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NC Storytelling Guild
Official Newsletter



NCSG Celebrates Its 20th Anniversary!

by Sam Pearsall

North Carolina has always been a state of storytellers. Over the decades, small groups of storytellers would get together and tell each other their stories, sharing the joy and honing their craft at the same time. They would recruit new tellers and grow their story circles. Then, in 1998, a handful of storytellers began talking about strategies for uniting these various story circles in something larger, something that could unite storytellers across the whole state. They subsequently formed the North Carolina Storytelling Guild (NCSG), founded in 1998 and incorporated as a non-profit in 2000. On Saturday, November 3, 2018, NCSG celebrated the 20th Anniversary of its founding by hosting an all-day storytelling extravaganza at the Henderson County Main Library in downtown Hendersonville, NC. Elena Diana Miller and Janice Davin, the co-chairs of the event, dedicated long hours and lots of magic to making it happen. The event, advertised in *The Laurels Magazine, The Mountain Express*, and the *The Hendersonville Times News*, was free and open to the public, and attendance peaked at 195 during the afternoon featured tellers concert.

What a day it was! One-day Storytelling Festivals generally bring more storytelling to Hendersonville, NC; but most of all, to tell. Storytellers get out of bed in the morning to tell, and boy, did they tell some stories on November 3.

Janice Davin opened the event by conducting a workshop on storytelling. She opened the workshop by telling one of Aesop's less-well-known fables – the one about the lion, the fox, and the mouse. On paper, this fable is six sentences long and not very exciting. Janice added her own secret sauce and made it wonderful. She gave us one of the characters to tell the story (the mouse), found the character's goal and motives, told the story of the mouse's facing and overcoming obstacles, and described the fate of the mouse and the lesson to be learned from it. And there was the workshop! Every good story requires a protagonist with goal(s) and motive(s) who must face obstacle(s) to experience outcome(s). And every story has a reason for being a story; with Aesop, it's the moral.





Several of Janice's Workshop Participants

After Janice's workshop, fifteen storytellers stood up, one-by-one, to tell five-minute stories. Mark Twain once observed that it's much harder to write a short story than a long one, and every storyteller knows it's much, much harder to tell a five-minute story than a 15-minute one. And yet fifteen tellers, faced with that time limit, managed to fascinate the audience for an hour and a half.



Lillian Chase String Band

Jim Gregory told the story of the Fast Bull. **Deborah Winkler** told about the rise and fall of the Dark House at the Bronx Zoo. **Catherine MacKenzie** told about a Jew who escaped eastern European pograms at the turn of the 20th century and who became a real estate mogul because he could not read or write. **Larry Pearlman** told about hauling firewood in a brand new, borrowed utility truck.

Sam Pearsall told a story about escaping from arrest by being stupid. **Charlie St. Clair** told about a soldier in Viet Nam who shared a one-night truce with a small cadre of Viet Cong. **Darcy** told the story about the 3 Pots of Boiling Water, and **Becky Stone** told the story of The Freedom Bird.

Denise McCormack drove all the way from New Jersey (the longest distance traveled by a participant) to tell the story of the queen who tricked the king.

Christine Westfeldt told how the monk taught the samurai the difference between heaven and hell. **Linda Goodman** told about Beau Garcon, the talking cat, and **Zain Chait** finished up the morning showcase by telling, in a perfect Brooklyn accent, the story of a bagel baker getting paid for his aromas with the sound of coins jingling.

Mid-day at the festival featured music by **Cindy Carpenter and Elena Diana Miller** singing mountain ballads and then the **Lillian Chase String Band** playing and singing mountain tunes. The **Honorable Ron Stephens**, Mayor Pro Tem of Hendersonville, welcomed all the tellers and all the audience to town, and then the afternoon festivities began.

David Holt and **Connie Regan-Blake**, storytellers on the national circuit each told a splendid story in which the protagonist won out against adversity by cleverness. In David's story, an Irish poacher managed to secure three wishes from a magical stag which had granted him one wish. In Connie's story, a dog outsmarted an alligator who, abetted by a squirrel, was planning to eat him. Connie, it turns out, speaks squirrel like a native!

Our Five Minute Storytellers - Photos on page 1 & 2 courtesy, Sam Pearsall



After David and Connie told their stories, **Charlie St. Clair**, current president of NCSG was emcee as featured tellers, all of whom were among the founders of NCSG each took a turn at the microphone.

Gwenda Ledbetter told about parenthood among the Canada geese on her pond by the silverbell tree in her back yard. **Sandra Gudger** painted a picture of a southern Christmas Eve before perfectly reciting Thomas Turner's *A Hillbilly Night Afore Christmas*. **Marvin Cole** delivered an absolutely convincing portrait of Mark Twain's encounter with an interviewer. **Sylvia Payne** told a story of the train full of English children who were saved from a train wreck by a butterfly on the headlamp.

Sheila Brown Evans told a Sandhills story about a wide-mouth frog who escapes from an alligator. **Diane Hackworth**, the first president of NCSG, told a "way back when story" about how Giuseppe first learned to juggle, and then learned how to share his skill with another. **Cynthia Moore Brown**, the second president of NCSG, then joined Diane on stage to riff about the early days of the organization, before claiming the stage to tell a true story about the ghost of a girl who haunts a "dead man's curve" in Jamestown, NC.

And so ended the stories told by the founders, but there was one more story to tell. Becky Stone had won the Peoples' Choice Award from the morning showcase, and so she was invited to come back on stage an tell again. Her second story was the hilarious tale of The Crooked Mouth People.

Guild members then adjourned to the Mezzaluna Italian restaurant a few blocks away on Main Street, where they partied into the night. The stories told around the dinner tables, stimulated as they were by friendship, community, a powerful sense of success, and assorted other lubricants, were among the best told all day.



Left photo: Charlie St. Clair, *NCSG President & emcee for afternoon Featured Tellers*
Photo courtesy, Sam Pearsall
Right photo:Becky Stone, *People's choice winner of Five Minute Stories.*
Photo courtesy, Jim Payne



Storyteller Sam Pearsall, a retired ecologist, is an active member of the Guild. He is the producer of Roadhouse Storytellers™ at the renowned Pittsboro Roadhouse in downtown Pittsboro. He may be contacted at: samlindapearsall@gmail.com



Sandra Gudger and
Connie Regan-Blake



Cynthia Moore Brown & Dianne Hackworth
Our first two Presidents of the Guild
Photo courtesy, Sylvia Payne

Next page more photos - Special Guests & Featured Tellers

20th Anniversary Storytelling Festival Guests and Featured Storytellers



David Holt, special guest, introduced Gwenda LedBetter



Gwenda LedBetter, featured teller



Connie Regan-Blake, special guest, introduced Sandra Gudger



Sandra Gudger, featured teller



Marvin Cole, featured teller



Dianne Hackworth, featured teller



Sheila Brown Evans, featured teller



Sylvia Payne, featured teller



Cynthia Moore Brown, featured teller

JOURNAL OF TAR HEEL TELLERS

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Calendar listings are free.

Vision Statement
To communicate the power, joy, and impact of story to every community in North Carolina.

Mission Statement
To create and nurture a thriving community of storytellers through performance and education.

Goals

- To affirm the value of storytelling by fostering an appreciation of oral traditions and the importance of story listening.
- To educate people, both tellers and listeners, in North Carolina about storytelling.
- To promote excellence in oral tradition by developing emerging and established artists.
- To seek out the needs of North Carolina storytellers and respond by creating opportunities.

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.

