

HEALING STORY

Spring, 2002 Issue #7

HSA HEALING
STORY
ALLIANCE
A Special Interest Group of the National Storytelling Network



Spread the Word

Inside This Issue

<i>Welcome to the Forum!</i>	2
<i>Healing Tales</i>	4
<i>ListServ Discussion</i>	6
<i>Notes From the Field</i>	8
<i>Sacramento</i>	10
<i>Learning to Dance</i>	12
<i>Community Network</i>	13
<i>Volunteer Wish List</i>	14
<i>and much more!!</i>	

The purpose of the Healing Story Alliance continues to be to provide venues for the conversation about story in service of healing. In this way, we share our experiences, our work, our triumphs, our failures, our challenges and our questions. We support reaching out in all the ways that story can; to offer solace, to challenge stuck places and to contribute to our shared vision of healing.

Talk of the “need for healing” is everywhere - in connection to our environment, our national psyche, our individual struggles and the relationship among nations and cultures. What do we have to offer to this swirl of words, interpretations and stories?

As storytellers, we are committed to both listening to and telling stories that nourish truth, connection, heart openings for knowledge and for honoring the struggle to grow and to love. Some of the stories are sweet, easy to hear and to tell. Others are discomfiting, even ugly. One teller at a time, one story at a time, we offer our work to our families, communities, even to the “other,” however otherness may be defined in the context of culture and society.

HSA is preparing now for our preconference workshop at the NSN conference in Denver. Bill Noonan will be facilitating as he teaches a therapeutic method of making meaning from difficult experiences through fairy tales. Be sure to read his article, *Healing Tales*, on page 4.

If you value this newsletter, if you use our website as a resource, if you turn to the HealingStory listserv for connection with others doing this work, if you are considering attending the preconference workshop, if you believe in any way that story can aid healing, we ask that you contribute in any way you can. Volunteer your time and skills.

For an idea of how you can volunteer, see *“I Can Do That!”* on page 14. Be sure to keep your membership up to date. See *Are You a Member of HSA?* on page 14.

Encourage others to join and to take advantage of what we offer.

Spread the word and the words of healing story.

Gail Rosen
HSA Board Chair

NSN
NATIONAL
STORYTELLING
NETWORK

Welcome to The Forum!

Healing Story Alliance

101 Courthouse Square
Jonesborough, TN 37659



The mission of the Healing Story Alliance is to explore and promote the use of storytelling in healing. By "storytelling in healing", we mean the telling and evoking of stories to support people and communities to find their own way to healing and wholeness physically, emotionally and spiritually.

Insofar as our mission is broad, we welcome members who hold differing viewpoints, styles, perspectives and opinions about storytelling. As a membership organization, our mutual commitment is to respect and honor our diversity.

Board Members

*Our titles are brief, but our commitment is deep.
This is a team effort...*

Gail Rosen, *Chair*
GailStory@aol.com

Allison Cox, *Vice Chair*
Journal/Website Editor
Allison@dancingleaves.com

Meg Gilman
Outreach Coordinator
Meggart@aol.com

Dr. Andre B. Heuer, LICSW
Community Networking, ListServ
andreh@usfamily.net

Caren Neile
Social Action Committee
carenina@bellsouth.net

Diane Rooks
Resource Coordinator, Secretary
diane@storyjourney.com

Laura Simms
Consultant, Forum
storydevi@earthlink.net

Fran Yardley
Newsletter Editor
parkyard-fran@northnet.org

The Healing Story Alliance is deeply committed to furthering the use of healing stories. As part of its mission, HSA has developed a valuable website with a multitude of practical information. The site can be found at www.healingstory.org. Among the treasures found on the website is

The Forum, an informal, ongoing opportunity to read great stories and talk about using them in therapeutic settings.

This is the way The Forum works: tellers are invited to share a story that they have used frequently and found very effective. We post

those stories, along with the teller's brief description of how he or she has used that story. The goal of the Forum is to encourage others to try out using these stories. They then report back, on-line, with questions or comments that the teller responds to.

A Wealth of Resources

Here is a list of the stories currently posted on The Forum:

- *Shingebiss*, Fran Stallings
- *Just Enough*, Elisa Pearmain

- *Raven and the Whale*, Laura Simms
- *How Old Woman Kynta Brought Her Daughter Home*, Kira Van Deusen
- *The Snake and the Holy Man*, Andre Heuer
- *Bundles*, Allison Cox
- *Dance With Both Hands Free*, Liz Mangual

- *The Cracked Pot*, Mary Dessenin
- *Outwitting Death*, Gail Rosen
- *The Brave Little Parrot*, Cristy West.



As you can see, there are some great stories. Check them

out. Try telling them! Post back to the site and let us know how it went.

The editors are also always looking for tellers who want to share their stories, so please email us if you are willing to write a story for The Forum. It is a grand gift to all of us! The editors are Laura Simms at storydevi@earthlink.net, Gail Rosen at GailStory@aol.com, and Joan Stockbridge at joanstock@onemain.com. It is probably best to copy all three of us in on the emails.

NSN Grants

To further its mission of bringing together and nurturing individuals and organizations that use the power of storytelling in all its forms, the National Storytelling Network is pleased to announce a Grants Program through which NSN individual and affiliate members may apply for funding to develop new projects. Support is available for the development of individual work, for collaborative projects, for community-

based storytelling programs or for scholarly research. For complete information, and application, go to <http://www.storynet.org/Grants/index.htm>.

HSA members! This seems like an ideal opportunity to request a grant to hold regional meetings tailor made to reflect the projects we all care about. Think about what you might do in your community!

A New Connection

HSA is working with **The Society for the Arts in Healthcare** (SAH) to create a reciprocal membership agreement between the two groups. We hope to encourage the exchange of information and ideas between the groups and open the way for future collaboration. Plans are underway to allow members of each group to attend workshops and conferences sponsored by the other group at the member discount rate. We hope to exchange newsletters and link to each other's website.

NSN has approved allowing SAH members to receive the member discount for our preconference workshop at the NSN conference in Denver. HSA member will be allowed to attend SAH's conference in April at the member-discounted cost.

We hope to arrange agreements with other organizations whose goals are similar to ours in recognizing the value of the arts to encourage healing and understanding in our world. If you know of an organization or group that fits with our mission to explore and promote the use of storytelling in healing, please contact HSA secretary and resource coordinator, Diane Rooks (diane@storyjourney.com.)

Letters to the Editor

This column needs your input! If you have comments about articles you read in this newsletter or observations about Healing Story and the world at large, here is your place to be heard.

Send your comments to Fran Yardley, parkyard-fran@northnet.org.

