From the Corner of Elm and Friendly
Shelley Crisp, Executive Director, North Carolina Humanities Council

SENIOR PROGRAM OFFICER Harlan Gradin explains in “The 2008 Report to the People” that the “organizing concept” of the Humanities Council, its vehicle for nurturing “wisdom and vision at personal and collective levels,” is story. For the last several years, the Humanities Council’s tagline, the most precise proclamation of its mission, reads “Many Stories, One People.” And Jennifer McCollum, Communications Officer, counts more than fifty individual voices in this issue of North Carolina Conversations from organizations and partners providing commentary, perspective, and reviews of the public humanities from across North Carolina.

The Crossroads article, “The Other Wall Street: Asheville Wordfest,” poses a question central to these many stories: whose voice, what combination of voices, carries the weight of validity or truth? Will the Web 2.0 cutting edge synthesis of “citizen journalism” and public voice — webcasts, social networks, YouTube, Twitter, Facebook — provide the tools with which individuals can report a fact, file a news story, air the truth at any time from countless points on the map and be analyzed as pointedly as those of the colonels and economists?

What we gain from these multiple new tech portals is arguable. Sometimes entries offer astute and careful analysis, reflect a just grievance, or convey the tough and joyous business of ordinary people going about their lives. Sometimes day-to-day details do not resonate with significance or command our attention or allegiance. What we lose, however, can be incalculable.

Through a multitude of voices, the public humanities advocate thoughtful dialogue about what every perspective contributes to the state’s cultures and heritage. As President Friday says in his Caldwell Lecture:

What we do at home and how well we succeed in redirecting our energies toward civility in public life, moral decency, and integrity in human relations will measure the legacy of our generation. And all of this rests upon our ability to communicate with each other sufficiently, to understand, appreciate, and be involved with other people.

The poets, the storytellers, the educators, the voices in every linguistic pattern of this state that Caldwell Laureate Walt Wolfram documents — all create the narrative of North Carolina. This year more than one million citizens have connected with the state’s narrative through the projects and publications of the North Carolina Humanities Council. Audiences, participants, scholars, project directors, librarians, and teachers have reached through the written and the spoken word, through programs, discussions, institutes, and forums to add their voices to the collective conversation and to listen to one another.

Here on the corner of Elm and Friendly Streets in Greensboro, where the Humanities Council offices are located, it is my privilege to know and commend the staff, board members, and supporters whose work and contributions make the effort to introduce us to one another as “one people” a possibility. This year the Council has taken a long look at its own vision, mission, and goals in order to guarantee that going forward, many more pieces of the story will fall into place and will continue to do so as long as there are stories that need to be unearthed, recounted, retold, and preserved. As one project director wrote, “The most amazing stories are just aching to come out.”
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IT IS ALWAYS such a pleasure to be back here where seventy years of my life have been spent in such a rewarding association with the family of North Carolina State. Seventy years is a long time, but it has been a period of enormous growth for this institution in both stature and service, more than any other university in our region. Chancellor Oblinger and I were in conversation recently, and we noted that among its alumni NC State had provided the nation with the Chairman of the Joint Chiefs of Staff, the commanding general of the forces in Afghanistan, and currently the commanding general of the forces in Iraq. We proudly noted that recently an alumnus had received, with others, the greatest of all international academic awards, the Nobel Prize. What a splendid record of service to country! Between these individual bookends of global achievement, tens of thousands of our graduates have gone forth to achieve, to lead, and to serve. Our pride in alma mater is fully justified.

This evening I wish to take a moment to share a remembrance of John Caldwell, our distinguished leader for so many productive years and the individual we gather to remember happily and warmly as our great and good friend.

It was my privilege to invite John and his family to come and live among us. I did so because I had known him and known of his leadership in higher education for years. NC State was ready for a dynamic, energetic voice, and he built an enduring foundation that now underpins the very strong university posture NC State occupies in the nation and around the world.

John was a handsome, engaging personality, trained as a political scientist, but he was even more a humanist, infusing this place with art and music and theater and intellectual seminars, all aimed at the cultural enrichment of every student and advancing the quality of life of each of us. He was a humble man, yet when the hard test came in athletics, he demonstrated raw courage by doing what had to be done. He stood firmly for academic freedom, and, being free himself, he insisted on that freedom for all others. To him, North Carolina was the extended campus of NC State.

His life exemplified that sterling human quality of giving oneself in service to those around him and to those he would never see or know. That he succeeded is made manifest by this prestigious award bearing his name.

At this momentous time in our history, when our nation is being tested so severely, I wonder what John Caldwell would say to us, and more importantly, what he would ask of us as a responsible nation. He would ask: What has happened to the standard of civility in public life? Why do we spend millions of dollars as we seek to destroy personality rather than really judge people on merit? Political
campaigning is now more slash and burn rather than educate and inform. Do we not understand that the price our society pays for such behavior is driving worthy and talented individuals from public life?

And John would ask: What is happening to the moral fiber of this country? Are we fearful of raising our voices against the raw violence and brutality of commercial television that impacts our children so severely? The vulgarity and moral license of motion pictures and commercial television, he would argue, certainly do not reflect the traditional standards of our people. And what about the pervasive greed that has thrown our nation into a financial crisis so destructive of the future of our country and of us individually? Being a political scientist, he would ask: What has happened to the underpinning of trust and respect that a democracy must have between its citizens and their government, especially their leaders, in times of war? Or have we forgotten that we are at war and thousands of our young men and women have paid the ultimate sacrifice for you and for me. And finally, he would ask: What has happened to the role of our nation in this turbulent, emerging, dynamic and global community?

Friends, John Caldwell’s questions are really yours and mine. They are inescapable, pressing, stressful issues, and in our struggle to resolve them and to redefine our nation, it is abundantly clear that the work of the Humanities Council and of all of us who work hard for a greater quality of life is now more critical than ever before. We are well aware that we simply cannot go on as a nation so divided, practicing the idolatry of wealth driven by unethical greed, ignoring pervasive poverty and its consequent crime, and being fearful of and disrespectful to our leaders to a degree never before experienced by our people. The renewal of spirit and the rebuilding of national dialogue will begin at home. We must seek greater appreciation, understanding and involvement in other cultures and other traditions, not only in our communities, our state, and our nation, but among nations the world over. What we do at home and how well we succeed in redirecting our energies toward civility in public life, moral decency, and integrity in human relations will measure the legacy of our generation. And all of this rests upon our ability to

William C. Friday

WILLIAM FRIDAY grew up in Dallas, NC, and graduated from North Carolina State University with a bachelor’s degree in textile engineering in 1941. He served as a lieutenant in the United States Naval Reserve before earning his law degree from the Law School of the University of North Carolina at Chapel Hill in 1948. In 1956, Friday became President of the consolidated university system, and he served in that position for three decades. Friday hosts North Carolina People, UNC-TV’s longest-running program, featuring one-on-one weekly conversations with a variety of citizens making a difference in North Carolina.

In 1999 the North Carolina Humanities Council honored Friday with the John Tyler Caldwell Award for the Humanities for his lifelong contributions to the educational, cultural, and civic life in North Carolina.
communicate with each other sufficiently, to understand, appreciate, and be involved with other people. That is why the pioneering work of Professor Walt Wolfram is so important and, therefore, worthy of the high honor we pay him this evening.

I first met Walt sixteen years ago, he having just been appointed the first endowed professor in the College of Humanities and Social Sciences at NC State in 1992. He was already a very successful, pioneering sociolinguist who had helped launch the first national awareness of dialects, like African American English and Appalachian English. He produced national documentaries about language, and he was involved early on with *Sesame Street* and *The Electric Company*. Who among us will ever forget these enterprises?

When he came one October afternoon, sixteen years ago, he made it clear that while a stranger, he wanted to devote his life’s work now to the study of language and dialect in North Carolina. I wasn’t sure that he had the slightest idea of what he was getting into. I had to think quickly as to what first step he should take because here was a person with a mission, boundless energy, and an enthusiastic, contagious love of language. Then a thought shot across my mind — the Outer Banks, Ocracoke, Harkers Island. Then a second thought — the Lumbee Indians of Robeson County. I urged Walt to take some time to get to know these regions and these people, and he did just that.