Fall Cast of Characters

Sylvia Payne - Editor
Contributors, J.A. Bolton, Beth Carter, Kevin Cordi, Ray Mendenhall, Marva Moss, Sam Pearsall, Brian Sturm, Kelly Swanson, and Frances Whitener



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

Congratulations to **Sam Pearsall** who was one of the "New Voices" at the 2018 Stone Soup Storytelling Festival. He was recently selected to be a ***Featured Teller*** for their upcoming 2019 Stone Soup Festival **. . . LeeAnna Lawrence** is working with small children from underserved populations in Winston-Salem, creating "art in nature" educational programs at the Gateway Nature Preserve. She rolled out the pilot program this past June and has 5-year-olds telling their stories of what they saw on their nature walks . . . During the 46th Annual National Storytelling Festival in October, we were proud to claim three out of 18 featured National Tellers as our very own! They were **Donald Davis, Tim Lowry, Connie Regan-Blake . . .** We salute **Lona Bartlett** for stretching her storytelling expertise further from home. She recently performed at The Tucson Celtic Festival and Scottish Highland Games in Tuson, Arizona.

"It was all I had, all I've ever had, the only currency, the only proof that I was alive. Memory." — *Abraham Verghese*

Sharing Family Stories

from the editor's desk

She was just a toddler and I was a 10 year old. I remember pushing her around the farm in her stroller. A city girl from Jersey, she enjoyed coming south to visit during summer vacations. She is my Aunt Margaret's oldest daughter, Diane.



Photo courtesy, Jim Payne

But that was many years ago. Just recently I visited Diane at her second home in Georgia. Each morning we sat on her deck enjoying a leisurely breakfast and drinking our coffee. The deck overlooked a sparkling lake, where many boaters were enjoying being on the water. Oh, the peace and quiet, accompanied by a comfortable breeze. I could have sat there forever.

Each morning our conversations turned to family stories. About growing up, about our parents, about our sisters and other cousins, then on to more recent adventures. Diane brought out a large photo album. It contained photos made from her family trip last year to Disney World, which included her husband, two adult children and two young grandchildren.

The times have changed drastically since Diane and I grew up. On our next visit I will pull out my old photo albums and share stories about her visits when we were kids.

Submit articles for JTHT Spring 2019 issue to:
Sylvia Payne, JTHT Editor, 1621 Nathanial Street, Newton, NC 28658. E-mail: sylpayne@bellsouth.net
Deadline for Spring Issue: March 15, 2019.

President's Message



In March, 1998, twenty-two North Carolina storytellers were invited by Dianne Hackworth, Terry Rollins and Cynthia Brown to meet at Brown's Summit to discuss a vision of connecting North Carolina storytellers. Then and there they decided to create the North Carolina Storytelling Guild and appointed Dianne Hackworth as the first President. Now, some twenty years later, seven of those tellers met again at the Hendersonville Library. Cynthia Brown, Marvin Cole, Sheila Brown Evans, Sandra Gudger, Dianne Hackworth, Gwenda Ledbetter and Sylvia Payne performed in the Founder's Show with special guests David Holt and Connie Regan-Blake. Fifteen other guild members were showcased in the morning and music was provided by the Lillian Chase String Band and Cindy Carpenter and Elena Diana Miller. Thanks to Elena Diana Miller and Janice Davin for putting together this fabulous 20th Anniversary event.

My first experience with the North Carolina Storytelling Guild was when I attended a festival held in Brevard. That festival in Brevard lasted many years, but unfortunately, after 2013, the Guild was not able to continue in that location. Many valiant efforts have been made to find a permanent home for our annual festival and perhaps we have found the solution, thanks to Alan Hoal, our President Elect. He and his loyal band of volunteers; Dianne Hackworth, Ron Jones, Sarah Beth Nelson and Sam Pearsall are putting together a festival to be held in November, 2019 in the town of Cary. Hopes are high that this will become a permanent annual event, especially since Alan has 18 years' experience running the Sounds of the Mountains Festival in Virginia.

But the Guild events are not only festivals. We also present two informative annual workshops, one in late January at Ft. Caswell on Oak Island on the coast and one in late April at Wild Acres near Little Switzerland in the mountains. Thanks to Dianne Hackworth and Terry Rollins for organizing these events for the past 20 years. This January they have booked Doug Lipman to present a workshop about discovering your storytelling strengths and use them in your storytelling process.

So I look forward to (at least) another 20 years of storytelling excellence.

Charlie St Clair



Asheville's Tellabration!

On November 18, join the Asheville Storytelling Circle *(ASC) for their Tellabration!* featuring Elizabeth Ellis and ASC tellers Charlie St. Clair, Catherine Yael Serota, Larry Pearlman & Elena Miller, MC. 3:00 PM. General Admission $10. Folk Art Center, Blue Ridge Parkway, Asheville. Sponsored in partnership with Southern Highland Craft Guild and National Storytelling Network. Information: 828-274-1123 or 828-777-9177.

If you plan to attend, be certain to arrive early as their Tellebration is always a sell-out. Standing room only!



Let the Play Resume

by Kevin Cordi

Appeared in NSN Weekly e-News Vol. 2, No. 37
https://storynet.org/let-the-play-resume/
Published with Kevin's permission

Have you considered how valuable play is in working with stories? After doing a workshop in Maryland on play and stories, they wanted to continue the good work they started. I wrote these steps so they could consider their work. I share these with you. The best work is when you continue to find partners to engage in the process.

Here are some steps that you might consider as you continue to meet and play with stories.

Basic Tenets:

You are there to play with stories. You are not working for completeness, but instead ways to discover and explore how you might make a story work in places that you determine are 'playable parts.' (This can also be the whole story.) The objective is to take risks with your partner. Explore new directions. You are not working to make your story complete, but instead exploring how your story can change by using play practices.

Play is work. However, when you add partners, you also add new voices to the play, the work becomes part of a community of deep listeners and responders to your story. The key to real work is to have listeners who can share with you the impact that story or parts of the story had on him or her. We can build from hearing about these impacts.

Be open to new ideas. Sometimes the play direction does not immediately seem clear, but with continual play, new decisions can be made. Let go. Don't worry about correctness, instead concentrate on exploring new directions with your story.

Start with deep listening and from there, play with your story ideas. You must first deeply listen to the needs of your play partner and from this, openly decide to play with ideas or whole stories. Deeply listening only leads to directed play.

Reflect afterwards with your partner on what the play did or did not establish for you. What would you change? What would you extend or keep? Keep a play idea journal that you draw from when you continue play.

Establish meetings:

Select a consistent time and date to meet each week or month. The playful work must be consistent. It develops a deeper community.

Suggestions:

- Talk with your deep listener partner about their needs, personal and story needs with the session.
- Agree to be open to play.
- Start with small intervals and reflections on the play. Work up to longer bouts of play.
- We would love to know how you use play with your story process.

If you are a storyteller, I invite you to find a deep listener who can be a partner to help you play with your story ideas. If you are a guild, open up to playing instead of simply telling your stories. Guilds can be a place where you make time for story making as much as storytelling. If you simply have a story that is not ready yet, consider seeking out someone to listen and share possible impacts that can come from playful suggestions.



Most of all, give yourself permission



to explore, discover and to play. Once you do, your stories and community will grow. Play on, my friends, play on!

Kevin D. Cordi is the author of Playing with Stories (Parkhurst Brothers, 2014) —Story Crafting for Writers, Teachers, and Other Imaginative Thinkers. He believes play makes real connections in story development. You can find out more at www.kevincordi.com. Kevin may be contacted at: kctells@gmail.com

Winter Workshop with Doug Lipman

January 25-27, 2019 - The Assembly at Fort Caswell

Your Key Storytelling Strengths

Over three days, you'll discover your key storytelling strengths and how to clarify them, maximize them, and use them as the foundation of both your story development process and of your marketing. Along the way, we'll pay special attention to your individual "best practices" that work for you now, and we'll open the door to additional options that you can call on whenever you need something different.

Doug Lipman, the foremost authority on storytelling coaching, is popular in the U.S. and abroad as a performer, coach, author, and teacher. Doug's storytelling grew out of his work as a pre-school and music teacher in the 1970's. He has been teaching and coaching storytellers since 1979 and, beginning in 1998, has worked extensively in the corporate sector. In addition to his workshops and classes on all aspects of storytelling, Doug has published numerous books and released instructional videos, and multi-media courses such as the Storytelling Workshop in a Box™.

The Assembly at Fort Caswell



will once again serve as the location for the 2019 Winter Workshop.

