

## President's Message

It seems like such a short time since I last wrote to you. However, in that short time a lot has happened and I am happy to report those noteworthy things. Since my last message we have held an additional board meeting and two exciting things have developed.

First of all, concerning the festival. The festival will continue on as planned. Thanks to the efforts of our Festival Steering Committee chairperson, Bonnie Smith, subcommittee chairpersons have been appointed, subcommittees have been formed and the festival planning stages have begun. Details will be revealed at our January board meeting held at our winter retreat.

Oh, and that's the second exciting thing that will be happening. We are definitely having a winter retreat in January. Details have not been completely worked out, but as soon as we get everything finalized, you will all be informed by our great Webmaster, Shaun Perkins. So check your emails. If you have not been receiving email notices, then please contact Shaun so she can make sure you are on her list. Plan on attending the winter retreat where you can get together with your fellow storytellers. Reunite and reacquaint yourself with fellow storytellers and meet newer members. Whether strengthening old friendships or making new ones, this will be the ideal time and place to

do that. And if you have a great story, or one that you are working on and would like to try out, bring them along. We would love to hear them.

I realize this message is shorter than usual, but considering my last one was so long I figured I would make up for with this one. I also realize that the details are a bit sparse, but then we have had a lot to work on and overcome since my last message. But as my grandmother always told me when she received unexpected company and wasn't sure what to fix for dinner, "I may not be sure what I am serving, but by golly, there's plenty of food in the pantry and once I figure out what to cook, no one will go away hungry." And she always said it with a grin while waving a wooden spoon in her hand. So be patient while we figure out what we're cooking and I'm sure the result will be something to be savored. Hope to see you all soon in January and keep those stories coming.



Tony Hardman

## Do you have a copy of a Moroney recording?

In the *Storytelling Magazine* article about Lynn Moroney referenced in the Members' News section, several of her recordings are listed. Cassandra Wye has been learning stories from Lynn in order to preserve and pass them on before they are lost. The following recordings are difficult to find. If you have copies, please contact Janice Del Negro at [jdelnegro@dom.edu](mailto:jdelnegro@dom.edu).

*The Feather Moon: American Indian Star Tales*. Norman, OK: L Moroney, 1988. Sound Recording (cassette)

*Native American Folktales*, Niles, IL: United Learning, 1997. Elementary and Junior High School with Teacher Guide, Videorecording (VHS)

*Native American Folktales*, SVE & Churchill Media, 2004. Videorecording (DVD)

*Native American Stories*. Forth Worth Community Cable Television, 2002. Videorecording (VHS)

*The Star Husband and Other American Indian Star Stories*. Oklahoma City, OK: Lynn Moroney, 1994. Sound Recording (cassette)

*Tales of the Sun & Moon*. Oklahoma City, OK: Lynn Moroney, 1991. Sound Recording (cassette)

## Executive Board

**President** *pro tempore*  
Tony Hardman  
*tony.hardman@opsu.edu*

**Vice-President** *pro tempore*  
Liz Parker  
*elizabethparker862@yahoo.com*

**Secretary** *pro tempore*  
Steve Kardaleff  
*skardaleff@aol.com*

**Treasurer**  
Paulette Geeslin  
*pdgeeslin4701@yahoo.com*

## Board Members

Anita Baker  
*anita.a.baker@gmail.com*  
Lorie Carmichael  
*lorie.carmichael@chickasaw.net*  
Rosemary Czarski  
*rarczarski@yahoo.com*  
Sheron Rodgers  
*sheronrodgers@cox.net*  
Bonnie Smith  
Teresa Vail  
*san\_bois@fullnet.net*  
Roxann Yates  
*roxannperkins@gmail.com*

## Liaison Director

Shaun Perkins  
*okiestoryteller@gmail.com*

## Parliamentarian

Kathryn Thurman  
*KMThurman@cox.net*

## Past-President

Tony Hardman  
*tony.hardman@opsu.edu*

## Webmaster

Shaun Perkins  
*okiestoryteller@gmail.com*

## NSN Liaison

Loralee Cooley  
*storyspinning@sbcglobal.net*

## Tattler Editor

Tina Saner  
*tuosaners@aol.com*

## Tellabration!™ events in OK this month

Tellabration!™ is an annual storytelling event that takes place the weekend before Thanksgiving. It was started in 1988 by the National Storytelling Network, which encourages people to host local storytelling events.

Way Word Tellers and the Choctaw Library will host a Tellabration!™ on **November 15th** at 6:30 pm at the Choctaw Library. Featured tellers Liz Parker, Kathryn Thurman and Paulette Geeslin will weave their stories to the enjoyment of all who attend. Light refreshments will be provided.

The Locust Grove Arts Alliance is pleased to host the Wonder City Tellabration!™ with special guest Cherokee storyteller Sequoyah Guess on **November 19**, at the Wonder City Coffee Shop.