Six months after that conversation, he came to my office, stuck his head in the door, and with that winsome smile, waited until I gave him undivided attention. Then he said, “Hoi Toide.” And I knew he had arrived!!

He and his graduate students conducted more than 150 interviews with lifetime residents of this wonderful region of our state. He wrote papers, developed dialect dictionaries, and in the process collected more than 2,000 interviews, ranging from the first native residents of North Carolina, Native Americans, to our most recent residents, Hispanic immigrants. He has compiled now the most extensive collection of community-based sociolinguistic recordings for any state in the United States.

This good man is thoroughly committed to giving back to the communities that fueled his research work, and nobody does this better than Walt Wolfram. Ten years ago he showed up in my office with documentaries, the first one being *The Ocracoke Brogue*. This was followed by *Indian by Birth: The Lumbee Dialect*. When I saw this program, I urged UNC Television to give it visibility, and they did. *Voices of North Carolina* is a documentary of his journey through the languages and dialects of North Carolina. There have been exhibitions in museums and the development of a curriculum for eighth-grade social studies classes. For each of the past fifteen years, he has taught the subject on Ocracoke, a part of his giving back to the community that nourished him.

One must be amazed at the work of this legendary person and his staff. In sixteen years Walt and his colleagues have authored or co-authored nine books and 150 articles, including four books and more than one hundred articles specifically on North Carolina language and dialect. In this effort he...
has been strongly supported by the National Science Foundation. He and his staff have produced seven documentaries for television, including the one we will see this evening.

“North Carolina has the richest diversity of languages among the fifty states, a legacy to be treasured. And, there is no such thing as Tar Heel Talk.”

For this splendid scholarship he has been awarded the prestigious Holladay Medal at NC State for career service and, uniquely, has received three major NC State Alumni Association Awards for these contributions to our culture. I believe it is fair to say that he has transformed our views about the language of North Carolina, showing us how it should be — and can be — treasured as a lasting legacy. In the process he has made North Carolina the ideal place for other states to study their own rich heritage. In a recent conversation I asked Walt, “What have you learned about North Carolina and its people?” His reply: “North Carolina has the richest diversity of languages among the fifty states, a legacy to be treasured. And, there is no such thing as Tar Heel Talk.”

I am delighted that Walt Wolfram is to receive this Caldwell Award. He has demonstrated that North Carolina State is a place where the humanities and science come together effectively and to our mutual benefit. It is entirely fitting that the North Carolina Humanities Council and, indeed, the state of North Carolina honor Walt Wolfram with the North Carolina Humanities Council John Tyler Caldwell Award for illuminating and celebrating the linguistic dimension of human life in North Carolina.

**THE JOHN TYLER CALDWELL AWARD FOR THE HUMANITIES,** the Council’s highest honor, has been presented annually since its inauguration in 1990. Named for its first recipient, the late Dr. John Tyler Caldwell, former chancellor of North Carolina State University from 1959–1975 and a founding member of the Council, the award pays tribute to individuals whose life and work illuminate one or more of the multiple dimensions of human life where the humanities come into play: civic, personal, intellectual, and moral.

1990 - John Tyler Caldwell†
1991 - John Hope Franklin†
1992 - Doris Waugh Betts
1993 - Samuel Talmadge Ragan†
1994 - Anne Firor Scott
1995 - John Marsden Ehle
1996 - William W. Finlator†
1997 - Charles Bishop Kuralt†
1998 - Dorothy Spruill Redford
1999 - William C. Friday
2000 - Thomas J. Lassiter, Jr.†
2001 - Houston Gwynne (H.G.) Jones
2002 - Reynolds Price
2003 - Wilma Dykeman† & Hugh Morton†
2004 - Mary Duke Biddle Trent Semans
2005 - Louis D. Rubin, Jr.
2006 - Benjamin Eagles Fountain, Jr.
2007 - Emily Herring Wilson
2008 - Walt Wolfram

†deceased

The North Carolina Humanities Council has chosen public humanities advocate **Marsha White Warren** as the recipient of the 2009 John Tyler Caldwell Award for the Humanities, the state’s most prestigious public humanities honor. The award ceremony is scheduled for **Friday, October 16, at 7:30 p.m. at the William and Ida Friday Center for Continuing Education in Chapel Hill.** The event will include a diversity of voices from across North Carolina celebrating Warren’s lifelong contributions to the humanities.

**Dr. Reginald F. Hildebrand** will deliver the annual Caldwell Lecture in the Humanities. Hildebrand is Associate Professor of African American Studies & History at the University of North Carolina at Chapel Hill, co-chair of the North Carolina Freedom Monument Project, and a member of the North Carolina Humanities Council board.

The Caldwell Award ceremony is free and open to the public. For more information, contact Donovan McKnight at (336) 334-4770 or dmcknight@nchumanities.org.

To learn more about the 2009 Caldwell Laureate, visit www.nchumanities.org.
IT’S NINE O’CLOCK on Friday night on Wall Street. The Dow Industrial Average is hovering somewhere — I’m not sure where — and a group of people are listening to a poet read poems. Above the poet, a carved sphere hangs; it is a globe, and light shines through the negative space where the oceans are.

This is not New York. This is Asheville, NC, and whereas the people on New York’s Wall Street have long believed they stand on top of the world, the people reading poems at Jubilee! on Asheville’s Wall Street nurture a very different relationship to the world. They feel it hanging over them, a phantom weight upon their shoulders, a joyful burden.

Under the globe tonight, Gary Copeland Lilley, Elizabeth Bradfield, and Quincy Troupe are reading. Last night, it was Lee Ann Brown, Ross Gay, Patrick Rosal, and doris davenport. Tomorrow, Frank X Walker, Valzhyna Mort, and Li-Young Lee will stand below it. These are just some of the poets of “Asheville Wordfest” 2009. And while most investments in the world are tanking, this one is rising, rising, and taking everyone in attendance with it.

In the early nineties, you could walk downtown on any Friday and Saturday night and find a poetry gig. Usually it was loud, energetic, but sometimes it was meditative, rich with imagery, and calming. At the core of the action was The Green Door, a basement with a green door opening onto Carolina Lane. It was the home of the Poetry Slam headed up by the now award-winning poet Allan Wolf.

Elsewhere in town, Bob Falls was in the early stages of forming the now internationally acclaimed Poetry Alive. In 1992, up Walnut Street at Malaprops Bookstore and Café, I formed Café of One’s Own, a reading of women’s poems. Even the then-beginning Diana Wortham Theatre welcomed local poets to perform. The city was about poetry. The people knew their poets and cheered them on.

After seven years, though, the poets disbanded. We got M.F.A.’s, married, had children, and we wrote books. We became desk poets, handing in our minutes at the microphone for the longer, hard road of getting published on paper. But one day at Malaprops the question came up, “What about all those people who came out to our readings?” And Glenis Redmond said the words,
“Let’s give something back.” The rest, as they don’t say nearly enough, is poetry.

A week later, every poet we could get our hands on came to my house and dreamed up “Asheville Wordfest.” We wanted a poetry festival that honored the past and also employed up-to-the-minute technology. We wanted something that arose from the mountains we live in and reached around the world.

Our first line-up set the tone for what Gary Copeland Lilley termed “the most diverse poetry festival in the country.” We had Galway Kinnell, Patricia Smith, Simon Ortiz, MariJo Moore, Fatemeh Keshavarz, Richard Chess, and Kathryn Stripling Byer. In that list are represented two Native American tribes, Jews, Muslims, African Americans, Irish American men, and white Appalachian women. This past year we took it further and represented more than twenty aesthetic and cultural backgrounds including Chinese American, Filipino American, African American from four different regions, Mexican and “white.”