Note to All Members about the HSA Membership Database

Part of the purpose of HSA is to allow people to network. To do this, we need current contact information and YOU can help!

When you joined HSA, you received a membership packet that contained the latest newsletter, a welcome note and a Membership Data form. If you didn't receive a packet, please call the NSN office at 1-800-525-4514. The information on that form is for our **Membership Role** page on our website. This page allows visitors to search by name, state or by story work focus. It is a service we offer so that storytellers and people in need of storytellers for particular venues can find you.

Members only are listed, though anyone can access the information posted. If you do not want your information posted on the website, there is a place to click for that as well and you can still give HSA your contact information. You can fill in or update your data form on the website. **We encourage everyone to check your current listings to be sure that your contact information is up to date.**

Go to the website at www.HealingStory.org. Click on Membership Role. First do a search for your name and see what is there. If you need to update, go back to the previous page and from there, go to the Member's Information Form.

If you do not have web access, please mail the paper form to: Peggy Kenny, 2516 Essex Drive, Kingsport, TN 37660. And thank you for helping us to get to know you better!

“For the most part we tell stories when we are summoned by them, and not vice versa.

Although some use stories as entertainment alone, tales are, in their oldest sense, a healing art. Some are called to this healing art, and the best, to my lights, are those who have lain with the story and found all its matching parts inside themselves and at depth... In the best tellers I know, the stories grow out of their lives like roots grow a tree. The stories have grown them, grown them into who they are.”

Clarissa Pinkola Estes, Ph.D.
Women Who Run with the Wolves

(as found in *Spinning Gold Out of Straw* by Diane Rooks)



Healing Tales

By William Noonan, Ph.D.

The metaphors of folktales help cancer patients in their therapy. Unlikely heroes and heroines lie in hospital beds. Living with cancer is hardly a fairy tale existence, yet the life portrayed in fairy tales metaphorically describes the inner journey traveled from illness to healing. The rich resources of these tales present a tremendous therapeutic benefit for patients trying to make meaning out of their experience of cancer. Like the heroes and heroines in fairy tales, after an arduous and dangerous journey, cancer patients find healing in the most unexpected places.

Emissaries from the Imagination

When we confront the reality of cancer, the questions “Why me?” or “What will become of me?” do not elicit rational explanations. Having cancer poses a crisis of meaning. The collective wisdom of folktales provides imaginative resources for making meaning out of illness. Charged with symbolic potency, the plot line and imaginary figures found in folktales tutor the imagination in new directions and offer containers of meaning to hold conflicting or disruptive experiences. The correct term to use for a tale is folktale because it refers to the tales that have come from the popular folklore of culture and encompasses more characters than fairies.

Fairies, dragons, and witches do not populate our ordinary existence. They

belong to “once upon a time” which stands outside the realm of rational explanations and offers us another way to perceive reality. As emissaries from the imagination, folktale figures invite us to make meaning out of life from the vantage point of the fantastic. Belief in the extraordinary caters not to reason, but to the rhythm of dramatic form.

The Spell of Storytelling

Convinced of the therapeutic benefit of folktales, I tell these stories to patients in the hospital. I am amazed by their responses. Patients lose the glazed stare brought on from watching too much TV and smile with the glee and rapture of children. The spell of storytelling draws them into the tale and sets in motion a process of identification. Patients recognize themselves as unlikely heroes or heroines on journeys seeking life-giving goals. They hear timeless messages contained in folktales; ill-fated beginnings become vehicles of redemption, mistakes are survivable, obstacles are overcome, and most important of all, despite the bleakness of the worst circumstance, help will always come.

The collective wisdom of folktales provides imaginative resources for making meaning out of illness.

Beauty and The Beast

The tale of *Beauty and the Beast* aided a woman undergoing chemotherapy. She named her cancer “The Beast.” In the story, she was forced into a relationship against her will. She had to figure out what kind of relationship she would have with cancer. The folktale gave her the clue. After a period of separation, Beauty looks into a magic ring and sees that the Beast is dying. On her own volition, she returns to the Beast and confesses her love for him. With a kiss from Beauty, the Beast is transformed into a prince.

As a gesture of faithfulness transforms the Beast, the same happened with her experience of cancer. Through the folktale, she realized what cancer was teaching her about living. She understood the cancer was truly a prince in disguise and afforded

her an experience of life previously unreachable. Only by going after what she truly wanted did she achieve the quality of life long sought. The story served as a metaphor describing the unwanted nature of cancer as well as the prince who taught her about what it is to live fully.

Once after telling an elderly patient the Arthurian legend, *Sir Gawain and Lady Ragnell*, in which King Arthur must solve the riddle of what a woman desires the most, I asked the patient if the answer to the riddle was true for her. (I am not going to give away Arthur’s answer.) After a few moments of reflection, a warm smile swept across her wrinkled face and she said, “You know, I have received all that I have desired in my life.” I felt the warmth of a fully satisfied life radiate from her. Arthur’s answer to the riddle was an insignificant detail of the story. The riddle itself caught her attention and triggered a flood of gratitude for a life lived well.

Dragonslayer

When listening to *Dragonslayer*, a composite of several dragon tales I have researched, patients easily identify cancer with the Dragon. “It had a body round as an apple when in contraction, but in bulk equaled some notable hill in its rough garb of bush and thickets. The dragon was able to feed upon both people and beasts without the least trouble to itself, as it needed not to move from the spot where it was lying. Its habit was to remain for several years in the same place, and not to move on till the whole neighborhood was eaten up. Nothing seemed to hurt it because its whole body was covered with bumpy scales which were harder than stone or metal.” Slaying the dragon cannot be accomplished by any ordinary means. Any cut or limb severed is instantly healed and the dragon returns to the fight more vigorous than before.

A tradition exists in the countryside that the dragon might be overcome by one who possesses the ring of the Wise King Solomon. Only noone knew where the ring was hidden. The hero of the story, a noble knight, sets out to find the ring. After many months of travel, he finds a wise wizard who informs him that by learning the language of the birds he will find the magical ring of the Wise King Solomon.

Birds: Symbolic of the Spirit

Birds are a folktale motif often interpreted as symbolic of the spirit. Speaking about the spiritual perspective, the wizard says to the knight (as well as to the patient), "From the language of the birds, you will learn many things which mere human knowledge can never teach you, for too often human knowledge cannot rise above the situation in order to gain a greater, higher perspective." The knight learns the language of the birds by drinking a powerful potion brewed by the wizard. On a metaphorical level, the process is akin to chemotherapy. The wizard gives the knight "nine spoonful each day. The potion was bitter to swallow and it made him sleepy, but in three days time, he was able to understand the language of the birds." Wisdom gained from a spiritual perspective is only achieved by going through a difficult process.