Space is limited to 30 people. You must pre-register by November 30, 2018, to receive the early registration discount - $210.

Otherwise, the regular price will apply - $235. Please note that once you have registered, no refunds are allowed.

IF YOU DIDN'T RECEIVE YOUR REGISTRATION BY EMAIL PLEASE CONTACT OUR MEMBERSHIP DIRECTOR AT: sylpayne@bellsouth.net

We hope to have the registration form available on NCSG"s website's by the end of November.

The Assembly at Fort Caswell will once again serve as the location for the 2019 Winter Workshop. The retreat center is located on the grounds of the Baptist Assembly at Caswell Beach, on Oak Island, near Southport. The center offers historic facilities with modern amenities, and relaxing views. Rooms are shared, two people per room (two double beds and a private bathroom). Meals include a Friday night dinner, full breakfast and lunch on Saturday, our popular Saturday night supper of Stone Soup, a continental breakfast on Sunday, and a bounty of snacks!

The Paradox of Participation!
by Brian Sturm

How many times have you looked out at an audience and asked yourself, "I wonder if they will participate in one of my stories?" Young children in general seem to love to join in, adolescents as a group tend to be warier, and adults' willingness to participate seems to vary based on a combination of nature, nurture, and personal and professional expectations. Storytellers read their audiences to assess the success or failure of their performances, and they adjust their telling as a result of this ongoing feedback, making storytelling truly a co-created experience. The 4th wall is down more than it is up, as tellers directly address, and make eye contact with, their listeners. But asking listeners to become interlocuters, to join in the speaking, impacts the listening AND telling experience and changes the dynamics of engagement in storytelling.

In some ways, participation can augment listeners' immersion in the story, as they become more active and vocal participants in the storytelling process. Not only can they identify with and own the story on a personal level, they can also own part of the storytelling process; they become listener AND teller. Is this different from non-participatory story listening? If listeners are co-creators, aren't they already both listeners and tellers? Indeed they are! Non-participants are engaged in their own mind-story fabrication (teller), but vocal or gesticulative participation adds another layer to this involvement. The impact of this participation on immersion



may depend on precisely what is being asked of them. For example, a common technique to get an audience to participate is to ask them to join in on a refrain of some kind. The fee, fi, fo, fum repeated phrasing in "Jack and the Beanstalk," the someone's been eating/sitting/sleeping repetition in "Goldilocks and the Three Bears," the nine-in-one, Grr! Grr! in the Laotian tale of the same name, or the please don't throw me in the briar patch in "Brer Rabbit and the Tar Baby" serve this function. The repetition of these phrases during the story builds audience knowledge of – and familiarity with – the words and builds the audience's expectation for their return; they want to hear it again, and they know what to say when asked.

These examples are only three of many possibilities, but they all share one thing in common: they are all dialog. A story character speaks these words. Dialog allows a storyteller to take on the role of the character, to become the character. When listeners speak the dialog as well, they, too, have a chance to become the character, to identify more deeply with that character. The evidence of this identification is how the audience speaks these lines; they don't just repeat the words, they say them as if they were the character, complete with intonation, rhythm, facial expressions, gestures, and postures. They speak like the character would speak. Participation, in this regard, can deepen the audience's immersion in the story by giving them an opportunity to be the character.

If the spoken words include the pronoun "I," listeners may also benefit from a deictic shift wherein the "I" refers not only to the story character, but also to the listeners as they speak the pronoun. For more on the deictic shift, please see ("The Power of "I", JTHT, 18, 2, 4-5).

There are, of course, other forms of repetition that invite participation. Many children love to do the gestures that accompany the ballooning size of the frog in Aesop's The Ox and the Frog fable; they love to say the long name of Tikki Tikki Tembo-no Sa Rembo-chari Bari Ruchi-pip Peri Pembo in Arlene Mosel's Tikki Tikki Tembo story (Wikipedia has a fascinating exploration of the possible origins of Mosel's tale); they delight in making repetitive sound effect noises; and there are countless other opportunities to invite participation. Some (like the gesture) increase character identification, others (sound effects) increase the audience's

identification with the setting, while others (like the name) ally the audience with the narrator and may rely more on the pure joy of language play and rhyme.

Participation, however, may also hinder immersion. When listeners do not wish to participate, asking them to do so may wrench them out of their comfort zone and, thereby, out of the story world. Their attention shifts from the narrative world to their own emotional discomfort. There is also the possibility that the physicality of the vocalization or gesture may draw attention to itself (i.e., listeners notice themselves saying the words or doing the motions) and pop listeners out of the storylistening trance.

There are many techniques storytellers use to invite participation. The first is to set up the expectation of participation before the story starts ("when I say this, please say it with me," or "when I do this, do it along with me."). This technique works particularly well when listeners are unfamiliar with the story or the refrain, since it establishes the expectation of participation at the outset (positive outcome = anticipation, negative outcome = reluctance) and allows the storyteller to keep the story intact without interrupting the narrative to request participation. Young children and novice listeners seem to respond well to this technique.

Techniques for storytellers to invite participation within the story performance include varying combinations of the following (just remember that many of these are culturally specific, so be aware of your audience):

Direct Request:

- "You can do this with me, if you want"
- "Can you say that with me?"

Indirect Request:

- Long pause: which gives the audience time and permission to speak
- Beckoning gesture: a non-verbal invitation to join in
- Raised arms opening wide as if beginning a hug: this gesture opens the body and suggests that the storyteller wants a response
- Raised intonation: turns the word or phrase into a question, inviting an answer/response
- Raised eyebrows: opens the face and is indicative of a question

The question then becomes: "If participation can help or hinder my storytelling, when do I ask for it?" Herein lies part of the storyteller's art: knowing when a particular technique will foreground the story and augment the telling, or when it will derail either or both. Fortunately, there is no correct answer. Some stories, some audiences, and some settings lend themselves to participatory storytelling. Others do not! Sometimes storytellers ask for minor participation early in a performance to see whether the audience is amenable to greater participation later. Sometimes tellers must risk, succeed/fail, and thereby learn whether participation works (experience is a great teacher). Sometimes storytelling collections offer suggestions for participation, and performers can learn from the experience of others.

Whether, and how, you decide to include participation in your performances, always use it in service to your story and the audience's delight in it. Participation is not an end in itself; it is a means of bringing your story further to life and deepening your listeners' connections to the story world you are creating.

Brian Sturm is an Associate Professor at the University of North Carolina Chapel Hill. His focus is on storytelling, folklore, children's and young adults' literature, public library services, children and technology, and bibliotherapy. You may contact him at strum@ils.unc.edu.

WHERE DO STORIES COME FROM?

BY RAY MENDENHALL

Every storyteller needs new material. You can't just keep telling the same old stuff over and over, even if they are crowd favorites. Like the Academic and Literary world we must develop new stories or "die." So where do stories come from? A modern trend these days is the personal story. The teller takes some event in life and organizes it for telling in an entertaining and informative way. For folks like me who are more private or who have not led colorful lives, this material is at a

premium. I tell a few personal stories but it is not what I "like" to do. Of course there is the imagination. A recent story I developed about "Jake, the Master Fisherman," literally came out of nowhere. I was seated somewhere with time on my hands and the story just presented itself. Where the strange twist and oddities of this story came from, I cannot say. It was sheer inspiration. But I confess this does not happen often, at least to me.

One of the things I like to do in search of story material is to check out used books stores for old story collections and classic myth material. There are several advantages to the old story collections. One is you usually do not have to worry about copyright. Many are old enough to be in public domain. Second they are usually stories that no one is currently telling, so they are fresh and new to audiences. Third because they are old and out of copyright, you can take great liberties in reshaping them to your own purpose. I have found a number of treasures in old story books to be putty for story creation.

One can also find story ideas on the internet. I have taken several anecdotes, jokes and vignettes that have circulated on the internet and expanded them into a full blown story. Old sayings, common wisdom, even quotations can offer a playground for story development.