But the cultural diversity for “Wordfest” is not limited to geographical indicators. Sexual orientation, disability, and poetics also fill that sweet cup of a word, Culture. In 2009, we featured Ekiwah Adler-Belendez who has cerebral palsy. “Wordfest” 2010 will highlight The Flying Words Project which presents sign language poetry, wherein the “rhymes” occur in similar hand movements. In creating diverse line-ups, we strive to follow the curves of the real world’s population.

To extend our reach even further, Wordfest presented the live readings through live webcast via www.ashevillewordfest.org. This maximizes our efforts for inclusion. I heard from a group of women who watched from a battered-women’s shelter. A friend watched the readings from her hospital bed. Over the course of the weekend, we drew over a thousand people to the venue on Wall Street. But almost just as many all over the world watched the readings online.

After the reading is over, the listeners pour out onto Wall Street and talk about poems, not the stock market. This is my Wall Street, this little cobble-stoned side street in the mountains. Inside Jubilee! the wooden globe hangs above the now poetless podium. I like the way the world looks tonight. The mountain night air is refreshing and inviting. I walk among the crowd almost invisibly because I know that the poems the people have heard tonight have changed how we see the world and our place in it. It will take a moment for our eyes to adjust.
The Nightly World News That Reveals “The Light of a Joint and Fragile Keeping”

Laura Hope-Gill

IN “ASPHODEL,” poet William Carlos Williams writes of the struggle to take in the glory and challenges of passion, love, and beauty and to experience their power to shape the worlds in which we live. He reminds us of how the longing for Helen of Troy set in motion the catastrophic Trojan Wars Homer relates in the Iliad. “At the height of my power,” Williams’ protagonist says, “I risked what I had to do, / therefore to prove / that we love each other.” The poem conjures the life force, the being and bearing of light we need to live:

It is difficult to get the news from poems yet men die miserably every day for lack of what is found there.

For Williams, what is essential, what is real news to be conveyed, is not just information, say, about how many Greeks died in the specific battles during the years of the brutal Trojan War. He draws our attention instead to the “very bones” of human loss, ache, and “love, abiding love.” These are the valid facts with which Williams challenges us to reconsider how we use and prioritize words and language. For me as a poet, Williams’ observations about what constitutes the “news” needs to temper how we as Americans tell about the world and judge who is a legitimate observer, participant, witness, and narrator.

In 1991, Dana Gioia dramatically posed the question “Can Poetry Matter?” on the cover of the Atlantic Monthly. It has been a question that has galvanized poets for all ages; each generation of poets strives to make its voice heard saying, “Yes, in fact, poetry can matter.” The idea that poetry is not something that one does only for oneself, that it can be a raucous democratic cry about the most important aspects of living, is a fulfillment of the spirit of Walt Whitman’s Leaves of Grass. Scholars point out that in “Song of Myself,” Whitman connects the “genius of the United States” to “the common people.” He says, “I am not a bit tamed — I am too untranslatable; / I sound my barbaric YAWP over the roofs of the world.”

I believe that while poets know this quite well, others are less aware and are just as likely not to take the YAWPS of ordinary citizens with the same degree of weight as the comments of more traditional bearers of news. Poetry as “citizen journalism” is about reconciling the sensibilities of the heart and mind, which manages “an intellectual and emotional complex in an instant of time” as Ezra Pound contends.

Conveying “an intellectual and emotional complex in an instant of time” is a daunting task, whether the effort comes in the form of a traditional newscast or the reportage of a poem. What are the differences and similarities in voice between a poet delivering the news and a nightly television news anchor? The gap between them might be illustrated by a powerful example of how the acts of terrorism on September 11, 2001, were portrayed on that evening’s show Nightline, hosted by Ted Koppel. In addition to the expected panel of pundits, military personnel, and experts, Koppel invited the poet Maya Angelou as a guest on the show.

In itself, Angelou’s appearance reflected that Koppel understood that
the gravity of this news must include some context about the nature of human experience. When her turn came, Koppel asked Angelou for her thoughts about the day’s horrendous events. Many who watched, like me, recall her saying, “Every single one of us knows someone who knew someone who was killed today in those towers.” She continued by urging us to take the time to reflect and mourn, basically to feel and to heal. The words were barely out of her mouth when Koppel said, “And now for a more realistic perspective.” The poet was replaced by a colonel.

What was missing for Koppel from Angelou’s perspective? Did his comment reflect a split between knowing and understanding? To me, it conveyed Koppel’s sense that the news carries more weight than poetry as a reasonable way to explain experience.

The core principle of “Asheville Wordfest” is the conviction that poetry can be the connection between the personal life forces that shape experience and the testimony of witnessed history. “Wordfest” asks us to reconsider how we view and express the worlds we know and invites an inclusive range of people to participate in narrating the world as observers, witnesses, and even sages.

In Asheville, Poetry Matters

Harlan Joel Gradin

In Spring of 2009, Asheville was alive with the words and rhythm that can only be captured in poetry. With support from the North Carolina Humanities Council, the Mountain Area Information Network (MAIN) sponsored the second “Asheville Wordfest” Media Outreach Project, which it describes as a “poetry festival with live Internet, public radio, and URTV production.” The excitement of so many rich programs attracted over a thousand people from thirty-nine counties and elsewhere to venues throughout the city; over a thousand people worldwide downloaded live streaming video of the sessions. All one needs to do is go to www.ashevillewordfest.org to see continuing broadcast of sessions to understand for yourself the power of the poets.

The conceptual underpinning of the event was the conviction that poetry is relevant to both our everyday lives and the world’s events. Project director and poet Laura Hope-Gill believes that the marriage of experience, feeling, and testimony through poetry can be the thread that sews together fragmented communities, here and abroad. For her, this union is made by tying poetry to “citizen journalism,” which Hope-Gill defines as being “produced by webcam, camcorders, and upstart websites.”

The notion of “citizen journalism” reflects the tension between the Wall Street of Asheville, NC, one of the venues of “Wordfest,” and the Wall Street of New York, a very different environment in which business and finance rule. Like Walt Whitman, whose poetry embraces contradiction, “citizen journalism” is broadly democratic. “Citizen journalism” attenuates the hierarchy of what we know, how we know, who gives us knowledge. It is grassroots, often quite literally.

This Crossroads is Hope-Gill’s effort to analyze and argue for a new interweaving of poetry and journalism. Hope-Gill’s commentary on “The Nightly World News” completes her captivating description of “The Other Wall Street.”

Arguing for the strengths of complementing “citizen journalism” with poetry leaves some significant limitations unaddressed: While “citizen journalism” is fundamentally a democratic process, that does not mean that what comes out of it involves rigorous critical reflection. “Citizen journalism” offers a way for the many stories of people to reach public attention, but how do individuals then negotiate their differences and contradictions to become invested in each other as one people? What might be the long-term implications of the digital revolution in our ability to relate, not just communicate? And how can poetry be a medium of resolution?
the same mind that sets them apart, especially as we fast-forward through a changing world. Linear thought cannot process multidimensional reality. As multiculturalism and globalization continue to expand and challenge a hegemonic point of view, a means of thought capable of accommodating increased complexity, even paradox, will be necessary. Even our neurology is expanding the ways that the human mind works to employ more parts of itself than it has in the past.

The potency of this complexity stretches at once individually and collectively, locally and globally, personally and institutionally. The news flashes sent live and by webcast from “Asheville Wordfest” about diverse existence in specific communities illuminate fear, grief, loneliness, lust, hunger, love as well as memories of intimate moments and failures of national history. At one moment, it coursed through the words of Li-Young Lee, a master poet whose life led him from Jakarta to Hong Kong, Macau, Japan, and finally to the United States. Drawing on his experiences as a refugee, Lee explains in “To Hold” that “for the moment, I’ll listen to her dream, / and she to mine, our mutual hearing calling / more and more detail into the light of a joint and fragile keeping.”

**To Hold**
Li-Young Lee

So we’re dust. In the meantime, my wife and I make the bed. Holding opposite edges of the sheet, we raise it, billowing, then pull it tight, measuring by eye as it falls into alignment between us. We tug, fold, tuck. And if I’m lucky, she’ll remember a recent dream and tell me.