On the advice of two "gaily plumed birds," the knight discovers the ring to be in the possession of a sorcerer. Using the power of the ring, the sorcerer tempts the knight with splendid treasures which appear to be real, but actually are only illusions produced by enchantment. Declining the enticing offers of illusion, the knight remains single-minded in his pursuit of the ring. Relying on his own wit and skill, he tricks the sorcerer out of the ring and returns victorious, ready to do battle with the dragon.

...the wisdom of folktales reminds us that there are redeeming forces within our souls which are undeveloped, but must unfold if we are to find personal meaning in our lives.

The Knowledge of the Ring

The knowledge from the ring helps the knight to design the proper armor to defeat the dragon, and its magic bestows upon him sufficient strength to carry on the battle. A long and desperate fight ensues between the knight and the dragon without much advantage to either. Weary, but unwilling to be vanquished by the dragon,

the knight discovers the victorious strategy by once again listening to the birds. He cuts off a part of the dragon and retreats to a quiet, still position. The birds fly down and scoop up the severed part before the dragon has a chance to rejoin the piece. Slowly, piece-by-piece, the dragon's body is carried off by the birds until all that remains is the dragon's head. With a single blow, the head is smashed.

Cancer patients hear in this story several embedded metaphors that lead them in the direction of overcoming some of the obstacles they face in dealing with cancer. As the knight refused to be tempted by illusions, cancer patients discover those things in life that no longer offer real satisfaction and discard them in favor of what truly brings enjoyment in life. Rather than trying to make the cancer disappear all at once, they learn from the story to take on the experience piece by piece, one day at a time.

Quiet meditation becomes valued over obsessive action when struggling against the cancer. Asking for help is an essential step on the journey toward healing, and learning the language of the birds is an exhortation to develop a spiritual perspective towards having cancer. In a self-guided meditation, one cancer patient reported her birds said nothing at all. When asked why they remained silent, the birds told her they wanted to sing, but she wouldn't let them. These words of advice became her incentive to spend her days doing the activities she enjoyed the most so that her birds, her spirit, could sing.

The Magic of Folktales

Discovering personal meaning through the magic of folktales is an invitation to explore the enchanted and dense forests of our past. We need to look in unexpected places and rely on resources we never imagined possible. The heroes and heroines of folktales are usually the youngest, the dimwitted, or the rejected. In the story, *The Golden Bird*, the king says to his youngest son, "It's useless, he's even less likely to find the bird than his brothers and if he meets with an accident, he won't know what to do. He hasn't got it in him." This is a refrain often written into our subconscious from birth, yet the wisdom of folktales reminds us that there are redeeming forces within our souls which are undeveloped, but must unfold if we are to

find personal meaning in our lives. For people coping with cancer, the challenge is to integrate the reality of cancer into their life stories in a meaningful way.

This article first appeared in the March/April 1992 issue of Creation Spirituality. Reprinted with permission of Dr. William Noonan.



*Dr. Noonan will be offering the **Healing Story Alliance pre-conference workshop** July 10, 2002, at the National Storytelling Conference in Denver. The workshop is titled "**Emissaries of the Imagination.**"*

The workshop will include a presentation of selected fairy tales written by cancer survivors, an explanation of how this method of story making is used for therapeutic purposes and opportunity to experience the process.

NSN Conference Scholarships

Trying to figure out how to get to the NSN Conference in Denver this summer? Don't want to miss Dr. Noonan's pre-Conference, "**Emissaries of the Imagination**", keynotes by Barry Toelken, Susan Klein, Cathy Luchetti and Clarissa Pinkola Estes and more than 35 workshops? Don't have the funds for this? **NSN has conference scholarships to offer.** The scholarship covers the conference registration and a partial stipend for travel, lodging and meals. Go to <http://www.storynet.org/Conference2002/Scholarships.htm>.

The deadline for Scholarship applications is May 1, 2002.

From the ListServ

Social Action Discussion

Caren Neile

Here is a small sampling of the provocative contribution to the ListServ addressing story and social issues.

Shelby Smith from Dallas, Texas, writes about bringing environmental issues and much more to at-risk students.

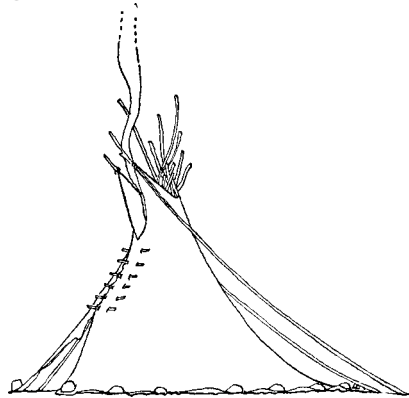
Tipi Tellers is a group of four storytellers who take around a large tipi and tell in it, usually to school kids, sometimes at festivals. Tipi Tellers has just received their first grant! Texas Parks and Wildlife awarded us a Community Outdoor Outreach Program grant. It will enable us to purchase three more tipis to create a tipi campus.

We will take two sets of twenty at-risk middle and high school students out to a state park for six days. There they will erect the tipis for use as their classrooms and sleeping quarters. For six days, we will tell stories about nature, teach storytelling and conduct environmental activities. The idea is to help the students realize that we are all a part of nature and its cycles. The challenges and successes that we all go through in life are the same that nature experiences and are completely natural.

We are all connected and interdependent.

Diversity is essential in nature and needs to be appreciated and respected among plants, animals and people alike. The bottom line is learning respect for all life.

The idea is to help the students realize that we are all a part of nature and its cycles.



After six days, the kids will go back to their school classroom and tell a story linked to an environmental activity that they will conduct. Later, we will bring a tipi or two to the campus and let the students put them up. Then THEY will tell the stories in the tipi for the student body. Hopefully, after all of this, they will have adopted some type of environmental project that they will commit to for the following year. We have built-in money to do follow-up visits next fall to help them fulfill their goals.

When all is said and done, forty at-risk students will have had a chance to break the negative image and expectations of their teachers and peers. They will have learned some leadership skills and, hopefully, found at least one thing that they can do well, thus increasing their self-worth. These are lofty goals, and we realize that not all of it will work. But with so many different activities included, something is bound to make a difference.

Nyanna Susan Tobin contributes an original perspective on post-September 11th life and language in Concord, Massachusetts, and the rest of the planet.

There were signs on every lawn in the small town. BE ALERT. Some people took this to mean that they needed to be checkers and secure their doors and windows every hour. Some turned their heads 360 degrees as they drove or walked to work. My daughter, having never experienced a hidden fear, asked me what a Lert was. We had never spoken of Lerts, because like air, they were always there. One doesn't examine the absolutes.