Thinking about old and classic stories, I have had good success in linking old stories I have heard or run across together and coming up with a "new" story. One of my hunting dog stories is in fact the compilation of portions of three different stories about hunting dogs. Linking material around a central theme or focus can produce some very entertaining results.

My latest inroads into story development has been in organizing a story around an old folk or popular song. For instance, I tell the story of John Henry, using the familiar folk song as the outline. I sing a bit of the song and then I elaborate on it in narrative. I have just developed a story around the Battle of New Orleans in 1814 by using the old song from the 70's that tells the story in a personal and somewhat humorous way. I preface the song with some historical information, then use the song to "describe" the gist of the battle.

Everyone has their own sources and ways to develop material for stories and stories themselves. These are a few I have found useful and commend to others. Hopefully they will open up new avenues as you think about where stories come from and how to find them.

Ray is a storyteller and retired Presbyterian Minister, continuing part-time as a minister. He left North Carolina to be near his daughter and family in Kentucky. Ray may be contacted at: rwmend@gmail.com.

The Ford Explosion

By Marva Moss

The four youngsters rested on the flatbed of the Ford truck, leaning against its wooden sides. It was driven by their uncle. These helpers were tired after hours of working with farm chores in one of several fields, on a late spring evening, in the mid-1950's. They were 'farm-hand' dirty, and happy to be returning to the family house.

An old Ford automobile had been converted into a truck by Uncle Cal, a very talented, skillful man when it came to working with tools. He could repair or build almost anything. For example, washing machines, bicycles, tobacco barns, or … change an old thirty-five Ford, into a truck.

The truck was a thing of pride for Uncle Cal. It was his farm transportation when moving from field to field. That truck had no doors, and no rear window. The windows and doors had been removed during the renovation of the car.

As they giggled along, from the field, the oldest child shared her thoughts with the group, speaking loud enough for her uncle to hear. "It would be great to drive the truck home," she said. Uncle Cal listened as they threw hints about wishful driving. Under his watchful eye, he had allowed them to drive his treasured truck, but only for very short distances.

Russ, the youngest nephew, about eight or nine years old, joined the conversation. He argued that he had had the fewest turns at the wheel, during the previous driving lessons. Russ tried to make it clear that he had been overlooked. As the

slow vehicle make its way home, he complained, whined, and pleaded loudly for a turn to drive.

Uncle Cal believed in fairness, especially with his nephews and nieces. He questioned his own memory. Maybe he had forgotten how often, or how many children had been given the chance to drive the truck. His attention was centered around the farm work, and care of his truck.

The nephew's pleas reminded Uncle Cal of times when he too, as a child, had wished for a few minutes behind the steering wheel of an old tractor. For the life of him, however, he could not truly remember a time when he had given Russ driving lessons on the truck.

Uncle Cal stopped the truck at the beginning of the driveway, and to be sure that the boy had been given driving lessons, and was not pulling his leg, he asked Russ to tell him the steps in starting, and stopping the truck. The nephew - big and tall for his age, explained to his uncle that maybe it would be better to hear the instructions again, since the past lessons had been given many days, or even weeks ago.

"Interesting explanation," thought Uncle Cal. Still, he asked Russ, "Can you repeat any of the steps for driving this truck?" In an uneasy manner, the child began to speak, "First, push the starter button. Then press the pedal to give the engine some gas." Quickly, he changed the order of operation, and started to tell the order of the steps again. "No, no", Russ scolded himself, and continued, "First I shift the gears and give it some gas. Then I ease up off the brake, and give it more gas, or ..."

"Stop, before you confuse yourself" his uncle spoke firmly. Uncle Cal stated the order of steps for driving the truck, "First, you push in the brake pedal, then press the starter button, shift the gears, give it a little gas, ease up off the brake, then, drive slowly." He sounded as if the words were being read from a manual.

Following those directions, Russ sat on the driver's seat, and tried to recall the list of steps. He was barely able to peek over the front dash while sitting on top of an old farm jacket. For safety reasons, the flatbed was cleared of children. At a very slow pace, the 'car-truck' bounced along the dirt pathway.

To the left of the drive, was the two-story farm house, surrounded by a grassy lawn, and many beautiful flowers. To the right was the field where okra, corn, and pole beans were growing. Straight ahead, was the family garden spot. A small area of cabbage plants, tomatoes, and a row of white potatoes.

The children followed the truck - cheering, laughing, and running in excitement. The truck began to pick up speed. The cousins had forgotten how tired they were only minutes ago. Everyone was having fun!

Uncle Cal walked alongside the truck, coaching the driver. Within seconds, he realized that the nephew behind the wheel – had never driven the truck! "Danger!" thought Uncle Cal. His stride quickened beside the truck. He shifted his feet into a trot, then into a fast-paced run, as he shouted, "Hit the brakes, hit the brakes!"

Russ tried to follow the commands, he strained to listen. And tried to peek over the steering wheel to see where the truck was heading. How he wished he could remember which pedal was the brake!

The boy's foot pressed a pedal – the gas pedal! The truck, though old, accelerated to full speed ahead! Uncle Cal was just inches from the driver, but he could not help him. The children continued running behind the vehicle in a cloud of dust created by the truck. They found the excitement of the drive, to be the best activity of the day!

Suddenly, the truck came to a crashing stop, followed by the sound of an explosion! The sudden stop was not the result of Russ finding the brake pedal. It stopped because the truck had run into one of several pyramid-like mounds - sweet potato banks!

Sweet potatoes flew in many directions! Into a nearby field! Above the truck! And near the children, who had caught up with the excitement. The truck sat on top of a sweet potato bank. (The pattern of how the potatoes had been arranged in layers of pine straw and soil, in this special storage place, could be seen inside the structure).

The dust cloud which had followed the truck, the sounds of laughter from the children, and the mad run by Uncle Cal, had all come to an abrupt stop! The children saw the seriousness of what had just happened, and felt sorry for Russ, the truck, and Uncle Cal.

Russ was shaken to tears! During his weeping, he tried to explain to his uncle that he did not know the brake pedal from the gas pedal. As he spoke, steam rose from the front of the truck. The sound of water poured from the truck's radiator, and onto the sweet potatoes.

Uncle Cal was glad to see that Russ was okay. He helped him down from the driver's seat, and ordered all of the children to gather in front of the truck. "Hold on to the bumper!" he commanded. "When I say push - push the bumper!" On signal, the children followed his directions. Uncle Cal guided the truck off of the bank. After it was settled on the ground, they began rebuilding the sweet potato bank.

Needless to say, they all knew that none of them would ever drive the truck again. Many days and years following that event, they recalled with laughter, the story of the thirty-five Ford truck, and the sweet potato explosion.

Marva Moss is a retired educator and story-weaver, sharing her stories through the oral tradition and as a writer. Marva broadens her horizons by studying landscaping and taking piano lessons. She may be contacted at: owlcottage@atmc.net.

Pee Dee River Warlock

by J.A. Bolton, Storyteller

In the years before white settlers moved into the new county of Anson, the red-man ruled. A tribe named the Siouan ran out the Muskogian tribe who had settled along the Pee Dee and Little Rivers in the 1550s and 1650s.

The Siouan tribe was divided into groups such as the Waxhaw, Catawba and Cheraw. The Catawbas were the most powerful and lived closest to the present Anson and neighboring counties. They were known for their savage fighting with other Indian tribes but amazingly peaceful and friendly dealings with the early white settlers of the region.

Even today, there still exists, a place called "Execution Rock". It is located close to where the first Anson County Court House was built, several miles up the river northwest of Blewett Falls Dam. The legend goes that the Catawba Indians used this place to behead their enemies and every time it rains, the rock drips blood. Scientists of today try to explain it away by saying that the red ooze is the result from seepage of water through the porous vein of iron located within the rock. What do you think, blood or water?

Like I mentioned in an early story,



in the late 1600s and 1700s, white man's curses like smallpox, alcohol and war between the tribes had just about wiped out a lot of the Indians in North and South Carolina. The smaller tribes of our area sought protection under the Catawba tribe, who had a chief or a king, called Hagler (also spelled Haigler).