Locust Grove has had a Tellabration!™ every year since 2006. The Mayes County Storytellers started the event at the LG Community Center. In 2008, it moved to Ruby's Readery bookstore, and from 2012 to 2015, it was held at the Rural Oklahoma Museum of Poetry. In 2016, the storytelling event moves to the Wonder City

Coffee Shop downtown and is sponsored by the Locust Grove Arts Alliance.

Wonder City Coffee is located at 118 E. Main. The event will be from 7:00 to 8:00 p.m. and is free and family-friendly.

Please check our website at [www.territorytellers.com](http://www.territorytellers.com) to see if any other events are listed near you!

## Members' news

Storytelling couple, **Phillip and Jeanette Harjo**, are back on the road again. Phillip recently shared Native American stories with 250 preschool and kindergarten students. November 9th, Jeanette and Phillip will be spending a morning sharing stories at Bowlegs Public Schools and travel later during the month of November to the land of the Choctaws. The beautiful Fall foliage will welcome them along with students and teachers in rural schools. Arrangements are being made to tell stories to patients of Integris Proton ProCure Cancer Center and their families. Many of these families are uprooted from their homes in the UK and spend several months here in Oklahoma. Stories of Oklahoma, The Old West, Native American cultures plus antidotal stories of life on Harjo Hill will be highlighted. Jeanette added, "Until this past month, due to Phillip battling stage IV cancer, we've been inactive. He is getting better and better. We are so thankful to our storytelling community who have kept us in their thoughts and prayers."

*continued on next page*

# Members' news

continued from page 2

**Rosie Cutrer** in Topeka has just started up a new website for her storytelling business "Storied Entertainment" You can find the website at: [www.rosiecutrer.com](http://www.rosiecutrer.com). She told stories at Lansing Correctional Facility in Lansing Kansas On Tues. Nov. 1st and will also tell stories in Kansas City as part of The 17th Annual Storytelling Celebration sponsored by Maple Woods Community College and the Kansas City Public Library.

On November 6th **Tim Tingle** and Rosie performed at a private house concert in Topeka. Following that event she had the pleasure of escorting Tim to two other performances in Topeka, one at the Topeka Public Library and the other at Jay Shideler Elementary School in Topeka.

Then in December Rosie will be doing all day residences at Pauline Central Primary School in Topeka, another at Auburn Elementary in Auburn, Kansas and a third at Bourbon Elementary in Uniontown, KS.

**Elizabeth Parker** did a storytelling event on October 4 at Wickline United Methodist Church in Midwest City, performing for the Not Old At Heart group. Since the performance was in October, Liz thought a baseball story would be appropriate, so she told her personal story, "The Yankees and the Crochet Hook". She noted that is was "fun telling to this age group since they understood completely when I talked about listening to a World Series game on the radio. They also understood the pain and humor about my big brother sitting on my mother's crochet hook in his excitement about the game. It took a trip to the doctor to remove the crochet hook, but he survived." Liz has been invited back next October to tell ghost stories.

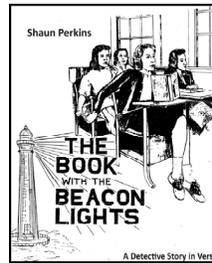
Our founding mother **Lynn Moroney** was profiled in a fine article by Janice Del Negro in the Oct/Nov/Dec issue of Storytelling Magazine. In September, Lynn worked with British storyteller Cassandra Wye on some of the Native American sky lore stories that had been Lynn's life work. **Fran Stallings** was privileged to help set up this collaboration, and to spend a week in Wilmette IL with Lynn and Cassandra getting them started. Cassandra afterwards came to Oklahoma to work with Fran on curriculum connections for the stories. Fran also introduced her to other aspects of Oklahoma's Native American heritage in Pawhuska (Osage), Bartlesville (Lenape and Cherokee), Hominy, Woolarock, and Tallgrass Prairie Preserve.

In September Fran told stories at eight TN and KY schools, then at the Haunting of the Hills festival in Big South Fork National River and Recreational Area. Unlike last year, no copperheads crossed the stage while we were performing.

Fran told/sang music-accompanied stories for Bartlesville Musical Research Society, and tales of Moon lore for the Bartlesville Astronomy Club.

Territory Tellers webmaster and Rural Oklahoma Museum of Poetry director **Shaun Perkins** has a book coming out in the spring that weaves quite a story. *The Book with the Beacon Lights* is a detective story in verse based on a mystery found in the written marginalia of an old book.

Bookstore owner Perry Cassidy, proprietor of A Book a Day in fictional Shatubby, Oklahoma, has a hobby of exploring the story behind the notes that people have written in their books that wind up in her store. Perry is intrigued by the notes between two high school girls written in one's 1948 English literature textbook *Beacon Lights of Literature*. When she discovers that one of the girls was murdered, the case begins!