My daughter, having never experienced a hidden fear, asked me what a Lert was.

We are Lerts. All creatures on this mud ball are Lerts. Every rock and tree and newborn knows this in their soul. Human beings have the gift of language. We label and define the world we see. Somehow, the obvious became invisible. Lerts and lertness became too obvious to name. Lerts do not have nations or borders. A Lert just exists to play its role in the web of life, and wellness.

That is why we feel betrayed and wounded when a Lert or group of Lerts attacks us. It is like a disease that attacks its host, its body. Somehow we forgot about lertness and assaulted the earth and the cycles that have always been. We check for danger in places where we were once safe. We assault each other, forgetting that we only damage ourselves. Soon every lawn, car, and person had signs that said BE ALERT. Songs filled the air to remind people of language that beyond all borders and nations, we are traveling on one mud ball. We are all different and we are all Lerts.

From the ListServ (cont.)

Denver-based **Bobby Avstreich** provides insights into his work with stories and violence prevention.

I am a facilitator with Alternatives to Violence Project, mostly in prisons. I do twice a month programs at Excelsior, a therapeutic/school/prison alternative facility for girls 12-18+ and programs four times a year at Cenikor, a prison-alternative drug rehabilitation facility.

I always check with the Excelsior and Cenikor staffs about story themes and content, so they feel they can trust me and I have guidance as to what the “residents” need and can use. This is not always the same thing. It is important to know that I started with Excelsior as simply an entertainer, doing my Japanese program, in formal robes with traditional music played on the shakuhachi (Japanese bamboo flute). As my work with them has continued, I have realized their own life experiences have been so brutally raw

that the best approach is to present stories in a totally foreign, that is, SAFE context to begin the sharing and to allow the intimacy. To that extent, the stories that work best for me at Excelsior either take place in a “far, long ago” ancient or foreign setting, or are purely personal about my own grandmother, my son, or myself directly in relation to another person in my own life.

Building the ability to listen respectfully was considered a milestone for these girls.

The hiring/programmer got the word from the line staff. Building the ability to listen respectfully was considered a milestone for these girls. As I began to take them further, through the content and themes of the stories, staff became more supportive and in tune with the deeper places that story can go. Staff was entertained and liked it! They and I are both feeling our way along, always respecting the need for simple distraction, entertainment and FUN as one of the healing journeys along with other, more serious themes.

If these applications of storytelling interest you, please join the discussion. To join, go to www.HealingStory.org, go to the ListServ page, click on “click here to join” and then follow the instructions.



Notes From the Field

HSA invites members to tell us how you are using storytelling in the field of healing.

Olive Hackett-Shaughnessy

As fate would have it, a year from the day that my eldest daughter went into fulminant liver failure, I was standing in front an audience at a conference for The American Association of Critical Care Nurses.

Looking into the faces of this group of healers who know life and death as the landscape of their daily lives, my knees trembled and my heart swelled. Would I have the courage to share such an intimate story among strangers? And how dare I bring the same fairy tales that I share with children and educators to adults who face real crisis with a depth and scope of medical knowledge that is beyond my comprehension?

How dare I bring the same fairy tales that I share with children and educators to adults ?

With a leap of faith which felt like jumping off a cliff, I began interweaving the real story of being at my daughter's bedside in the ICU with traditional fairy and folk tales. Baba Yaga from Russia, a mountain god from China and a wee little creature who sleeps in a walnut shell had been soul guides for me. Perhaps sharing these stories would be of service to nurses?

Their feedback was overwhelmingly positive. The opportunity to see a medical emergency "from the other side of the bed", as one nurse expressed it, provided professionally valuable insights relating to the affective quality of care. How the act of listening to and sharing personal stories during patient visits could relieve fears and strengthen courage mattered too. But what touched me the most and what I ought to have trusted all along was that caregivers have a great hunger for stories. One woman said, "I have come to so many conferences like this, but it is rare for someone to understand what we do from the heart. Thank you."

What follows is the text of a handout which the nurses received as they entered

the conference room for a presentation entitled: "A Fairy Tale Journey Through Critical Care: A Storyteller's View".

"When the fairy tale fits, it falls over your face like a mask."

Eleanor Kokar Ott-Folklorist

Fairy tales may not be real, but they are true. In the olden days they were told to adults because life was hard and in the magical delight and adventure of a well-told tale there was care for the soul. One meaning of "they all lived happily ever after" is that no matter what fate throws in our path, there is always hope. When I discovered that the words fairy, fate, and faith share the same Latin root, "fay", the deep wisdom I find in fairy tales was affirmed. Pause a moment with this new meaning. Fairy tale becomes "Fate Story."

One year ago I wrote an essay describing my first glimpse of an empty nest. My third child set off for college on September 20. I was home alone for the first time in twenty-three years. I believed my "fate story" was beginning a new chapter in which I, the main character, would discover a daily life without the tender attachments, nor demanding, exhausting responsibilities of single parenthood. I wrote, "I am hysterical with freedom". Anything was possible.

On October 6, I returned from a trip to hear a message on my answering machine from her father. "Megan has hepatitis. She wants you to call."

Our twenty-three year old daughter lived in Southern California, had two jobs and was going to graduate school. My first-born. My dream come true. A woman. My child. Her voice quavered on the phone, "Mama, I don't feel good."

Cinderella's mother is suddenly ill and then dies. Snow White's stepmother hears unwanted truth in the mirror. She becomes murderous with envy. Sleeping Beauty, by merely turning fifteen, falls into a curse she never knew was made in her name. The lives of three famous fairy tale daughters changed in an instant. My daughter's life changed too.

Life as we expected it to be became something else entirely. A journey with an unknown destination had begun. We were

thrust into dangers. We were at the mercy of strangers.

Our deep, dark, dangerous forest was an Intensive Care Unit where my daughter got sicker and sicker and sicker until at the threshold of death, the miracle of a liver, which is a gift of life from death, was offered on November 22. There was one successful surgery. Then another necessary one and she was home before Christmas.

Today she wears her Mercedes incision as a priceless, beautiful jewel. Today, if asked, she might say that her life is richer for having taken such a difficult journey.

I cannot tell my daughter's story. It belongs to her. But I can tell my own; the Fate Story of the mother who was witness, companion and advocate during a crisis that broke my heart often, terrified me regularly and allowed me to be among those who heal by wits, by skills, by training, by instinct, by practice, by humor, by faith, by teamwork, by fury, by determination and by grace.

I cannot tell my daughter's story. It belongs to her. But I can tell my own.