The new white settlers found a friend in King Hagler. Why if it wasn't for him and the rest of the Catawba tribe some of the present day families might not exist. The scalps of many a settler would have been taken by western tribes of the Iroquoian (which included the Cherokee). Even during the French and Indian War, the Cherokee took the side of the French while the Catawba tribe fought with the English.

Soon after the war, a period of peace was maintained through treaties with the Indians. It was during this time that more and more white settlers moved into the rich and lush Pee Dee River valley. Here they built their log cabins. Why some only had pine straw for a floor, but all had some type of fire chimney and a hearth inside for cooking.

The hearth-place, in early pioneer days, became one of the brighter spots for most families. After the evening meal, the family, friends and neighbors would form a semi-circle around the fire place. It was like a small social gathering where storytellers, drawing from Scots-Irish, German, Indian and African folklore, weaved their many tales. The stories were told in such a way that the pioneer families could relate to them. After all, they were themselves living in the wilderness of a new land. Tales of

witches, haunts, animals such as bear, panthers and wolves would be told to children and grown-ups alike as the blaze of the fire and the popping of the wood rose before them.

In most cases these pioneer cabins were made of all wood and no type of metal was used. Why even the door hinges were made of wood or leather and all the door latches were secured with wood.

Superstition played a big part in the lives of a lot of our ancestors. They preferred these all wood cabins because everyone knew that a witch could shed their skin to pass through the keyhole if it was made of brass or iron. They could not enter any door barred by a wooden lock or latch. Could this be the main reason why for many years our ancestors only used wooden latches and locks?

An old Pee Dee River story tells about a pioneer family by the name of Jones. The young Jones and his wife, Sally, had moved up the river from the lower country of South Carolina. They had acquired a grant for a small homestead on the west side of the Pee Dee River, later known as the Jones Creek section of Anson County.

Other families soon moved into the area and things went good for a while, that is until an older man, named Harvey, and his woman took up residence in an old fishing cabin along the river. No one knew from whence the couple came, but strange things began to happen as soon as they moved in. Why, things such as wells going dry, cows with their milk drying up and other livestock dying.

Humans seem to blame their problems on someone else, especially when superstition abounds. The Harvey's had been the last folks to move into the settlement and surely, they were to blame for all the calamities that were happening. Why some folks said that old man Harvey was a warlock (a male witch) and could place a curse on you if'en you didn't give him what he wanted.



So, it happened one day while Mr. Jones was away helping a neighbor, old man Harvey showed-up at the Jones' homestead. Right off the bat he asked Sally to give him her cow. She immediately said No!!! Then Harvey told her if she didn't, the cow would be no good to her.

In a few days the cow stopped giving milk and got real sick. Afraid the cow would die, Sally reluctantly gave the cow to the old man and would you believe it, the cow perked-up and started giving milk the next day.

Sometime later, Mr. Jones was away on a hunt and Harvey showed back up at the Jones' place. This time he asked Sally for her hog. Why she called Harvey "a crazy old man" and before Harvey could get out of the yard, the hog fell dead.

Sally, believing that her neighbors could be right about the old man Harvey being a warlock, asked what could be done. The neighbors told her to paint a picture of Harvey on the side of her barn and shoot it with a silver bullet. That night her husband molded a silver bullet from the only silver spoon the family had.

The next morning Sally painted a picture of the warlock on the side of her barn and shot it with the silver bullet. That evening she walked down to the Harvey's cabin only to find out from Harvey's woman, that he was in horrible pain. Sally felt bad for what she had done so she ran back to her place through a heavy rain storm to take the picture down. Before she reached the barn, lightning struck the picture on the barn and burnt the barn down.

Not knowing what to do, Sally ran back to the Harvey place and found him dead. His woman said his last words were "bury me under that little oak tree yonder by the river, and when lightning strikes the tree you will know I am in Hell."

It happened the day after they buried old Harvey that lightning struck the tree. I guess old man Harvey is with his friend the devil right now. So be careful friends if'en a warlock covets something you have, you best give it to him.

Remember folks, history is fun when told in story form.

Storyteller, J.A. Bolton is a collector of legends and facts. His book, a collection of 23 stories, "Just Passing Time" was published in 2016. He also won the Bold-Faced Liars' Showdown contest in Laurinburg the same year. He may be contacted at: abolton10@carolina.rr.com

"If you don't know the trees you may be lost in the forest, but if you don't know the stories you may be lost in life."

— Siberian Elder

Why Unpolished Is The New Polished

by Kelly Swanson



Published July 19, 2017 on LinkedIn. Published in JTHT with Kelly's permission.

What Gets YOUR Attention?

I spend a lot of time on social media. I laugh. I cry. I listen to music. I buy stuff. I check in with my friends. I study what people like to watch and share. I've learned that the fancier the video, the less likely it is to be shared. Slick professional high quality videos that look like ads - I never see anybody sharing. But the video of the woman in her kitchen eating a jalapeno goes viral. The one of the guy in the Speedo dancing at the pool - is in my saved folders file. The ones that make you laugh and cry are the ones that get shared with all our friends. The ones of well-dressed people in front of perfect backgrounds and nice bold letters? Not so much. Feels commercial. Feels canned. Feels like you're about to sell me something. Doesn't feel real. I never share those videos.

Samething happens when we see a slick sales presentation. Do we believe the guy in the three-piece suit and overly-whitened teeth who has planned every word and smiles on command? Do we trust that guy? No. Because he's too polished.

This is exactly what happens when we watch a speaker who is overly polished. Every word perfect. Arms held at half-mast. Perma-grin. Every move orchestrated. While we may applaud that as a "great performance" it is actually not helping us connect to our audience. Because it's not the performance that connects.

I learned this lesson the hard way. I used to focus on the performance and making sure every moment was the best I could make it. But it wasn't until I started messing myself up on stage that the real magic began. It wasn't until I was willing to be silly, admit my faults, share emotions, get raw, be vulnerable, and not overly polished, that I started getting standing ovations and watching lives get changed in a moment.

Why?

Because people connect to what they can relate to. And most people can't relate to perfect. They are waiting to see themselves in you.

Real Beats Perfect

I used to think it was the performance that kept my calendar full as a keynote speaker. While the amount of time and attention I devote to my craft definitely makes me a better speaker, there is really something else that holds much more weight.

Authenticity.

As you plan your next speech, don't worry so much that your posture is always perfect. Don't worry that every word is planned out exactly right. Take the time to let them get to know you as a person - because people buy from people they like, trust, believe, and feel like they know.

The good news? You are already good enough. You don't have to script yourself into the speech. Just be you. Not the perfect you - but the real you.

Always choose YOU. Unless you suck. And then choose Batman. Always choose Batman.

Sorry. I just couldn't resist.

Kelly Swanson is a comedian, strategic storytelling expert, coach and author. She may be contacted at: 1-800-303-1049, kelly@kellyswanson.net, or www.MotivationalSpeakerKellySwanson.com

Books For the Storyteller

The Anatomy of Story: 22 Steps to Becoming a Master Storyteller by John Truby

Bird by Bird by Anne Lamott

The Hero with a Thousand Faces by Joseph Campbell

Improving Your Storytelling by Doug Lipman

The New Book of Plots by Loren Niemi

Playing with Stories by Kevin Cordi

The Storytelling Animal by Jonathan Gottschall

SNACKTIME by Frances Whitener

My father grew up in Pilot Mountain, which in the 1930's was an even smaller town than it is now. When he was a boy, there was a citizen of Pilot Mountain, Blumji Needham, who owned a small snack shop there. In this shop he sold soft drinks, cookies, crackers, peanuts, and other snack foods. One day when the shop was open, a friend of Blumji's, Benny Reams, entered. Benny was a nice guy, and everyone in Pilot Mountain knew and liked him, even though he wasn't "the sharpest knife in the drawer".

"Hi there!" he called to Blumji.

"Benny, I'm glad you're here. I have a new dessert I ordered that has just arrived. I want for you to be the first person to try it and tell me what you think of it."

"What's the new dessert?" asked Benny.