One day we’ll lie down and not get up. One day, all we guard will be surrendered.

Until then, we’ll go on learning to recognize what we love, and what it takes to tend what isn’t for our having.

So often, fear has led me to abandon what I know I must relinquish in time. But for the moment, I’ll listen to her dream, and she to mine, our mutual hearing calling more and more detail into the light of a joint and fragile keeping.

**Factory of Tears**
Valzhyna Mort

And once again according to the annual report the highest productivity results were achieved by the Factory of Tears.

While the Department of Transportation was breaking heels while the Department of Heart Affairs was beating hysterically the Factory of Tears was working night shifts

While the Food Refinery Station was trying to digest another catastrophe the Factory of Tears adopted a new economically advantageous technology of recycling the wastes of the past—memories mostly.

The picture of the employees of the year Were placed on the Wall of Tears.

I’m a recipient of workers’ comp from the heroic Factory of Tears.

I have calluses on my eyes.
I have compound fractures on my cheeks.
I receive my wages with the product I manufacture.
And I’m happy with what I have.

**Li-Young Lee**, the author of three critically acclaimed books of poetry, was born in Indonesia in 1957 to Chinese parents. Lee’s great-grandfather was China’s first republican President, and his father was Mao Tse-Tung’s physician. With the establishment of People’s Republic of China, his parents fled, spending a year in jail in Indonesia and finally settling in the United States.

Photo by Ann Arbor, Blue Flower Arts.

**Valzhyna Mort**, born in Minsk, Belarus, currently lives in the U.S. She reads her poetry in both English and Belarusian, a language nearly extinct. “Factory of Tears” is the title poem of her first book of poetry, published in 2008.

Photo by Janice Applegate, Blue Flower Arts.
In another moment, the news dripped through the voice of Valzhyna Mort, a native of Belarus, whose country is oppressed and whose language is nearly extinct. Mort read in both English and in Belarusian to preserve the history of her native speech. She describes how the most efficient engine of productivity in her country was reported by “The Factory of Tears,” which “was working night shifts.”

While poetry does not equal peace, it does promote understanding. With the rise of “citizen journalism,” already the role of compassionate response to local and world events is rising in what we call the “news.” News stories are no longer only the story at the top of the computer screen, but must also include the whole of the discussion which follows in the commentary. The new chorus of a Greek play is taking on life in hypertext. The path connecting personal response and vast global occurrence is forming. It is a logical progression that this impulse to respond, to share in what William Wordsworth named co-creation of meaning and experience, is leading us toward an inclusion of poetry in the mainstream of world reportage.

The news we need is what we get from poems. It is news that empowers us to express that core of human dignity and resilience, a voice.

Laura Hope-Gill

LAURA HOPE-GILL is the Executive Director of “Asheville Wordfest,” an annual festival presenting poetry as topical, relevant, and integral to life. An author of fiction, creative nonfiction, and poetry, Hope-Gill received an M.F.A. from the Program for Writers at Warren Wilson College. In 2008 she was named a Fellow of the North Carolina Arts Council for her writings on degenerative hearing loss. Her poems and essays have appeared in numerous journals, and her first collection of poetry, The Soul Tree: Poems and Photographs of the Southern Appalachians, is forthcoming. It is a collaboration with photographer John Fletcher, Jr. Hope-Gill teaches poetry at Christ School in Asheville, and with her company The Healing Seed, she offers workshops and lectures on the connection between poetry and healing.
Sixteen new scholars have joined the Road Scholars speakers bureau in 2009, adding twenty-six more presentations to the already rich selection of programs available throughout the state. These new scholars explore a fascinating array of topics. Seven veteran Road Scholars have prepared twelve new presentations, increasing the total number of new programs to nearly forty. To view the entire Road Scholars Catalog, along with detailed information on these new programs, visit the North Carolina Humanities Council’s website.

**Rob Amberg**  
Photographer, writer  
- The New Road and Today’s Mountaineers

**William Anderson**  
Professor Emeritus of History, Western Carolina University  
- The Eastern Band of Cherokees in Western North Carolina

**Jim Bunch**  
Oceanographer, scuba instructor, author  
- North Carolina’s U-Boats: U-85, U-701, U-352

**Janie Leigh Carter**  
Independent scholar  
- John Day in Liberia: Southern Baptist Missionary and a Founder of the Republic

**Katherine Mellen Charron**  
Assistant Professor of History, North Carolina State University  
- Septima Clark, Citizenship Education, and Women in the Civil Rights Movement  

**William Cobb**  
Professor Emeritus of History, East Carolina University  
- Radical Education and the Rural South  
- The Second Slavery: Southern Tenant Farmers

**Kevin Duffus**  
Researcher, author, documentary filmmaker  
- The Last Days of Black Beard the Pirate

**Georgann Eubanks**  
Author  
- *Literary Trails of the North Carolina Mountains*  
- *Literary Trails of the North Carolina Piedmont*

**Benjamin Filene**  
Director of Public History and Associate Professor of History, University of North Carolina at Greensboro  
- Lead Belly, the Lomaxes, and the Construction of America’s Musical Heritage  
- *O Brother, What Next?*: Making Sense of the Folk Fad  
- Small Stories in the Big Picture: How Can Museums Bring Ordinary People’s History to Life?

**Frances Hawthorne**  
Artist, educator  
- “Picturing America”: Dorothea Lange’s “Migrant Mother”  
- “Picturing America”: Mary Cassatt’s “The Boating Party”  
- “Picturing America”: Martin Puryear’s “Ladder for Booker T. Washington”
Mary Elder Lasher
Teacher, Asheville’s Center for Creative Retirement Program, and retired educator, Furman University
• Women’s Issues: Similarities Among American, African, and Asian Women

Alex Macaulay
Assistant Professor of History, Western Carolina University
• It’s Not Just a Game: Sports and Society in North Carolina
• Roots Music and the American South

Tom Magnuson
Military historian and visiting scholar, Center for the Study of the American South
• Moving into the Carolina Backcountry: Colonial Era Transportation in the Carolinas and Virginia, 1585–1785
• General Greene’s Genius: The Strategic Brilliance and Wit of the Race to the Dan
• North Carolina’s Oldest Roads: Geography, Physics, and Geopolitics of Movement in Pre-Modern Times in the Old North State

Joseph Mills
Humanities and Writing teacher, University of North Carolina School of the Arts
• North Carolina in a Bottle: An Overview of the North Carolina Wine Industry and Wineries
• Dancing Through the Depression

Willie Nelms
Director of Sheppard Memorial Library, author, archivist
• Rockabilly Head to Toe
• America’s Music Down to Its Roots

Judith Paterson
Author
• Writing Family and Local History From Genealogical Data, Oral History, and Family Lore

Marcia Tabram Philips
Author, educator, professional speaker
• Life as a Moravian in Old Salem: Keeping the Traditions of the Brethren

Cindy Ramsey
Author, publisher, educator
• A North Carolina Icon Brought to Life: Sea Stories of Sailors Aboard the WWII Battleship North Carolina

Laurel Sneed
Director of the Thomas Day Education Project
• Thomas Day, Cabinet Maker: Man in the Middle

Larry Reni Thomas
Jazz writer, radio announcer, and historian
• Carolina Jazz Connections

Gail Williams
artist, educator, career counselor
• “Picturing America” – Immigration in North Carolina
• “Picturing America” – Purposeful Art or Art for Art’s Sake

Billy Yeargin
Professor of History, author
• The American Tobacco Culture: Our Heritage

Meltonia Young
Independent scholar
• Stories From the Underground Railroad

How to Sponsor a Road Scholars Program

An application to apply for a Road Scholars program can be found at www.nchumanities.org. Questions about applying for a program or becoming a Road Scholar should be directed to Carolyn Allen at (336) 256-0140 or callen@nchumanities.org.