Through this whole true story, nurses have been the guides, the support and the bridge between worlds for me. Thrown together by fate, deep trust was required.

The wisdom within old stories also helped me find meaning in crisis. I told stories to my daughter in the ICU and sometimes to doctors and nurses too. I thought I was simply distracting her from her pain and fear, but I learned that the stories were healing for us all. Today, with deep respect and gratitude, I offer them to you. May they be good medicine.

Olive Hackett-Shaughnessy lives in San Francisco and has been a professional storyteller and curriculum consultant since 1986.

Her recent experience as the mother of a child who received a successful liver transplant inspired her to focus her attention on nurses in the belief that storytelling can bring them meaningful perspective and comfort.

For more information you may contact her at (415) 566-1149 or by e-mail at OHStory@aol.com.

Notes From the Field (cont.)

Sheila Darr

Journey to Belize: First Steps in Healing Story

I have a story. Actually only the beginning of a story, so far, but this story could be the *mother* and *grandmother* and *great-grandmother* to hundreds, perhaps thousands of other stories; stories of life changing adventure and healing for college students from the U.S. and for the people of Belize.

Here's how it started...

A student in one of my Presentational Speaking classes at St. Edward's University approached me early in the semester; would I direct her in an independent study project involving health communication? Tasha had signed up for a Service Learning experience in Belize during spring break and wanted to do something a little different—tell stories! I enthusiastically agreed to work with her and we got departmental approval for the project.

The following week, we met with Reverend Michael Birnbaum, Executive Director of International Service Learning. This organization provides an opportunity for U.S. college students to earn academic credit for directed volunteer work in Mexico and Central America. We discussed the nature of Tasha's project and how storytelling could be used effectively to accomplish health education goals.

Tasha wanted to do something a little different—tell stories!

The projects of *International Service Learning* in Belize focus primarily on healthcare, so most of the participating students are in pre-med, pre-vet, nursing, etc. They shadow medical personnel and get clinical experience "in the field" as they work in urban and rural health centers and mobile clinics. Belize is the Latin American country most amenable to these medically based service learning projects as English, not Spanish, is the official language.

I made an enthusiastic case for applied storytelling to Reverend Birnbaum. I

shared what I knew about Allison Cox's work with storytelling in health communication and also described the scores of ways that story is being used not just to communicate *about health* but to *facilitate healing*—in therapy, counseling, social services, and community building. The good Reverend's eyes lit up and his imagination caught fire! We arranged another meeting to talk about how storytelling could be incorporated into other service learning projects, which his organization offers in Belize.



At that second meeting, I expected Reverend Birnbaum to talk about using story as a means of enhancing other students' service learning projects in health communication and education. And he did... for a while. But what had set his imagination on fire was the prospect of creating a whole new program of service learning projects focused not on physical health but on psychological, social, and community health... *using story to heal*. He asked me to help him develop this new program and to travel to Belize myself to provide onsite student training and supervision when the program is launched (probably next January).

In less than two weeks, my casual comments about storytelling to a public speaking class had led me to the opportunity of a lifetime!

I'm at the stage in my storytelling career of having more interest than opportunity or experience in applied storytelling. At the 1999 National Conference in San Diego, I was one of those who signed the petition to form a Healing Story SIG—but in those days I was just beginning to think of myself as a storyteller.

Now, three years later, I have acquired some "head" knowledge, but hardly any "hand" knowledge. My education has been provided by the seasoned voices in the Healing Story Alliance journal and newsletter and on the HealingStory listserv. I know enough to know how much I need to learn!

What had set his imagination on fire was...using story to heal.

My queries to the HealingStory and Storytell listservs about this professional opportunity have brought an abundance of encouraging and helpful responses. Allison Cox spent an hour with me on the phone, discussing the use of story in both health communication and healing contexts. Joan Stockbridge and Merle Harris both alerted me to the Parent-Child Mother Goose Program in Canada. Ew Quimbaya-Winship shared some information about how interactive theater is being used in health education. Christopher Maier, Tom McDermott, Mel Davenport, Alia Gee, Karen Chase and others all offered information, suggestions, and advice that have been very valuable.

One of my most important questions was about the contexts in which these students can and cannot work successfully. Although they will never be working with individuals or groups alone—always under the direct supervision of a local professional—it seems obvious that certain contexts would not be appropriate for young and inexperienced HealingStory teller-facilitators who typically have only two weeks to spend on their projects.

As I listened to people's advice, I realized that service learning projects would work best in contexts of social services, *not* psychological services. Also, everyone generally agreed that children, youth and the elderly are all populations most likely to be open to—and benefit from—story-related activities led by service learning students.

As I write this article, Reverend Birnbaum is in Belize, proposing this plan to his contacts in government and non-government social service agencies. I'll find out how it went in a few days, just

Continued on page 14

Sacramento Healing Story Workshop: Three Reports

Joan Stockbridge

The first weekend in February, a healing story conference was held in Sacramento. The Sacramento Storytelling Festival Committee, a relatively new group of businesses and individuals who have come together to promote storytelling in the Sacramento area, organized the conference. Over 150 people came to hear Laura Simms performed on Friday night. After telling about ninety minutes worth of traditional and original tales, she spoke a little about how stories heal and took questions from the audience. It was a great opener for the weekend.

Allison Cox led an all day workshop on Saturday. Thirty two people came from all over Northern California. When Allison asked at the beginning what kind of work the attendees did, she got the following replies: nurse, public health manager, actress/singer, prevention specialist, geriatric and domestic violence social worker, administrator of social service programs, family therapist (2), organizational development consultant, crisis nursery social worker, physicians' assistant, college teacher (2), retired teacher (2), K-3 teacher, program manager for prevention of child abuse, breast cancer support volunteer and five people who identified themselves as storytellers working in places that included prisons, schools, hospices, shelters, critical care units; a myriad of people working in various healing settings, some of whom did not currently see themselves as storytellers but who wanted to use story in their work. This was exactly the audience the Committee had hoped to draw.

The day went splendidly. Allison gave an inspiring overview of how she uses story in her work for the County Health Department. She shared many great anecdotes and observations. During lunch,

there was a panel at which Allison moderated. The panelists were Erica Lann Clark, Dewey Dempsey, Laura Simms, and Joan Stockbridge. After the panel, we broke into small groups and Allison gave us a taste of what it is like to be in a group that is working with healing story. We each worked with characters and images from a traditional tale. At the end, we had an hour of informal socializing and networking.

The theme that truly unfolded was one of sharing, listening, daring to be present, having to make the journey regardless of what one thinks one knows and of being willing to fall in love with the softness of the world, rather than to control it.