"It's an apple turnover. Each one is in a little bag. Here's one for you to try. Now I have some work I need to do in the back, so while I'm there, you try the apple turnover and tell me what you think of it. Here it is," said Blumji as he handed it to him.

"Fine," replied Benny. Blumji then turned around and went to his backroom. Benny unwrapped the apple turnover. He thought it looked pretty good, but he did not notice that the turnover had a piece of cardboard underneath to support it and keep it from breaking. When he took the first bite of the dessert, he bit into not just the apple turnover but also the cardboard.



He chewed and chewed, swallowed, and then took a few more bites, each time of both the turnover and the cardboard. By the time Benny finished eating it, Blumji had returned to the front counter.

"What'd you think of the apple turnover, Benny? Did you like it?" he asked.

Benny looked at Blumji and replied, "Well, it tasted pretty good, but it's got the toughest damn crust I ever ate."

Frances Whitener learned a number of Pilot Mountain stories from her father, Sam Fowler, and she now tells them to a variety of audiences. You may contact her at: frances.whitener@att.net

WHAT'S HAPPENING WITH OUR STORYTELLERS

Leap and Laugh

Asheville, NC - Connie Regan-Blake has exciting news: "I am releasing a brand new CD. It is my first live recording in a while and I am thrilled! You can pre-order it now and receive a gift! Plus each CD includes a digital download card.

"'Leap and Laugh! Tales of Adventure' is a live performance of some of my favorite true life stories along with an intriguing traditional Scottish tale. There are guffaws and downright out-loud laughing all the way through. Treat yourself, or if you know anyone with a birthday coming up it makes a great gift!"

Radio Camp

Winston-Salem - This past summer Robin Kitson was interviewed by a student who was enrolled in Radio Camp. WFDD hosted a summer enrichment camp for middle school student journalists who were interested in technology, journalism, and the exciting world of radio. One student was very interested in storytelling and chose to interview Robin to learn more about it. You can listen to their interview: https://www.wfdd.org/story/stories-ninth-ward-robin-e-kitson

Library of Congress

Washington, DC - In early September Connie Regan-Blake and Barbara Freeman had a momentous performance in Washington, DC! They were invited by the Library of Congress to share a storytelling evening in the Nation's Capital. Homegrown Concerts, co-sponsored by the American Folklife Center, welcomed them as they took the stage in a rare joint performance and interview at the Library of Congress.



Geraldine Buckley

Storytellers Wild Week with Geraldine Buckley

July 1-7, 2018 - by the Editor

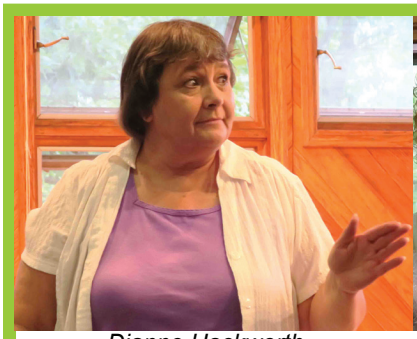
http://www.geraldinebuckley.com/

I'm ready to 'leave the real world' again. You're probably wondering, "What the heck is she talking about?" Well, it's simple. This past July I attended the Storytellers Wild Week Workshop facilitated by Dianne Hackworth and led by the passionate and energetic Geraldine Buckley. I figured if this lady had been a chaplain in a maximum security prison for men, I couldn't miss this workshop.

Her workshop was a combination of brain awakening exercises, learning, writing and sharing newly created stories. Each day she gave us opportunities to pair up in twos and tell our story to one another, then receive feedback. And in addition, telling and receiving positive tips from the class. Geraldine's creative ideas helped to enhance each participant's stories.

Our class consisted of storytellers from different walks of life hailing from ten states including the Carolinas. By week's end the fun was over. As we each shared hugs and bid our sad goodbyes, some of us hesitantly pulled away to return to the real world again. In my heart, I know I'll return again next year!

Photos from Wild Week courtesy of Jim & Sylvia Payne



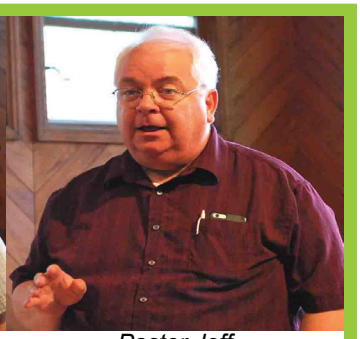
Dianne Hackworth



Sherry Lovett



Steve Tate

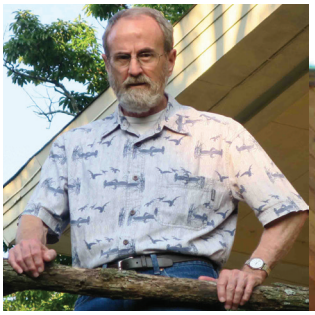


Pastor Jeff

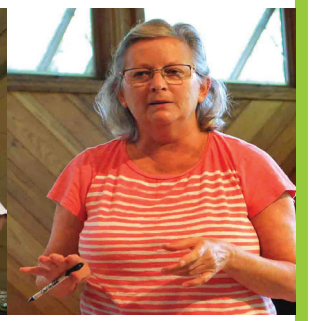


Frankie Adkins, Sylvia Payne, Milbre Burch, Janice Del Negro

We were thrilled to find Milbre there as Artist-in-Residence



Jim Payne



Leslie Bendt



Agie, Sylvia, & Hannah Sue

Quote from a Wild Week attendee: "How mercifully kind Geraldine was to us all, and so generous with her time, as well as beyond insightful with her knowledge of just what we needed to know as well as what would turn our stories into breathing creatures! I cannot thank or praise her enough!"

The Ghost of Lyhew Jones by Beth Carter

Lyhew Jones rubbed the sleep from his eyes as he stumbled into the kitchen to prepare his lunchbox and thermos. He had a brief moment of impending doom, but quickly shook it off as a result of the horrific nightmare that had woken him at 2 am, covered in sweat. He never did return to a deep sleep and eventually got out of bed at 4 am.

Mary Wiles woke at 2 am sensing that something was terribly wrong. She rushed into the children's room checking each little body for life. As she lowered her hand to touch the baby she felt the heat rising off her even before she made contact with her skin. Mary quickly scooped up little Sue and rushed into the kitchen.

At that moment neither Lyhew nor Mary could have known how the events of the next several hours would change their lives forever.

After enjoying a hot cup of thick black coffee Lyhew was ready to set off for his seemingly mundane job for the Virginia-Carolina Railway which ran from Abington, Virginia to Todd, North Carolina. Seven days a week he traveled the North Carolina rails via a handcar. His daily route began at Husk and ended in West Jefferson. His job was considered dangerous work; many men had been killed from collisions when hit by unexpected trains. His job duties included checking the rails for wear and tear and to either fix or report anything unusual or out of order.

After several attempts of reducing the baby's fever with no success Mary decided to make the journey to town to visit the doctor. She rushed out to the barn to hook up the mule to the buckboard. After bundling up the children for the trip she jumped up onto the bench and grabbed the reins. The old mule shook his head wildly as she cracked the whip to begin the descent down the mountain. The rugged road was no more than a simple logging trail which followed the rail road tracks and the banks of Big Horse Creek. The wagon bumped roughly as it navigated the many trestles crossing over the quickly flowing waters. Mary became more stressed as the baby's frequent cries became random sobs. She knew the urgency of obtaining the



doctor's miracle elixir before the baby lapsed into a seizure.

Lyhew's morning had been for the most part uneventful. An early morning rain shower combined with the cooler temperatures resulted in a dense fog which enveloped the entire area. Visibility was decreased to just a few hundred yards. As he rounded a bend in the tracks he spied a large object on the bridge up ahead. As he approached more closely he became aware of a young woman bent over beside an old mule which was attached to a rickety buckboard wagon. There were several children nestled in the wagon under numerous quilts and blankets. He began fervently working the hand car's walking beam to increase its speed.