Any nonprofit organization planning a public program for an adult audience is eligible to apply. All applications are subject to approval and availability of funds. Applications must be submitted to the North Carolina Humanities Council at least eight weeks in advance of the desired program start date.
Barbara Presnell is a poet, prose writer, lyricist, and the 2004 recipient of the North Carolina Humanities Council’s Linda Flowers Literary Award. As a project director, she has many stories to tell about the communities that Let’s Talk About It readers create.

Prior to our afternoon session, I pulled her aside. “If you don’t mind,” I said, “we prefer not to break into groups for discussion,” I whispered.

“Yes.” She smiled. “I know that about Lexington now.”

We aren’t just being cantankerous. The Let’s Talk About It series for many people is an event participants look forward to from the time one year’s series ends in March until the next one begins the following January, and one of the main reasons is that, as readers, we simply like to be with other readers. It’s the variety and diversity of experience among us that we enjoy.

“We’ve built a committed group,” Sandy explains. “And they are a diverse group.”

Bett Hargrave, an avid reader and longtime community leader, agrees. “Remember that man this year — the one nobody recognized. He was not a part of what we’d call the ‘established’ group.”

We all nodded. Who could forget him? Scruffy beard, rumpled clothes, sitting by himself. He’d have been easy to overlook for all five weeks, except he expressed his often contrary opinions with eloquence and thought. “He had the best things to say,” Bett continues. “He added so much to the discussion. Didn’t miss a week.”

Naming one participant reminds us of others — the young man, a
Vietnam veteran, who added his rich perspective to our discussion of Tim O’Brien’s *The Things They Carried*. Or Tommy from the YMCA. If he doesn’t like a book, he won’t attend that week’s session. If he does like it, he doesn’t just read it. He studies it. He carries it with him, talking about it with anyone, until he has made it a part of who he is.

Our favorite story, though, involves a woman who for at least two years visited our regular Sunday afternoon Let’s Talk About It sessions for one reason: to fill her very large pocketbook with leftover refreshments when the group reconvened for the second half of the discussion.

The first year we noticed her, she slipped in the side door just as we began our mid-session break, and slid back out with her heavy pocketbook immediately after. The second year, she sat in on the first half of the discussion, loaded up on refreshments at break, and then left as the second half began.

Several of us kept an eye on her, and watched each week as she swept cookies or bowls of peanuts into napkins and stuffed them into her bag. “She must be hungry,” said librarian Barb Seuberling. We never stopped her. Never said anything.

This year, prior to the first meeting, she checked out a set of books. She attended every session, stayed from beginning to end, occasionally joined the discussions. She no longer takes extra refreshments home.

It’s people like her, like Tommy, like the scruffy man, others of all ages and occupations and from families old and established or brand-new and transient, that make our Lexington Let’s Talk About It program such an overwhelming success. From its meager beginnings over twenty years ago of just a handful of dedicated readers, this year, we reached a high of fifty-eight.

“It’s a program tailor-made for small towns,” says Aurelia.

Bett concurs. “We don’t have many cultural opportunities here that we don’t have to get in the car and drive thirty miles to participate in.”

We’ve found the perfect day and time — Sunday afternoons beginning in January — and our participants look forward to it.

“They get mad if they don’t hear about it,” says Aurelia, or if the books don’t arrive early enough, as happened this year when the program director — yours truly — forgot to order them.

“We know what we want here,” Aurelia and the others agree. “Good books. Lively discussion. Scholars who have done their homework.”

Just don’t make us break into groups. We like to stay together — one big community, growing ever more diverse, gathered for the most important reason: to share our common love of books.

**How to Sponsor a Let’s Talk About It Program**

**AN APPLICATION TO APPLY** for a Let’s Talk About It book, poetry, or film library discussion series may be found at www.nchumanities.org. Questions about applying for or planning a program may be directed to Carolyn Allen at (336) 256-0140 or callen@nchumanities.org.

Any public library in the state seeking a program for an adult audience is eligible to apply for a Let’s Talk About It program. All applications are subject to approval and availability of funds. Applications must be submitted to the North Carolina Humanities Council at least eight weeks in advance of the desired program start date.

Let’s Talk About It is delivered in partnership with the North Carolina Center for the Book, a program of the State Library of North Carolina/Department of Cultural Resources and an affiliate of the Center for the Book in the Library of Congress.
“Acknowledged, Affirmed, and Respected”: The Public Humanities in North Carolina

Harlan Joel Gradin

“CULTURAL LANGUAGE and its depth are never abstract or fleeting,” the famed poet Simon Ortiz writes. Rather, they are “always lasting and solid in the way that life is lasting, no matter what.” In his letter to “Asheville Wordfest” 2008 project director Laura Hope-Gill, he continued, “What I like about ‘Wordfest’ 2008 is that it is lasting, no matter what.”

What Ortiz writes about “Wordfest” can be said of North Carolina Humanities Council programs across the state. In Durham, a group of fifteen African American women met to discuss the nature of trust, safe space, and community-building among women of color, writing critical reflections about self and one’s relationship to the larger world. At the final public group performance, responding to how the project affected her, Mabinti Shabus said, “We will all be changed from within on a permanent basis.” In Charlotte, a Teachers Institute participant, engaged in a learning community with other educators, remarked that the seminar “North Carolina Textile Heritage: Stories of Mill Workers” was “amazingly transformational.”

How is it possible to tap the “always lasting” power of “cultural language” at personal and collective levels? For the Humanities Council, the organizing concept is story. The Council promotes, supports, nurtures, and advocates the role of story and discussion through its competitive grants for community-grown programs and with its signature programs — the Teachers Institute, the Let’s Talk About It library discussion series, and the Road Scholars speaker’s bureau.

Success in this kind of work is hard to describe succinctly. Since reaching North Carolinians statewide is fundamental to the mission, counting numbers of participants, target populations, and geographical breadth always offers one measure.

For example, last year Let’s Talk About It programs occurred in twenty counties, reaching over 4,600 people. Road Scholars went to almost half of the counties in the state. Over a hundred public school educators participating in Teachers Institute programs came from twenty-nine counties and twenty-nine different school systems and will eventually touch the lives of countless students. Through all its project formats and publications such as North Carolina Conversations and Crossroads, the Humanities Council has reached over one million North Carolinians this year.

But statistics are not the only evaluative indicator for public humanities programs.

A participant in an oral history about urban renewal program in Asheville said that “people felt they were acknowledged, affirmed, and respected.”

Lilium michauxii (Carolina Lily): North Carolina’s official state wildflower, often overlooked, thrives from the pocosins to the Blue Ridge Parkway.
respected." The same was echoed by a teacher in a Teachers Institute program: "I felt valued, listened to, and respected."

Over and over, participants reflect that through the public humanities, they find that they have been active agents in making local history and that they are direct stakeholders in the direction of a community’s life. They are not secondary, not “threwed away,” as former Council member and author Linda Flowers wrote, not add-ons to someone else’s story. These are their stories. “For the first time in the forty-plus years I lived in the Piedmont of North Carolina,” wrote the director of a large project about textile culture in Gaston County, “I’ve heard people talk with pride about family roots in the textile culture, share family stories in the Gaston Gazette, and claim their own past.”

This recognition of belonging and personal ownership occurs more often than one might expect from exchanges about ideas, issues, history, literature, religion, the “stuff” of humanities. It happens because engaging in these “conversations that nurture our state’s cultures and heritage” requires connection between people.

Such realization may come through as a result of a Road Scholars lecture such as “Contemporary Issues Facing Native Americans” or a grant project such as “African American Voices Between Two Rivers” that allows for more sustained self-reflection. Often, the arc of understanding evolves through active engagement in a series of program events from which a collective narrative of histories can emerge, one in which all present can see evidence of their own lives: a multi-phase grant project in the Core Sound; the week-long, intensive Teachers Institute and follow-up seminars focusing on North Carolina history; or the ten-week period of a Let’s Talk About It reading and discussion program.