The whole day was exhilarating and the attendees seemed inspired and motivated by the workshop. We asked them to write to the festival website (www.sacramentostorytelling.com) with comments or follow-up. Hopefully we will get some feedback that will help us refine the workshop even further.

An extra bonus was that a local women's shelter had heard about the conference and asked if some of us could come and tell some stories in the shelter. This was our chance to put in to practice what we had been discussing all day. It was a moving ending to a great weekend.

Laura Simms

I was pleasantly surprised at the number of people that lined up for the opening concert. It was a rich and interested audience; so many people wanting to hear and know about storytelling. It was a stunning night; a strange mix of preparation, professionalism and total vulnerability. In the end, their deep listening moved me. The theme that truly unfolded was one of sharing, listening, daring to be present, having to make the journey regardless of what one thinks one knows and of being willing to fall in love with the softness of the world, rather than to control it.

Saturday was a thick-with-meaning workshop given by Allison, who could have given a weeklong presentation. There was such enthusiasm. Again, there were vast backgrounds. I loved the time given to people to talk about their own interests. Everyone was succinct, but it was totally eye opening. A wave of renewal flooded the room.

Our panel was also vital; each person adding to the soup of different approaches and the exertion of awareness and courage that it takes to work with story in so many needed situations.

Then, the fruit of the weekend; telling stories at the Woman's Shelter. I loved that. It was direct and the response was so appreciative and alive. The women were tender, although at first seemingly tough. But story by story they melted, like children, into a listening. I was the last teller and it was their dinnertime. They did not want to eat. They wanted another tale. It was the culmination of a great weekend.

The theme at Sacramento gave a certain container to the weekend that brought out the heart of everyone involved. It was not at all about performance, but instead about sharing. Later that Saturday, we (the tellers) sat for hours in the hotel restaurant and talked about storytelling and healing and our responsibility and hopes in a very honest and intimate way. It was a nourishment.



Sacramento Healing Story Workshop: Three Reports (cont.)

Erica Lann Clark

The Healing Story Performance/Workshop was a journey into story as therapeutic metaphor. Friday night's performance by Laura Simms was the port of embarkation. Laura's stories began in the ordinary, everyday world of cities and hotels where, when you say you're a storyteller going to a story conference, the young woman behind the reservation counter, in her carefully pressed corporate suit with the hotel emblem, nods knowingly and confides how wonderfully violent and cruel and full of mayhem stories are! From that startling opening, Laura took us into a world of stories within stories, full of strange inconsistencies and miraculous impossibilities designed to drive us right out of our know-it-all minds.

As I sat there, held by stories whose sudden twists and unbelievable contradictions made me happier and happier, I felt myself become more present, more in the moment. These stories were filling a hunger in me I had not even known I had, a hunger to step away from the rational world as I expect and define it. By evening's end, the world felt changed. I saw differently, like an initiate who has experienced a powerful ceremony. The stories had taken me out of my mind and placed me in my heart.

Saturday morning, Allison Cox's workshop made us look beyond the performance value of crafting a story well or telling it elegantly to the questions of underlying motivation and purpose. A long time ago, someone asked me about my storytelling, "What are you serving?" That question came up again as I listened to Allison describe her storytelling work; her adolescent teen pregnancy prevention project, in which she taught older children to tell stories to their younger peers, and her ethnic elder health promotion, where she visits elder meal sites and brings them stories as well as health information and often receives stories from them. And that's only two of her projects!

One of the remarkable anecdotes Allison told came out of her work with her Mother Goose parent-child groups.

Parents and caregivers learned how to use stories, nursery rhymes and lullabies with babies and toddlers to enhance positive parenting skills and promote early language skills.

Another unexpected learning for me was that literacy is a health issue. People who cannot read the language cannot read their medical instructions! When teaching literacy, word recognition skills increase dramatically if one first hears a story told before attempting to read it.

In small groups we each took on a story as therapeutic metaphor. We asked ourselves what images in the story seemed to attract us, what characters we were drawn to and why, what elements in the story disturbed us and how the story spoke to us. We each took a character and retold the story from that character's point of view. We worked with well-known simple folk and fairy tales. Rumpelstiltskin will never be just another fairy tale I can tell. The story and I now have an intimate connection. I can hold my life in the context of this story so it has become a "personal" tale.

In different ways, we each brought forward the notion that when we're seen, when we're heard, we have a window of opportunity to heal. Sometimes it can be the story that "sees" us and "hears" us because, when we listen to a story, we hold our lives in the context of that story.

In the afternoon, there was a panel of storytellers. We all spoke about our experiences of the connections between story and healing. Dewey talked about his work in prisons and hospitals where he creates therapeutic story-metaphors that help people change their behavior. Joan Stockbridge described her work with women and children in shelters. I talked about how sharing our stories can undo prejudice and bring about inter-cultural healing.

In different ways, we each brought forward the notion that when we're seen, when we're heard, we have a window of opportunity to heal. Sometimes it can be the story that "sees" us and "hears" us because, when we listen to a story, we hold our lives in the context of that story.

When the day was over, Laura, Allison, Dewey, Joan and I went to a women's shelter to tell stories. When we arrived, the children were restless and distracted. The women looked worn, closed off, bored. We began telling story. And we got them. As the first story ended, the laughter had begun. Each story built on the one that had gone before. Even the announcement of dinner didn't distract. By the time our stories ended, the children were happy and the women's faces were open.

That experience was deeply gratifying to each of us because our stories were received deeply and we could see in our listeners' faces how the healing images had lifted their spirits. But we were also transformed. We'd become a "troupe of tellers" by the time we left the shelter. We went to dinner and laughed and talked. There seemed to be so much to say about healing and stories and life. None of us wanted to leave. We talked about how connected we felt and how, for the entire conference, our attention had been not on how to compete, market our work or make our unique talent shine, but instead on what makes a story into a healing metaphor and how stories heal.

A Footnote by Allison M. Cox

The attendees at this workshop asked if they could continue meeting as a group to discuss healing story work and to share ideas. I heartily encouraged this idea! This validates the vision and community networking efforts of the Healing Story Alliance - we can share our collective wisdom to further our knowledge, advance this field, and bring stories to the people who most need to hear them.

Learning to Dance: Archetypes and Stories as Models for Life's Journey

Lorna Czarnota

There are two ways to approach the challenges we face in life's journey. We can run into them head-on and try to move them out of way or push them before us or we can learn to dance with them. When we dance with the challenges, we can look into their eyes, find their rhythm, and turn them about so we can pass by with grace.