Mary was shocked when the mule abruptly stopped in the middle of the bridge. After several attempts at moving the beast Mary jumped down to investigate the cause. Somehow the mule's shoe was wedged in the track. Panic rose from deep within her belly as she came to realize she had no way to get help for her sick baby. "Hello there," Mary heard a deep voice from up the tracks. Relief overtook her as she smiled at Lyhew and replied, "Thank God! Looks like ya got yourself in a pickle there," he said.

Lyhew raced back to the hand car and dug into the toolbox for a crow bar. As he turned back toward the wagon he heard the eerie cry of the approaching train. Lyhew shouted to Mary to unhook the wagon and get the kids safely off the tracks. He yelled for the older children to assist him and Mary in pushing it to the other side of the bridge. Out of breath and with aching muscles they all fell to the hard ground. The feeling of success was short lived due to once again hearing the train whistle off in the distance. The old mule whinnied as if he knew his upcoming fate.

Lyhew suddenly came to the realization that no matter what he did or how he tried to free the old mule he would run out of time before the train reached their location. Due to the poor visibility he became aware that the train conductor would not

be able to see the mule on the track as it rounded the bend. He recalled the gruesome scene of



a train derailment from a trestle a few miles down the tracks and knew that he had to prevent that devastation from occurring again in this small mountain community.

Mary's heart beat rapidly increased when she heard the lonesome call of the Creeper Train's whistle. She had lived along these rails her whole life and knew the rate at which the train traveled as it rushed down this side of the mountain. She could tell that time was short before it was upon them. After insuring the children were safely back under the covers in the back of the wagon she turned around and her eyes became fixed upon the fear reflected in the old mule's own eyes. Mary responded to the holler of Lyhew in search of his signal lantern. "Hurry up there girl, help me light this here lantern" he said to her and off he went at a full run back up the tracks towards the oncoming train. As soon as Lyhew saw the train's headlight he raised his lantern and began swinging it from side to side in hopes of warning the conductor of the danger looming ahead.

Mary watched in amazement as Lyhew ran away. All she could do was sit in the wagon with the children and wait and pray. It seemed like hours had passed when they heard the screeches and groans of the train's powerful brakes up ahead around the bend. A few minutes later an excited crowd encircled the wagon. "Lady are you alright?" questioned the conductor. "What happened here?" Mary explained the series of events that occurred throughout her day. When she questioned the crowd of Lyhew's whereabouts no one responded. She informed them that the last time she saw him he was running up the tracks with his signal lantern in hand intending on warning the train of the danger on the tracks. The conductor confirmed that he did see a strange light shining through the fog as he rounded the bend which caused him to quickly pull the brakes. "I never saw nobody on the tracks, just the swinging light. I supposed there could have been a man there but the signal light was what I was focused on. After I got this big ole girl stopped I just forgot about the light and started running down this away."

It took several strong men with specialized rail tools to free up the old and very thankful mule. One of the men stayed behind to hook up the wagon and drive it down to town. Mary and her children boarded the train for a much faster ride to town. Several men stayed behind to search the waters and creek bank for Lyhew.

Later the next day a group of searches did come upon the broken body hidden partially under some brush several yards up the steep bank. The mangled signal lantern was found lodged between two rocks in the water. Lyhew's severed head was never found.

The story of Lyhew's heroism was spread throughout the mountains and valleys all over Ashe County and most of North Western North Carolina. The railroad honored his memory with a plaque posted at the stop at Husk. Mary and her children spoke of him daily and thanked God for saving little Sue's life that day.

A year from the day of the terrible tragedy began what has become fondly known as Lyhew's Ghost Walk. You see on many a night along the tracks a mysterious phenomenon has been reported. Witnesses report on foggy days seeing a bright light moving from side to side above the tracks. When the light gets within several



yards of them it disappears. The legend says the apparition is Lyhew Jones' body searching for his severed head. The flood of 1975 completely washed out the railroad tracks along Big Horse Creek and ended the Creeper Trains' run. The light from Lyhew's signal lantern can still be seen these days late at night along the creek bank. If you don't believe the story just stop by the office of Sue Wiles in town and ask her. She is now the local doctor of these parts.

Beth Carter is a public school Speech Language Pathologist, providing services for students from 3-22 years of age. She frequently shares her passion for oral storytelling with them. Beth has authored two children's books entitled, The Lonely Little Sea Shell and The Promise of the Buckeye. She may be contacted at: bethcarter1958@yahoo.com



Sponsored by NCSG:

January 2019

January 25-27: *NCSG Winter Workshop*. Will be led by Storytelling coach, Doug Lipman. To be held on the grounds of the Baptist Assembly at Fort Caswell, Oak Island, NC. Contact Terry Rollins or Dianne Hackworth.

Spring 2019

DATE TBA - *NCSG Spring Retreat*. To be held at the beautiful Wildacres Conference Center, 1565 Wild Acres Road, Little Switzerland, NC. Contact: Dianne Hackworth at dianne@diannehackworth.com or 865.457.3392.

Other Storytelling Events:

November 2018

November 10: *Bynum Front Porch Storytelling.* Great storytellers will spin their words within the walls of the Old Bynum Post Office and General Store, time: 7:00pm. 950 Bynum Road, Pittsboro, NC. http://www.bynumfrontporch.org/programs/

November 14: *Pittsboro Roadhouse Storytelling* Sam Pearsall hosts this venue where stories are told for the joy of it. Since the beginning there have been 30 tellers from four states. Audiences vary in size from 30-80. Tellers have approximately 20 minutes for their story and receive a complimentary meal and a portion of the tip bucket. Sam puts a video of the performance on a USB, You Tube and www.ReverbNation. Tellers have not been announced. Pittsboro Roadhouse, 39 West Street, Pittsboro, NC. If you would like to be considered as a teller for one of the upcoming shows, email Sam Pearsall, samlindapearsall@gmail.com

November 14: *WORD, OPEN MIC*. Bring your ten minutes of story or poetry and sign up for a spot on our stage. Ten minute time limit is the ONLY RULE! No theme, No competition and No censorship! Always free but we will pass the hat to help cover rent and expenses. Supportive and enthusiastic audience! Come join us with your WORDS! Sign up at 6:30 for a 7pm show! Historic Eureka Inn, 127 Main Street, Jonesborough, TN. Contact: www.eurekajonesborough.com or 423.913.6100.

November 16: *Storyteller Tim Lowry* will perform at the Henry Timrod Library. 217 Central Avenue, Summerville, SC. Contact: http://thetimrodlibrary.org or 843.871.4600.

November 16: *Regeneration: A Johnson City Story Slam*. Story Slams are for anyone with a true-life story to tell. November's theme is "Family Meals." Put your name in the drawing and follow these rules: Stories should be true, 10 minutes or less, told not read, & relate to the theme. The Master of Ceremonies draws seven names & the winner receives a **cash prize**! $5-$10 donations are requested. Didn't get to tell? Stick around for the open mic following the slam competition. JRH Brewing, 458 W. Walnut Street, Johnson City, NC. Organized by ETSU.

November 17: *Fall Storytelling Workshops with Elizabeth Ellis*. An enchanting teller for all ages, Elizabeth is a renowned performer at the National Storytelling Festival and across America. 1st Workshop: ***Prepare to Scare*** - from 9am-Noon. Discover techniques for finding, developing and delivering ghost stories. 2nd Workshop: ***From Plot to Narrative*** – Learn to develop story from plot outline to characterization, imagery, point of view and how to connect with your listeners/readers. Lenoir-Rhyne University. Price: ASC members $25, All others $35. Contact: 828.274.1123 or 828.777.9177.

November 18: *Storytelling Under the Stars*. Sunday, 4:30pm. Morehead Planetarium, 250 E Franklin St, Chapel Hill, NC. Contact: Amy Sayle at sayle@email.unc.edu

November 18: *Tellabration!* Sunday before Thanksgiving. Elizabeth Ellis will be the featured teller. 3pm; sponsored by Asheville Storytelling Circle, Southern Highlands Craft Guild, and the National Storytelling Network. Asheville Folk Art Center, Milepost 382 Blue Ridge Parkway, Asheville, NC. Contact: 828-274-1123 or 828-777-9177.