What comes as a result is neither “fleeting nor abstract.” In the words of “Twilight of a Neighborhood” project director Karen Loughmiller, the Humanities Council programs make it possible for institutions and individuals to connect around topics of true importance to communities, to engage in kinds of conversations that DON’T end when the program is over…in short, by making it possible for us to come together in this way across institutional, age, class, and racial lines…to re-connect as people, to re-experience our common humanity, and from that experience, to begin to refashion our communities.

In summary, the North Carolina Humanities Council continues to fulfill its purpose as set forth by Congress when it created the National Endowment for the Humanities in 1965, proclaiming that “democracy demands wisdom and vision in its citizens.” As you will see in the following pages, the hard work of citizenship that the Humanities Council supports and promotes, “wisdom and vision in its citizens,” is both lasting and solid.

In the words of public history graduate students at the University of North Carolina at Greensboro who conducted an oral history of elders in Greensboro,

Everyone enjoys a good conversation…history is not just made up of distant textbook events that have no effect on everyday life. History is part of everyone, just as everyone makes history. See if you can find a piece of your own history among the stories.

—Dr. Daniel Barron, Project Director, Carolina Mountain Literary Festival, Burnsville, 2008
Financial Overview

Listed below are the balance sheet, revenues, and expenses for the fiscal year ended October 31, 2008. The audited statement for fiscal year 2008 is available upon request. Contact Genevieve Cole, Associate Director/Director of Administration and Finance, with any questions.

Revenues

Public Support
- National Endowment for the Humanities (NEH) $680,850
- Grants — We the People (NEH) 162,150
- State 200,000
- Other gifts and grants 175,812

Other Revenue
- Interest income 14,561
- Investment income (loss) (153,070)

Total Revenue $1,080,303

Net Assets

Change in net assets ($104,120)
Net Assets: Beginning of year 912,894
Net Assets: End of year $808,774

Expenses

Program Services
- Program Activities $286,438
- Caldwell Program 8,077
- Road Scholars 67,453
- Teachers Institute 180,386
- Magazine 43,736
- Crossroads 6,724
- Southern Humanities Media Fund 15,000
- Let’s Talk About It 18,556
- We the People Follow-Up 15,687
- Museum on Main Street 11,686
- Linda Flowers Award 2,175
- Annual Fund 34,815
- Regrants — Restricted funds -
- Regrants — NEH funds 84,405
- Regrants — NC funds 82,945

Supporting Services
- Management and General 255,761
- Public Relations 7,876
- Fundraising 62,703

Total Expenses $1,184,423

SUPPORT THE COUNCIL’S WORK BY DONATING ONLINE
WWW.NCHUMANITIES.ORG

2008 Revenues — $1,080,303
- NEH — 63% — $680,850
- We The People NEH — 15% — $162,150
- State — 18% — $200,000
- Other Gifts and Grants — 4% — $37,303
  (Investment Income Loss $138,509)

2008 Expenses — $1,184,423
- Program Services — 72% — $858,083
- Management — 23% — $263,637
- Fundraising — 5% — $62,703
Award-Winning Projects

**THE NORTH CAROLINA HUMANITIES COUNCIL** is pleased to announce that recently three large grant projects have received awards for outstanding work in the humanities. These projects exemplify superior humanities work in progress and demonstrate the relevance and importance of the humanities in the daily lives of North Carolinians.

- Project Director Karen Loughmiller and Archivist Betsy Murray, both of the Asheville Public Library, received Buncombe County’s 2009 Excellence in Public Service Award in the “Improving Diversity” category for the Humanities Council-funded oral history/documentary photography project “Twilight of a Neighborhood: Asheville’s East End — c.1970.”

- The Gaston County Museum of Art & History won the Award of Merit from the American Association of State and Local History for the exhibit component of “Standing on a Box: Lewis Hine’s National Child Labor Committee Photography in Gaston County, 1908.” The project director is Carol Reinhardt of the Gaston County Public Library.

- “LifeVerse,” a Greensboro Public Library project directed by Steve Sumerford that began two years ago as the Council-funded “The Elders Poetry Project,” won first place in the annual American Library Diversity and Outreach Fair at the American Library Association conference. “LifeVerse” takes poetry programming into nursing homes, assisted living centers, worship places, and adult day care sites. “LifeVerse” has delivered poetry programs to over 3,000 older adults in twenty-five facilities throughout Guilford County.

**THE 2008 LINDA FLOWERS LITERARY AWARD**

Kirsten Hemmy, Assistant Professor of English at Johnson C. Smith University, a member of the Southern Humanities Council executive board, and director of the Mosaic Literary Center of Charlotte, was awarded the 2008 Linda Flowers Literary Award for “Carolina Landscapes: Poems.” Her entry was among more than ninety submitted to the North Carolina Humanities Council’s annual writing competition.

“Carolina Landscapes: Poems” was featured in the Winter 2009 issue of *North Carolina Conversations*. Hemmy received a $500 cash prize and a writer’s residency at the Weymouth Center for the Arts & Humanities in Southern Pines, NC.

“Porch on Valley Street, circa 1968.” Andrea Clark Collection, NC Collection, Pack Memorial Public Library, Asheville, NC. From the project “Twilight of a Neighborhood: Asheville’s East End — c.1970.”
Regrants

THE NORTH CAROLINA HUMANITIES COUNCIL awarded eight planning grants, fifteen mini-grants, and eighteen large grants to cultural and educational organizations to conduct humanities programs in 2008. Funded groups matched the Humanities Council’s grants with in-kind and cash contributions. (In-kind amounts are listed below each grant.) The projects supported during this grant period are integral to the Humanities Council’s commitment to vital conversations that nurture the cultures and heritage of North Carolina.

Planning Grants

**BUNCOMBE COUNTY**
- $750 to Buncombe County Public Libraries Trust Fund, Asheville
  - Twilight of a Neighborhood: Asheville’s East End
    - $1,307
- $749 to Serpent Child Ensemble, Swannanoa
  - Beacon Blanket Mill Documentary Project
    - $1,000

**GASTON COUNTY**
- $648 to Gaston County Public Library, Gastonia
  - Standing on a Box: Lewis Hine’s National Child Labor Committee Photography in Gaston County, 1908
    - $949

**GUILFORD COUNTY**
- $625 to Andrews Arts, Greensboro
  - James Evans: A Poor Man’s Life
    - $625

**HERTFORD COUNTY**
- $525 to Roanoke-Chowan Hospital, Ahoskie
  - Early Medicine in the Roanoke-Chowan Area
    - $866

**ORANGE COUNTY**
- $750 to Paul Green Foundation, Chapel Hill
  - The Community Literacy Initiative for the Incarcerated
    - $750

**PITT COUNTY**
- $745 to East Carolina University, Greenville
  - East Carolina University Centennial Oral History Project
    - $745

**WAKE COUNTY**
- $750 to L. L. Polk Foundation Inc., Raleigh
  - Polk House Transformation, Programming, and Vision
    - $1,253

**Mini-Grants**

**BURKE COUNTY**
- $1,200 to Western Piedmont Community College, Morganton
  - Of the People, by the People, for the People: Political Participation in America and in the World
    - $19,250

**CHOWAN COUNTY**
- $506 to Friends of Shepard-Pruden Library, Edenton
  - The Big Community Read of “Somerset Homecoming — Recovering a Lost Heritage”
    - $1,700

**GUILFORD COUNTY**
- $1,200 to Greensboro Historical Museum, Greensboro
  - It’s All About Greensboro
    - $3,490

**WAKE COUNTY**
- $1,200 to UNC Greensboro, Greensboro
  - Senior Moments: Looking Back, Looking Forward
    - $3,137
- $1,200 to UNC Greensboro, Greensboro
  - Carolinian Immigrants: Historical and Literacy Perspectives
    - $3,138
- $1,200 to UNC Greensboro School of Music, Greensboro
  - NC Music Fest 2008: A Celebration of North Carolina Vocal Traditions
    - $3,249

**Large Grants**

**BUNCOMBE COUNTY**
- $9,734 to Mountain Area Information Network, Asheville
  - “Asheville Wordfest” Media Outreach Project, a multi-media poetry festival with readings by renowned poets, workshops led by local Asheville citizens active in writing and teaching poetry. Festival includes a live streaming webcast of all events.
    - $24,220

**PITT COUNTY**
- $750 to East Carolina University, Greenville
  - Exploring the Portrait of Queen Elizabeth at Manteo
    - $750

**WAKE COUNTY**
- $1,200 to Even Exchange Dance Theatre, Raleigh
  - Fault Lines: Earth Movers and Shakers
    - $1,231
- $1,200 to Mordecai Historic Park, Raleigh
  - Andrew Johnson: Origins, Legacy, Memory
    - $3,137
**BURKE COUNTY**

$4,541 to Western Piedmont Community College, Morganton

"Twilight of a Neighborhood: Asheville's East End," an oral history/photography project documenting the history of urban renewal and its impact on Asheville’s East End, a historically African American neighborhood. Funds support the gathering of oral histories, public discussions and lectures, the creation of an exhibit catalog, and the development of panel text for exhibit photos.