This realization came to me as I contemplated the world of teens and, as a menopausal woman, the world of women and life changes. I began to see similarities with teenhood and cronehood. Both have changing hormones. Both gain new insights and face new challenges. The difference is perhaps the manner in which teens and crones negotiate the pitfalls, fight the demons, approach the darkness, slay the dragon.

Teens tend to exert their wills upon the enemy, thereby creating a force field that is immovable. The result of a moving object meeting an immovable object is usually the stopping of the movement, breakage or conflict. Crones, having gained much wisdom over the years and having learned the fine art of negotiation, tend to dance or act as a cushioning buffer where the challenge will either bounce off so it can be inspected before a decision is made or it will circle round so the crone can learn more about it, as she would with a lover or other willing partner.

While there is courage in youth, it is born from lack of experience. The youthful warrior will often act from naivety. If he or she is lucky, does not back down from the challenge and somehow negotiates with or slays the monster, he or she will survive. Becoming an adult is merely the event of survival of the journey from childhood through teenhood. Stories hold the secrets to coping with these challenges. But for the crone, it is not so much a matter of survival but rather of quality, of diplomacy, even of trickery; otherwise known as successful negotiation. The stories teach this art as well.

Story and the study of archetypes

within story hold the answer to a better understanding of these experiences. As storytellers working with the healing community and people in need, we must be aware of the ancient, mystical, spiritual, and often immeasurable power that stories hold. I have found it most useful to realize that the story itself has much to offer to a variety of audiences, and I, as the storyteller, cannot always control the outcome. In fact, most often I don't even know if or how an audience has been touched. This is especially true when working with transient populations such as runway and homeless teens. I must trust the stories I choose and I must choose stories that show, in my opinion, models for living.

While it is helpful to know the needs of the audience, it is not always possible. I try to choose a story that feels right for the moment and choose a theme within that story to focus on. I don't necessarily do this with general audiences, but if I know I am working with teens who are at risk, women who are abused, an audience that is seeking a specific guidance, I will certainly do this.

***...the story itself has
much to offer...
and I, as the story-
teller, cannot always
control the outcome.***

One example of such a story is the story of Vasalisa. Your interpretation of this story may be quite different from mine and that in itself is what story should do. That is the way we tell stories and it is the way we listen to them. When I tell this particular story for teens, I see the doll given to Vasalisa by her mother as the embodiment of her mother, which even after her mother's death continues to counsel, advise and guide her. For women, it is the wisdom of the ages and the woman's elders; those who have gone before her know the way. I also view Baba Yaga in this story as being the same witch from every other story including Hansel and Gretel. She is not evil, but she is frightening. She has to be or Vasalisa, Hansel and Gretel and all the other characters would stay with her and not go on to complete their own growth. She is the culmination of a lifetime of knowledge and wisdom.

You're thinking the witch dies in Hansel and Gretel? Well, yes and no. While she is pushed into the oven and can no longer threaten the children, cremation is just the taking on of a new form. The English stole the ashes of Joan of Arc so that the French could not get them. Even they saw the ashes as having power to insight and inspire.



What has become of the witch's ashes? Has she risen like the Phoenix? The story doesn't say, does it? What it does say, if you read an older version, is that the children find pearls and gems in the corner of the witch's house. They fill their pockets and go home. I see those as the "pearls of knowledge and gems of wisdom", the gift left for them by the witch. I've read that the ashes or sparks fly up the chimney. They're just going on to the next story, as I see it. Vasalisa also receives light in the form of fire from Baba Yaga. She uses it to defeat her stepmother and stepsisters. Light is certainly an archetype for knowledge and wisdom.

The experience of working with youth at risk and women has given me a better understanding of the power of story and has led to greater insights for my own life journey. I continue to learn how to dance and, through that, I have become less stressed over everyday things and more at ease with the changes of my path, of my body and my life. Finding the truth through story is so much easier for listeners to accept than being told by the ogre (an authority figure) that they will be devoured if they cross that bridge. The story lets them actually try to cross and see what happens.

Lorna MacDonald Czarnota is an award-winning author and storyteller and founder and president of CROSSROADS Story Center, Inc., a not-for-profit corporation using stories, music and art with youth at risk. Lorna has been presenting workshops and stories to a variety of audiences since 1985. PO Box 1641, Buffalo, New York 14215, (716) 837-0551, Lczarnota@aol.com.

Community Network Update

Andre Heuer

Last May, the Healing Story Alliance announced a plan to better serve and support story practitioners in their local communities. Our hope was to create a volunteer network of individuals from across the country to collaborate with the HSA board in creating this network. A number of individuals contacted us expressing an interest in participating.

We are now ready to begin. Those who have inquired about this project will soon be contacted. We also invite anyone who is interested in this project to please contact Dr. Andre Heuer. Below is a brief

description of the project and the type of volunteer we need.

The **community liaisons** will:

- listen to the needs of storytellers within their local community.
- inform the HSA board of those needs.
- create opportunities within their community for story practitioners to gather and share their interest in storytelling as a healing art.

We are **seeking individuals** who are:

- good listeners.
- aware of the needs of their local community.
- involved with the use of story as a healing art.

- able to devote their time and organizational skills.
- a member of NSN and the Healing Story Alliance SIG or willing to join.

If you are personally dedicated to the healing art of storytelling, enjoy bringing people together, like to communicate with others, have organizational skills, believe in the mission of HSA and are willing to give of your time, please join us in this cutting edge role of community liaison.

Contact:

**Dr. Andre B. Heuer, Coordinator
Community Network Project
5609 Vincent Avenue South
Minneapolis, MN55410
612-920-5914 or
andre@usfamily.net**

What's New on the HSA Website??

This site is continually improving and expanding. Check out the imaginative graphics and the exciting new additions...

Articles

This is our newest section of the Website to be created. Our first contribution is from Fran Stallings, who has written a stunning treatise called *The Web of Silence: Storytelling's Power to Hypnotize*, complete with detailed footnotes. If you are interested in the trance of stories, in the power of the story, the teller and the listener, don't miss this article!

The Story Forum

The Story Forum has a new story for us to read, try out in the field and report back to The Forum about what our experiences were. It is "Shingebiss", retold by Fran Stallings from a 19th century literary tale attributed to Chippewa sources. It is a very powerful story, which will be useful in a number of healing settings.

Bibliography

By the time you read this, the bibliography will be well underway with long awaited revisions. We now have a database compiled, which will make the bibliography searchable by categories. Thus it will be of much greater use in researching stories and planning our work. We will also be able to annotate each entry, thus giving fuller and more pertinent

descriptions. If you would like to help with the computer input of the database (no exceptional skill required) or if you have annotations to offer on the current bibliography or additions to the bibliography, please contact Diane Rooks at diane@storyjourney.com or (904) 829-1754.

