact: <http://www.musiconthesquare.com/home>.

July 10-12: Women's Stories. Weekend storytelling class taught by Elizabeth Ellis. Skill-building workshop for crafting stories of women and their traditional strengths. Historical stories, folk tales, and personal stories will form a nucleus of study for becoming more effective tellers. No experience necessary. (Brave men are encouraged to attend!) John C. Campbell Folk School, One Folk School Road, Brasstown, NC. Contact 1-800-365-5724 or <https://classes.folkschool.org/Browse.aspx>.

July 11: Toe River Storytelling Festival. Featured storytellers are Donna Washington, Donna Marie Todd, Tim Lowry - Saturday 10 to 5:30pm. Bowman Middle School, 410 S Mitchell Ave., Bakersville, NC. Contact: <https://www.facebook.com/ToeRiverStorytellingFestival>.

July 11: Discovering the Hidden Jewels of Your Stories. One-day Workshop with Andy Offutt Irwin, using a technique of "intentional conversation," participants discover the hidden jewels of their own stories, explore ways to present stories, practice performance techniques and more. 10:00am & 4:30pm. Fee: \$100 (*includes ticket to Andy's evening concert*.) Walhalla Civic Auditorium, 101 East North Broad St., Walhalla, SC. Contact: eister.lisa@gmail.com or 864.653.4932.

July 12-18: "10th Annual StoryWindow Retreat & Adventure", 7 days of telling, coaching and fun. Led by Master Storyteller, Connie Regan-Blake. This Storytelling Workshop welcomes all levels of expertise; from beginner to experienced teller. In a supportive and encouraging atmosphere, participants discover ways of being in the world that nurture your

creative flow while developing skills. Sunday through Saturday; Asheville, NC. For details, click on the hyperlink above. Or contact connie@storywindow.com; 828.258.1113.

July 14-18: Teller-in-Residence with Bil Lepp. Tuesday through Saturday, 2pm. International Storytelling Center, 116 W. Main St., Jonesborough, TN. Contact: <http://www.storytellingcenter.net/events/storytelling-live/matinee-performances/> or 800-952-8392 or 423-753-2171.

July 15: Sheros and Heros, storytelling presented by Willa Brigham. 10:30am and 1:00pm. Admission: FREE. Braswell Memorial Library, 727 N Grace St., Rocky Mount, NC. Contact: Linda Brunch at 252-442-1951.

July 17: American Folk Tales, with storyteller Tim Lowry. 3pm at Timrod Library, 217 Central Avenue, Summerville, SC. Contact: <http://thetimrodlibrary.org/> or 843-871-4600.

July 18th: Stories on Asheville's Front Porch. Featured storytellers are John Thomas Fowler, Marci Nimick and Wallace Shealy. Saturday morning 10:30am - Noon. Downtown Asheville at the Dianna Wortham Theater's Rhino Courtyard. FREE admission. <http://www.ashevilledowntown.org/stories-ashevilles-front-porch>.

August 2015

August 8: Award Winning Storyteller, Willa Brigham will be appearing at North Raleigh Arts and Creative Center. 2nd Saturday at 9:00am \$10. admission. 7713-51 Lead Mine Road, Raleigh, NC. Contact: 919-866-0228.

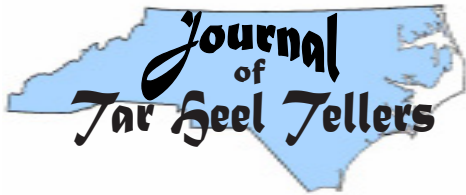
August 18-22: Teller-in-Residence with David Holt. Tuesday through Saturday, 2pm. International Storytelling Center, 116 W. Main St., Jonesborough, TN. Contact: <http://www.storytellingcenter.net/events/storytelling-live/matinee-performances/> or 800-952-8392 or 423-753-2171.

August 28: Evening Storytelling Concert featuring Michael Reno Harrell. Thursday, 7:30pm - International Storytelling Center, 116 W. Main St., Jonesborough, TN. Contact: <http://www.storytellingcenter.net/events/storytelling-live/matinee-performances/> or 800-952-8392 or 423-753-2171.

September 2015

September 12: Award Winning Storyteller, Willa Brigham will be appearing at North Raleigh Arts and Creative Center. 2nd Saturday at 9:00am \$10. admission. 7713-51 Lead Mine Road Raleigh, NC. Contact: Jess Barbour at 919-866-0228.