*The Book with the Beacon Lights* will be available in March 2017. Published by Bacone College's Indian University Press, the book features artwork by Ray Grass and photographs by Betty Perkins. For more information about this book, the first in a planned series, visit

[thebookwith.com](http://thebookwith.com).

**Tony Hardman** has been accepted as an Oklahoma scholar by the Oklahoma Humanities Commission and gave his first Oklahoma Let's Talk About It presentation. He presented the book *Hurrah for My New Free Country* by Leon Charles Fouquet. The presentation was made at the Olive Warner memorial Library in Hooker, Oklahoma.

Tony also gave a storytelling workshop as part of the Guymon Harvest Fest in Guymon. Tony specifically addressed participants in the type of stories they wanted to tell and then how they could make those stories more unique to their own personality and style as a storyteller. One of the participants was a member of the Local American Cancer Society and was looking for ways for cancer survivors to tell their stories.

Tony also told a story to a group of students from Goodwell Elementary School. The 3rd-5th grade students came to visit the Oklahoma Panhandle State University library as a field trip. Tony, who is the Library Director, took them on a personal tour, teaching them about libraries and finishing up with telling them a story to top everything off. Tony also performed ghost stories at the No Man's Land Museum in Goodwell as part of their annual Nightmare at the Museum Open House. This will be the fifth year that Tony has told stories as part of that event.

# Storytellers: Volunteers or Professionals?

Loralee Cooley

**A**re we in this thing together, or are we at odds with each other? Does any storytelling reinforce all other storytelling, or are we competing as "free" vs. "paid" artists?

{Excerpt from Gainesville, Georgia "Arts-in-the-Schools" directory, ca. 1983}

How graphic in monetary differences can we get? Doesn't the above quote exemplify the real difficulty between those of us who need payment for our storytelling because it is our livelihood and those of us who do not ask for anything because it is an avocation?

Put yourself in the place of a school PTA Cultural Arts Coordinator who has a limited budget and must make certain that every dollar spent provides the best available cultural arts experience for the students. Which storyteller would you choose? And what would you expect of the storyteller you selected? Would you treat the one you paid differently from the one you "got for free"?

Next, put yourself in the place of the storyteller deciding whether to go "professional". There are several considerations to be dealt with in this matter of charging for your services.

The first one is: *Are you worth it?* If you wouldn't pay to go hear yourself, you shouldn't ask anyone else to pay either (If you're that uninteresting, however, you'd probably be better off not to do volunteer storytelling either - you'll give us a bad name!)

If you say yes to that first question, you need to ask yourself a second: Can you give your listeners their money's worth? Here your responsibility consists of having a large and varied enough story repertoire that you can deal with whatever the audience needs. You also need the self confidence and the ability to take charge of an audience This means you must be able to capture their attention and provide the most interesting thing there - even if John is taking Mary on a first date and they are both so excited they haven't thought of anything else but each other since he picked her up. You need to be able to make John forget Mary for a time and laugh at the antics of "Foolish Jack" of the Jack tales, or to lead Mary so deeply into the story of "The Clown of God" (by Tommie de Paola) that she is moved to tears at the sad, soaring conclusion.

If you still are saying yes, try a third question: Do you want to be known as a *professional* storyteller? The term "professional storyteller" connotes that you are doing this as a vocation, a calling i/e., for a living. If that is what you intend to do, then set yourself up in business, hang out your shingle,

charge a fair price and go for it!

If that third question elicits a "no" from you, but you've said "yes" to the other two, you would qualify as a valuable volunteer. And valuable storytellers are extremely worthwhile, volunteer or otherwise.

Volunteer storytelling falls into three categories: 1) Practice for the storyteller, 2) Service to the community and 3) Just for the fun of it.

## Practice

Telling as a volunteer can serve a very practical purpose for the storyteller. If you are a volunteer, you can unabashedly practice on an audience. Find yourself a willing group of listeners (who understand that you are practicing) and try out a new story, or practice your timing so that you know where the points are that need emphasis, or make sure you are speaking so people can hear and understand you. In situations like this you are receiving something for your efforts, even though it isn't money. It's experience.

A fellow member of *Southern Order of Storytellers*, Barbara Goltz, who is a professional puppeteer and storyteller, experiments for free with classes at her son's school whenever she has a new program to practice. She charges agencies and schools for the program once it is ready to present.

Another example of volunteer storytelling - chosen by this artist - was a situation I had when we first moved to Atlanta in 1979. For over a year I did weekly volunteer programs at our local public library for elementary-aged students and their families. I carefully prepared a weekly agenda of what I planned to tell and any additional materials I would need. One of the best-and possibly the craziest- experience telling stories was of Mexico and preparing *and serving* guacamole and taco chips! (The kids loved it! The librarians, not so much. They agreed that future food preparation was *out!*)

To gain experience, volunteer storytelling is invaluable. But you as the storyteller are entitled to choose your "guinea pig" audience, and often you may be able to design your own schedule for telling as well.