$16,293

$9,000 to Together We Read, Inc., Asheville

Together We Read 2008, the seventh-annual Western North Carolina community book-read. The project reaches residents of twenty-one counties, features and prompts a region-wide conversation about such topics as historical truth, ecology, property ownership, economic development, civil rights, and African Americans on the frontier. $20,715

**DURHAM COUNTY**

$9,000 to Together We Read, Inc., Durham

$16,293

$5,609 to Neuse River Community Development Corporation, Inc., New Bern

**AFRICAN AMERICAN VOICES BETWEEN TWO RIVERS**

Project focuses on oral histories, public discussions and lectures, the creation of an exhibit catalog, and the development of panel text for exhibit photos. $5,390

$5,000 to Black Heritage Society, Durham

**GASTON COUNTY**

$9,183 to Gaston County Public Library, Gastonia

Standing on a Box: Lewis Hine's National Child Labor Committee Photography in Gaston County, 1908, a multi-part project that focuses on social documentary Lewis Hine's investigative photography of child workers in early 20th-century Gaston County textile mills. $50,399

**HAYWOOD COUNTY**

$3,738 to Haywood Regional Arts Theatre, Waynesville

The Legend of Nance Dude, a one-woman performance play about a true story that took place in Western North Carolina in 1913. It offers a nuanced analysis of the tragic realities of domestic violence and child abuse. $3,767

**HAYWOOD COUNTY**

$9,876 to Roanoke-Chowan Hospital/Chowan University/ Murfreesboro Historical Association, Ahoskie

**MEDICINE in the Roanoke-Chowan Area: Past and Present**, a multi-pronged project commemorating the 60th anniversary of the founding of the Roanoke-Chowan Hospital and the 160th anniversary of Chowan University. With a symposium, oral history component, Medical Readers’ Theatre, and presentations by historians, folklorists, and storytellers, the project explores past and present intersections of culture and medicine in the region. $11,657

$10,825 to Student Action with Farmworkers, Durham

Nuestras Historias/Nuestros Sueños: Our History/Our Dreams — Latino Immigrants in North Carolina, fieldwork by student interns collecting oral histories of the traditions, culture, and educational aspirations of migrant farmworkers, including intensive documentary training sessions presented by scholars. $12,239

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$5,605 to SpiritHouse, Durham

Gumbo Ya Ya or This is Why We Speak in Tongues, a twelve-week creative workshop for African American women in the Triangle that involves “witnessing, documentation, theater, ethnography, self-actualization methods, film, photography, and movement to empower African American women to speak their truths about lived experiences, intimate histories, the environment, and personal growth.” $5,750

**HENDERSON COUNTY**

$10,000 to Yadkin County Historical Society, Yadkinville

Gone to the Poorhouse, the third phase of a documentary film investigates the history of “poorhouses” in North Carolina and explores the experiences of poorhouse residents, who included the mentally ill, disabled, elderly, and orphaned. $5,080

**MECKLENBURG COUNTY**

$10,000 to Community Transitions, Charlotte

**BACK INTO THE COMMUNITY, a photography/video/writing initiative designed to assist ex-offenders re-enter the Charlotte community after incarceration.** The project aims to boost inmates’ written and oral communication skills, confidence, and self-evaluation capacity, with overarching goals of reducing recidivism and improving a re-entry client’s quality of life. $18,025

**NEW HANOVER COUNTY**

$5,080

**YANCEY COUNTY**

$7,300 to The Carolina Mountains Literacy Festival Association, Burnsville

The Beloved Community: A Program Series of the Third Annual Carolina Mountains Literary Festival, a celebration of community through literature, including novel, poetry, and children’s story readings; book and paper making; storytelling for all ages; writer and poetry workshops; live music; a hand-made book display; and special exhibits such as the Stock Car Collection of Appalachian State University. $7,780

**YADKIN COUNTY**

$5,000 to Yadkin County Historical Society, Yadkinville
“The Teachers Institute has opened my educational world. It has provided me the opportunity to see, feel, taste, hear, and touch much of North Carolina from the coast to the mountains. And, in the meantime, it has afforded me the chance to begin to understand our state, its peoples, and our world.” ~ 2008 Teachers Institute Participant

**THE TEACHERS INSTITUTE** is a FREE professional development program for K–12 North Carolina public school educators. Weekend and week-long seminars are content-rich, intellectually stimulating, and interdisciplinary. Such seminars create the rigorous, stimulating environment found in the best graduate education.

In 2008, 114 teachers from twenty-nine different school systems participated in five seminars.

A week-long summer seminar, “Somerset Place: Slavery and Its Legacy,” was held at Somerset Place in Creswell, NC. Somerset Place was an active plantation from 1785–1865 and is now a state historic site.

Four weekend seminars, three in Greensboro and one in Charlotte, were held in 2008.

- **North Carolina American Indians: “Keeping the Circle”**
- **A Merry Life and a Short One: Myth, History, and the Golden Age of Pirates**
- **Contemporary Tar Heel Writers**
- **Reading Textiles: Narrative and Art**

Also during 2008, teachers worked toward the creation of a curriculum enrichment packet on North Carolina American Indian Studies. This project was completed in 2009 and is available to educators throughout the state.

A total of fourteen university scholars, eight visiting speakers, and six North Carolina writers helped lead participants in these endeavors.

Shelton Mayo, a history teacher in Carteret County, weaves a basket during the 2008 Teachers Institute Summer Seminar at Somerset Place, a state historic site in Creswell, NC. The week-long seminar focused on the experience of Somerset plantation’s enslaved Africans and white slave owners.
Let’s Talk About It

THE LET’S TALK ABOUT IT library discussion series brings together scholars and community members to explore how selected books, films, and poetry illuminate a particular theme.

Six new book series and one new film series were added to Let’s Talk About It in 2008.

New themes explored include the Middle East, aging, Southern literature, the Civil War, law, the ravages of America’s wars, and jazz music. All have proven to be extremely popular with librarians throughout North Carolina. Let’s Talk About It is a joint project of the North Carolina Humanities Council and the North Carolina Center for the Book, a program of the State Library of North Carolina/Department of Cultural Resources and an affiliate of the Center for the Book in the Library of Congress.
Road Scholars

THE NORTH CAROLINA HUMANITIES COUNCIL has been offering speakers, free of charge, to public audiences since 1990. Road Scholars speakers provide stimulating and fascinating programs to cities, towns, and rural communities across the state.

The Road Scholars speakers bureau had the most successful year in its history in 2008, in both number of programs presented and in people served. Programs took place in forty-six counties, and many of the organizations sponsoring programs were new to Road Scholars. Over 76% of the speakers involved in Road Scholars gave at least one program in 2008. These scholars crisscrossed the state offering a diversity of quality public humanities programs.