(Continued on back page)



Sylvia Payne, Editor
1621 Nathaniel Street
Newton, NC 28658

Coming
September 25-26, 2015

Be sure to purchase your tickets from NCSG. Any **money from tickets sold by NCSG prior to the festival goes directly to our organization** and helps us to fund the festival. Those funds will pay for items such as insurance, lodging, payment for tellers and other misc. items. We need to sell as many tickets

FRIDAY • September 25
12:30 - 2:30 PM MS Storytelling Tips For Homeschool Teachers \$10 Greensboro Historical Museum Theater
3 - 4:30 PM Open Mic Swapping Ground* Greensboro Historical Museum Theater
5:30 - 6:30 PM Teller Introductions/Showcase* Center City Park - FREE Movie to Follow
7 - 9 PM MS MAIN STAGE CONCERT \$10 Greensboro Historical Museum Theater

SATURDAY • September 26
9 - 10 AM Youth Storytelling - Greensboro* Greensboro Farmers Curb Market
9:30 - 12:30 PM TEACHER WORKSHOP \$50 "Teacher Tellers for the 21st Century" Separate charge - not included in Main Stage Festival Pass (5 CDD - advance registration) Nussbaum Room, Central Library
10 - 12 NOON MS Playing with Story! Workshop \$10 Tips, techniques and games for bringing stories to life! Greensboro Historical Museum Theater
NOON - 1:45 PM Teen Workshop* Nussbaum Room, Central Library
2 - 4 PM MS MAIN STAGE CONCERT \$10 - Raffle Drawings! Greensboro Historical Museum Theater
4:30 - 5:30 PM Teen Open Mic / Story Slam* Nussbaum Room, Central Library
7 - 9 PM MS MAIN STAGE CONCERT \$10 - Raffle Drawings! Greensboro Historical Museum Theater

Follow us on Facebook! www.facebook.com/heartofnorthcarolinastorytellingfestival
For tickets or more information:
336-373-2731 City Arts • 336-855-1266 TSE
704-568-9389 NCSG

Donate online: www.power2give.org/Greensboro/ProjectDetail/project64-9055

The Heart of
North Carolina
Storytelling Festival

as possible, so spread the word and purchase them early from NCSG. Keep watch on your email for more information and The Heart of North Carolina Storytelling Festival facebook page to see what is happening. Full festival concert tickets are only \$40.

Accepting Articles for Fall JHTT

Articles, stories, and storytelling news are needed for NCSG's Fall 2015 issue of the *Journal of Tar Heel Tellers*.

We ask that you include storytelling events that you are aware of (*must be open to the public*). They will also be included on NCSG's website 'Events' page at <http://www.ncstoryguild.org/events.html>

Allow three to four weeks notice for your event to get posted on NCSG's website 'Events' page.

Deadline: August 25th.
Please send to: sylpayne@bellsouth.net

(Upcoming Events continued from page 14)
September 19-20: Don't Get Me Started with Willa Brigham- A One Woman Show. 8:00pm.

Admission: \$15.00. North Raleigh Arts and Creative Theater, 7713-51 Lead Mine Road, Raleigh, NC. Contact: Jess Barbour at 919-866-0228.

September 25-26: The Heart of North Carolina Storytelling Festival. Featuring NC Storytellers: Donna Washington, Linda Goodman, Michael Reno Harrell, Ray Mendenhall, Vicky Town, and Naomi Faw. Greensboro, NC. See article, page 4.

September 25-26: Don't Get Me Started with Willa Brigham- A One Woman Show. 8:00pm. Admission: \$15.00. North Raleigh Arts and Creative Theater, 7713-51 Lead Mine Road, Raleigh, NC. Contact: Jess Barbour at 919-866-0228.

(A Storytelling Journey continued from page 7)

Every one of us journeyed down memory lane, relived a connection to a historical event, or conjured up a memory from a first-time experience.

Linda emphasized the 'must' of finding the **key** that will turn those story fragments into a satisfying story. The teller must make the story worth listening to. She mesmerized us as she told several of her well crafted stories as examples of how she incorporated aspects we examined during the weekend. I sat on edge during her personal story built on a key of deathly danger. I might even be willing to get up at 5am again to hear another nail-biting story!

Article - by the Editor