November 29-December 1: *The Uncalled For Trio: No Assembly Required*. Featuring Bil Lepp, Kim Weitkamp, and Andy Offutt Irwin. They come fully assembled straight out of the box, with a brand new set of holiday stories and songs. A longstanding ISC tradition good for hours of family fun! Recommended for up to 95 players, ages 10 and up. Refreshments follow the show. Reservations strongly recommended. Contact: 800-952-8392 *(Toll-free)* or http://www.storytellingcenter.net/events/storytelling-live/christmas-concerts

December 2018

December 1: *Drop Your Troubles*. Join this internationally renowned storyteller as she transforms a packed theater into an intimate circle of friends with old-timey charm, wisdom, and humor. We'll also welcome the Singer of Stories, Donna Marie Todd, who will perform her original story, "The Amazing Zicafoose Sisters." Connie's last two shows at BMCA have sold out so order your tickets now online. 7:30pm at Black Mountain Center for the Arts. https://storywindow.com/event/stepping-back-in-time-a-solo-storytelling-performance-with-connie-regan-blake-2/?instance_id=145

December 2-8: *Elevate Your Stories ("Holiday in the Mountains" Week)*. Instructor, Elizabeth Ellis. Elevate your stories with memorable characters and engaging narrative, with a focus on humor and wisdom. Daily story prompts will lead to tales "roughed out" for future telling. This process-oriented class builds skills for sharing folktales and historical or personal stories. Bring two pieces you wish to improve; individual and group coaching will raise your performance skills. Being so close to the holidays, we will also have the opportunity to share some of our treasured memories of the season. Sunday through Saturday. John C. Campbell Folk School, One Folk School Road, Brasstown, NC. Contact: 1.800.365.5724 or https://classes.folkschool.org/Browse.aspx

December 5: *Home For the Holidays with Michael Reno Harrell*. Michael's annual Asheville Holiday Show. Wednesday, 7pm. Habitat Tavern and Commons, 174 Broadway Street, Asheville, NC. Contact: https://www.storytellingcalendar.com/event/home-for-the-holidays-with-michael-reno-harrell-2/ or 828.808.1150.

December 5; 12; 19: *Annual Dickens Dinner*. At our 17th annual Dickens Dinner, storyteller Tim Lowry takes guests to Victorian England for a lively retelling of English novelist Charles Dickens' beloved novella, "A Christmas Carol." Wednesday evening beginning at 6:30pm. Circa 1886 Restaurant, 149 Wentworth Street, Charleston, SC. Call for reservations: 843.853.7828. https://www.circa1886.com/special-events

December 6: *Winter Stories*. Thursday, at 5:30pm. Pleasants Family Assembly Room, Wilson Library, at Chapel Hill, University of North Carolina, 200 South Road, Chapel Hill, NC. Contact: Liza Terll at liza_terll@unc.edu or 919.548.1203.

December 10: *Bynum Front Porch Storytelling.* Great storytellers will spin their words within the walls of the Old Bynum Post Office and General Store, time: 7:00pm. 950 Bynum Road, Pittsboro, NC. http://www.bynumfrontporch.org/programs/

December 15: *Charles Dickens' A Christmas Carol*. Featuring Master Storyteller, Tim Lowry. Performance at 1pm and 4pm;

admission $20. For a truly special holiday outing, see Storyteller Tim Lowry in his renowned one-man show, Charles Dickens' A Christmas Carol. Dressed in Victorian costume, Lowry invokes the spirit of Mr. Dickens with his quick wit, rapid-fire delivery, and flair for the dramatic. International Storytelling Center, 116 W Main Street, Jonesborough, TN. Contact: 800-952-8392 *(Toll-free)* or http://www.storytellingcenter.net/events/storytelling-live/christmas-concerts

December 15-16: *Storyteller, Donald Davis*. Join Donald at the Big Barn for two sessions of Stories for the Holiday Season. Saturday at 11am; Sunday at 2pm. In lieu of admission, donations of canned goods to CORA and gently used Children's Books to Book Harvest will be accepted. This event fills up quick so get there early! 2000 Fearrington Village Center, Pittsboro, NC. Contact: http://www.ddavisstoryteller.com/performance-calendar.html or https://www.fearrington.com/events/category/author-event/

December 16: *David Holt in concert, Asheville, NC* A Swannanoa Solstice; Sunday 7pm. Diana Wortham Theatre, 18 Biltmore Avenue Asheville, NC. https://www.davidholt.com/tour/

December 22: *David Holt and Josh Goforth in concert, Black Mountain, NC*. Saturday; 8pm. White Horse Black Mountain, 105 Montreat Road, Black Mountain, NC. Contact: http://www.whitehorseblackmountain.com or 828.669.0816.

January 2019

January 16: *Pittsboro Roadhouse Storytelling*. Sam Pearsall hosts this venue where stories are told for the joy of it. Since the beginning there have been 30 tellers from four states. Audiences vary in size from 30-80. Tellers have approximately 20 minutes for their story and receive a complimentary meal and a portion of the tip bucket. Sam puts a video of the performance on a USB, You Tube and www.ReverbNation. Tellers have not been announced. Pittsboro Roadhouse, 39 West Street, Pittsboro, NC. If you would like to be considered as a teller for one of the upcoming shows, email Sam Pearsall, samlindapearsall@gmail.com

January 18: *Storyteller Tim Lowry* to perform at the Henry Timrod Library, 217 Central Avenue, Summerville, SC. Contact: http://thetimrodlibrary.org or 843.871.4600.

January 24-27: *2019 Florida Storytelling Festival*. Featured storytellers will be Ingrid Nixon, Margaret Kaler, Sam Payne, Sheila Arnold Jones and Shawn Welcome. Mark your calendar, make your reservations and plan to join the fun. Festival location, 711 N Donnelly St #258, Mt. Dora, Florida. https://flstory.com/festival/tickets-and-registration/

February 2019

February 8-10: *A Weekend Storytelling Retreat*. Join storytellers Tim Lowry, Kim Weitkamp, Steven James, and Tony Marr for a weekend retreat to create, craft and communicate your stories for their greatest potential. Gain personal insight and feedback from some of your most beloved storytellers in a small, intimate setting. Pigeon Forge, 835 Golf View Blvd., Pigeon Forge, TN. https://www.eventbrite.com/e/storyteller-retreat-tickets-48203856031

February 16-18: *4th Annual St. Simons Island Storytelling Festival*. Storytellers: Bil Lepp; Regi Carpenter; Donald Davis; Michael Reno Harrell, and Andy Offutt Irwin, Emcee. Please note the new activities available to you on Saturday and Sunday afternoons. And, we are concluding the Festival with some music by Michael Reno Harrell on Monday. Registration can be completed online only. Click on the link below. For those staying at Epworth: https://www.hform.com/form.cgi?10893130. For commuters: https://www.hform.com/form.cgi?10893261

February 22: *Storyteller Tim Lowry* to perform at the Henry Timrod Library, 217 Central Avenue, Summerville, SC. Contact: http://thetimrodlibrary.org or 843.871.4600.

March 2019

March 20: *Pittsboro Roadhouse Storytelling*. Sam Pearsall hosts this venue where stories are told for the joy of it. Since the beginning there have been 30 tellers from four states. Audiences vary in size from 30-80. Tellers have approximately 20 minutes for their story and receive a complimentary meal and a portion of the tip bucket. Sam puts a video of the performance on a USB, You Tube and www.ReverbNation. Tellers have not been announced. Pittsboro Roadhouse, 39 West Street, Pittsboro, NC. If you would like to be considered as a teller for one of the upcoming shows, email Sam Pearsall, samlindapearsall@gmail.com

Accepting Articles for Spring *JTHT*

Articles, stories, and storytelling news are needed for NCSG's Spring 2019 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: March 15, 2019
Send to: sylpayne@bellsouth.net

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(July 1, 2018 through June 30, 2019)

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