---

**Good  
storytelling...  
begets  
understanding and  
appreciation for  
the art.**

---

*continued on next page*

## Volunteers or Professionals

continued from page 4

### Service

A storyteller working as a volunteer can provide the wonder of story in places that truthfully cannot afford to pay, e.g., special agencies, institutions, camps or school for various handicapped persons, hospitals, prisons, nursing homes. Likely you can think of others. Professional storytellers often work as volunteers in certain situations because they consider storytelling to be part of their community service.

Deciding when one is honestly needed as a volunteer and when the organization expects the teller to do it for nothing "because it is a worthy cause" is a thing each individual must personally reconcile. But several issues must be dealt with by the storyteller when considering volunteering.

### For Fun

This third category, Storytelling Just for the Fun of It, is a ticklish one for both teller and audience. If the teller is good at storytelling, but has no real need to do it for (much) money, there is nothing to keep him/her from telling. This type of storyteller works full-time at another profession, has no desire ever to go full-time into storytelling, but needs and wants the chance to tell stories. He/She is often of professional caliber, has a varied repertoire of stories and is well worth listening to.

So what is "ticklish" about this? Two problems are readily apparent.

Problem #1--for the teller. If the volunteer-for-the-fun-of-it knows the group can easily pay a fee, should he/she charge such a fee? Or, conversely, should this volunteer take the job, knowing a professional who needs the money should have been referred instead? I don't know the answer. But a possible solution for the volunteer teller might be to charge for expenses (e.g. travel) to be covered. Also an arrangement with the group (I've done this with a big Salvation Army Christmas Banquet) is for them to give me a check for my fee, and in return I'd give them my check for the same amount. In political circles this is known as "money-laundering" but it's great in this case. This can backfire if the non-profit agency "forgets" or "didn't understand" about the check swap.



The artist can be left making a donation. It happened to me once.

Problem #2--for the organization. Will the program chairperson treat the volunteer poorly, because after all, "we're not paying them anything, so this comedian shouldn't expect any special treatment"? Will this sponsoring organization be content merely to fill the program time and not expect anything of quality from the volunteer?

### Difference between Professional and Volunteer

Ideally, there should be no actual difference between the two except that the volunteer doesn't get paid and the professional does. The quality of telling should be as high, the responsibility of the teller to the audience should be as real, the expectations of the audience for a rewarding and enjoyable storytelling experience should be as great.

In actuality the quality of the volunteer teller is often poorer than the professional. This is acceptable only if it's a practice situation where the teller is trying to learn and the audience understands that. In actuality the responsibility of the volunteer teller to the audience is frequently not taken seriously and the attitude by the teller may be "so what? I'm not getting paid for this." In actuality, the expectations of the audience of a volunteer teller are usually lower because they haven't made a monetary investment in the performance. (e.g., If the teller needs help with set-up, room arrangement, moving equipment or such, often the sponsoring agency simply disappears.)

### United or Divided?

We are in this thing together, whether we receive monetary payment (i.e., professional) or personal gratification only (i.e., volunteer). We cannot be at odds with each other because our work reinforces the work of every other storyteller. Our standards for our storytelling must be of the same high quality whether money is involved or not. The audience does not know the difference... they only appreciate whether it worked or didn't. If people are spending part of their lives listening to us tell a story, we owe them...and the story... and ourselves...the best telling of which we are capable *every time we tell a story!*

Bad storytelling--whether volunteer or paid--hurts three: the listener, the teller and the story.

Good storytelling--whether volunteer or paid--begets understanding and appreciation for the art.

During the Downtown Fall Festival sponsored by the Norman Arts Council on Oct. 28, Marilyn A. Hudson aka The Ghost Teller, shared spooky stories for children, teens and adults in the Mainsite Art Gallery on Main from 6-9 pm.

# Is your membership current? Send in your renewal today!

**T**erritory Tellers is a growing network of individual tellers, listeners and local storytelling circles. Get connected by joining our statewide organization! Dues are \$25 for individual and \$40 for family membership per year.

Full Name \_\_\_\_\_

Street Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Country \_\_\_\_\_

Home Phone \_\_\_\_\_ Work Phone \_\_\_\_\_

e-mail address \_\_\_\_\_

Web site (optional) \_\_\_\_\_

Are you a storyteller? \_\_\_\_\_ a story listener? \_\_\_\_\_

\$25 individual

\$40 family

\$40 organizational

Please complete this form and mail it with a check payable to Territory Tellers to:

Territory Tellers · 6619 S 4382 · Locust Grove OK 74352