You can help!

Spread the word! Put articles **about** HSA or **about** our website or ListServ in other newsletters of which you are aware and which you think are appropriate. If another newsletter wishes to reprint an article from our site or newsletter, they will need to get permission from the author.

“I’ll Do That!!”

Volunteer Wish List

In our expanding organization, there are always new tasks that need to be done. We are so grateful for all the volunteer help we have received so far. Here are some specific roles that still need to be filled. If you have the inclination, please do step forward and say... “I’ll do that!”

1. Newsletter Copy Manager/Distributor - three times a year

- To get copies of completed newsletter made, collated, stapled and prepared for mailing (timing will depend on distance needed to travel to printer). Also, to stamp, label and mail newsletters. (about 1 1/2 hours per newsletter edition)

Contact Fran Yardley at parkyard-fran@northnet.org

2. Outreach Assistant - this could be a one or two person job

- To do initial research and contact regarding other storytelling newsletters and get articles and postings about HSA included in them.
- To get the journals into school libraries where there are storytelling programs.

- To identify and contact websites that may be suitable links.

Contact Meg Gilman at Meggart@aol.com

3. Journal Assistant

- To help Allison Cox in editing and producing the HSA Journal.

Allison writes, “I would love to find an angel who is part non-stop editing machine and part muse with respect for the author’s style. I am searching for a generous spirit who can seek out potential contributors and can cajole them into production when the time is running short.

I am dreaming of a gifted soul who has an eye for gentle illustration that will enhance both article and story and also is adept at PageMaker software. I envision a fellow story enthusiast who e-mails often and doesn’t mind burning a bit of the midnight oil when the yearly deadline is cutting close. If you have even a touch of some of these qualities and want to learn (along with Allison Cox) how to embody the rest of this description, then you are more than welcome to accompany her on this journey!”

Contact Allison at allison@dancingleaves.com

4. Community Network Assistant

- To help Andre Heuer in getting this project underway.

See *Community Network Update* on page 13.

5. Grant Seeker - this could take two hours per month up to full time!

- To find suitable grant sources.
- To write and follow up on grants.

Contact Gail Rosen at gailstory@aol.com

6. Computer Input of the HSA Website Bibliography Database (no exceptional skill required!)

- To enter data from current bibliography and appeal to members to enter new resources.

Contact Diane Rooks at diane@storyjourney.com or (904) 829-1754.

If any of these tasks appeal to you, if you think, here is my chance to help HSA, we would very much like to hear from you. And THANK YOU!!

Journey to Belize-Continued from page 9

about the time Tasha takes off to do her spring break project using storytelling in health communication. Soon I’ll know what the next steps in this HealingStory journey will be... but *not* where they’ll take me!

Belizean Creole folktales often end with a ritual description of the main character taking a walk... “*mi di waak eena di bush and ih mi step pahn a pin and if di pin neva ben, di stoay noh mi wahn en*”... “he was walking in the bush and he stepped on a pin, and if the pin would never bend, the story would never end.” (From *If Di Pin Neva Ben*, a collection of Belizean folktales edited by Drs. Timothy Hagerty and Mary Gomez Parham, Cubola Productions: Belize, 2000.)

Right now, I’m watching very carefully where I put my feet... I’m not ready for this story to end!

Sheila Darr teaches communication courses at St. Edward’s University in Austin, Texas.



What’s In A Name?

Since the inception of the Healing Story Alliance, this newsletter has gone through several name changes. It’s time to hear from our members! What would YOU like to have as the title of this newsletter? Do you like “*Healing Story*” as a title? Send your opinion and suggestions to Fran Yardley at parkyard-fran@northnet.org.

Are You a Member of HSA?

You may not realize it, but your NSN membership and HSA membership expire separately. If there is a red dot next to your address label on this newsletter, your **HSA membership** has expired and you will not receive future newsletters unless you renew. Membership is \$25 annually. Non-NSN members may subscribe to HSA for \$35. We do not currently charge extra for members or subscribers outside the U.S. (dues to be paid in U.S. funds, of course.) Be sure your membership is current so that you will receive our third journal issue of *Diving in the Moon*, due out this summer.

Join the Healing Story Alliance!

We are excited about this Special Interest Group of the National Storytelling Network and are eager to welcome you on board. Cut out the coupon below and send it in!

The Benefits of HSA Membership

Subscriptions to:

- *Diving in the Moon: Honoring Story, Facilitating Healing* annual HSA Journal
- *Healing Story* – HSA Newsletter three times per year

Internet Resources – HSA Website (www.healingstory.org)

- The Forum – discussion of new stories
- Articles
- Events Calendar
- Bibliography
- Membership database
- Healing multicultural tales
- Links to other Internet resources

Email ListServ - an interactive discussion of topics related to story and healing. Request information from healingstory-request@maelstrom.stjohn.edu

Membership Meetings

- July NSN Conference
- October NSN Festival

Discounted Attendance for HSA Pre-Conference Workshop at annual NSN conference.

Community Networking

- HSA members across the nation connect with each other and tellers of like minds.

I would like to join the Healing Story Alliance!

Please check one...

- As an NSN member**, I enclose my dues of **\$25.00** for one year (membership renewal is due at the beginning of the calendar year).
- As a non-member of NSN**, I enclose my dues of **\$35.00**. (If you would like to become a member of NSN, see form below).

I would also like to join the National Storytelling Network as a:

- Standard Member (1 year/\$50; 2 years/\$90; 3 years/\$120)
- Youth or Elder Member (1 year/\$35; 2 years/\$65; 3 years/\$95)
(Youth = under 18, Elder = over 65)

For additional categories and corresponding fees, see <http://www.storynet.org/Membership/membercategories.htm>

I enclose my payment as

- Check (please make check out to **NSN/HSA**)
- Credit Card
___ VISA ___ Mastercard ___ Discover ___ American Express

Card Number _____ Expiration Date _____

Signature _____

Total Amount of check or charge \$ _____

Name _____

Address _____

City, State, Zip _____

Daytime Phone _____ Email _____

Please mail this form to:

National Storytelling Network
101 Courthouse Square
Jonesborough, TN 37659

Or fax to (423) 753-9331 or call NSN at 1 800- 525-4514

Please do NOT email credit card information to NSN. Email does not utilize secure server technology. Your card number could be intercepted and used without your knowledge.

Ring out the bells that still can ring
Put away your perfect offering
There is a crack, a crack in everything
That's how the light gets in.

Leonard Cohen, "Anthem"



National Storytelling Network
101 Courthouse Square
Jonesborough, TN 37659