ALAMANCE COUNTY
Alamance Businessmen’s Association, Burlington
Trading Paths and England’s Contact Era in NC
$250
NC Society Sons of the Revolution/Southern Campaigns of the American Revolution, Burlington
Common Themes in the Carolina Back Country at War, 1761-1781
$500
Haw River Historical Society, Haw River
The Fabric of Hope and Resistance: North Carolina Women on Strike
$400


Alamance Community College, Graham
Discovering Elvis: Tracing Traditions to the Soul of the King
$600
Haw River Historical Society, Haw River
North Carolina Alive
$325

ALLEGHANY COUNTY
Alleghany County Public Library, Sparta
Libya: Ancient Crossroads, Modern Conundrum
$800

Alleghany County Public Library, Sparta
An Appalachian Story Quilt
$700

ASHING COUNTY
Friends of Ashe County Public Library, West Jefferson
Libya: Ancient Crossroads, Modern Conundrum
$275
Native Americans Studies Group, West Jefferson
Native Americans and Their Use of the Environment
$600

Ash County Public Library, West Jefferson
Lost Light: The Mystery of the Cape Hatteras Fresnel Lens
$685
Native Americans Studies Group, West Jefferson
Cultural Impacts: Native Americans in America and Europeans Among the Cherokee
$550

BREVIT COUNTY
Partnership for the Sounds, Windsor
How Shipwrecks Shaped the Destiny of the Outer Banks
$1,312

BURLINGTON COUNTY
Brick Reformed Church, Burlington
North Carolina Alive
$725

Alamance Community College, Graham
Discovering Elvis: Tracing Traditions to the Soul of the King
$600
Haw River Historical Society, Haw River
North Carolina Alive
$325

BUCKET COUNTY
Historic Burke Foundation
Senator Sam Ervin: Just a Country Lawyer
$1,153

CABARRUS COUNTY
Friends of Cabarrus Historical Museum, Mt. Pleasant
Trading Paths and England’s Contact Era in NC
$1,100

CABARRUS COUNTY
Eastern Cabarrus Historical Museum, Burlington
Trading Paths and England’s Contact Era in NC
$1,100

CALDENVILLE COUNTY
Lenoir Kiwanis Club, Lenoir
Super-Scenic Motorway: The Blue Ridge Parkway
$825

Caldwell Community College, Hudson
Life Along the Waterways: Exploring North Carolina Rivers
$250

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How Shipwrecks Shaped the Destiny of the Outer Banks
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How Shipwrecks Shaped the Destiny of the Outer Banks
$677
Friends of the Corolla Public Library, Corolla
What happened to the lost colony
$818

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$1,037
Dare County Library Foundation, Hatteras
Forgotten Rural Black Women: What Happens When the Farms and Men are Gone?
$425
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Parks & Rec. Winston-Salem
Writing in the Familiar
$1,355
First Presbyterian Church/Winston-Salem Senior Adults, Winston-Salem
in the footsteps of Daniel Boone
$497
Winston-Salem Writers, Winston-Salem
Building community through art
$1,425
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GASTON COUNTY
American Association of University Women, Gastonia
outside the frame: the astonishing life of Whistler’s Mother
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outside the frame: the astonishing life of Whistler’s Mother
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Cultural Impacts: Native Americans in America and Europeans Among the Cherokee
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North Carolina Alive
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The Harlem Renaissance: An American Explosion of African American Creativity
$450

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A Just War? Ethical Issues in the War on Terror
$775

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Outside the Frame: The Astonishing Life of Whistler’s Mother
$590

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$250

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$250

IREDELL COUNTY
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A Rich and Fertile Mystery: Literary Nonfiction about Nature and Science
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Women in Traditional Song: What the Songs Say about Women and the Women Who Sang Them
$673

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The Divided Mind of Civil War NC
$257

MACON COUNTY
Arts Council of Macon County, Franklin
Women in Traditional Song: What the Songs Say about Women and the Women Who Sang Them
$1,202

Macon County Public Library, Franklin
North Carolina Alive
$975

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Storytelling: Passing It On Through Oral Tradition
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Blackbeard! The Man Behind the Legend
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Orville Hicks: “Mule Egg Seller” and Appalachian Storyteller.
The John Tyler Caldwell Award for the Humanities

Pioneering sociolinguist Walt Wolfram, the William C. Friday Distinguished Professor of English Linguistics at North Carolina State University, is the North Carolina Humanities Council’s 2008 Caldwell Laureate.

The John Tyler Caldwell Award for the Humanities honors Wolfram’s teaching, service, and extensive scholarship on language variation. Professor John Rickford of Stanford University describes Wolfram as the “complete linguist,” adding that he “has endeavored to use his knowledge to increase the public good.”

President William Friday presented the annual Caldwell Lecture in the Humanities, reprinted in this issue of North Carolina Conversations. The program included the debut of Wolfram’s newest documentary film, The Carolina Brogue.
2008 NORTH CAROLINA HUMANITIES COUNCIL DONORS

We acknowledge with deep appreciation the many individuals and foundations that contributed to the North Carolina Humanities Council during the 2008 calendar year. Support from foundations, corporate givers, organizations, and individuals is critical in funding the Humanities Council’s programs and projects throughout the state. On behalf of all the North Carolinians served, the Humanities Council thanks its generous donors.

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- Ensures free public humanities programs for North Carolinians statewide
- Makes use of scholars in colleges and universities as well as lay scholars across the state
- Represents at least one or more matching dollars of in-kind support or matched spending
- Provides seed money for programs that promote community awareness, understanding, and insight
- Provides opportunities for citizens to learn and create together
- Makes knowledge about North Carolina’s culture and history available for future generations

TO MAKE A DONATION, VISIT WWW.NCHUMANITIES.ORG.
The 2009 Teachers Institute Summer Seminar: “The Culture of Textiles in North Carolina”

Bill Poteat

Bill Poteat, a first-time participant in this summer’s seminar, is an English teacher at Draughn High School in Burke County. He may be reached at wlpoteat@yahoo.com.

SOME OF US were the children or grandchildren of textile mill workers. A few of us had actually labored in the mills ourselves. Some had never seen the inside of a mill. Others had only the sketchiest notion of the role textiles had played in North Carolina’s history.

All geographic regions of the state were represented, from as far west as Burke and McDowell Counties to Pender and New Hanover Counties in the east. Present were males and females, blacks and whites, Asians and Hispanics. Teachers from all grade levels and all curriculum areas were included. We were, in short, as diverse as the state itself.

But for seven glorious days in June, all of us — forty teachers from around the state — came together in Chapel Hill to study, to learn, to think, to be challenged, to stretch, and to grow at the Teachers Institute’s annual summer seminar, this year titled “The Culture of Textiles in North Carolina: Past, Present, and Future.”

From Sunday night’s opening concert by The Hushpuppies, in which the old-time sound of Piedmont string bands was re-created, to Saturday’s closing work session, we were immersed in the history and culture of textiles in North Carolina.

Our lead scholars for the week were Dr. Pamela Grundy, Dr. James Leloudis, and Dr. Rachel Willis, each of whom led three small groups through an exploration of a particular area within the overarching textile field.

Dr. Leloudis’ focus was three-pronged: the changes that led so many North Carolinians from the farm to the textile mill, what life and work were actually like in the mills and the mill villages, and the labor unrest that gripped the industry from 1929 to 1934.

Dr. Grundy’s session focused on the role of child labor in the textile mills, the evolution of the music that told the story of the hardships and joys of textile life, and the relationship between the textile industry and the...
evolution of women’s basketball teams which represented the mills in the middle years of the 20th century.

Dr. Willis examined the economic factors that combined to create the demand for a huge textile labor force in North Carolina and the factors that ultimately led to the shrinkage of that labor force. She also demonstrated how some textile firms have been able to survive in the face of fierce foreign competition and unfair trade practices.

To present an outline of what these three lead scholars focused on, however, is to barely scratch the surface of the learning, the discussion, the exchange of ideas, and the reflection that went on in each of their sessions.

In addition, during the week, Dr. Roxanne Newton, Director of the Humanities and Fine Arts Division at Mitchell Community College, led a discussion of Lewis Hine’s heartbreakingly beautiful photographs of 1908, which vividly captured images of child labor in the textile mills. Dr. Blanton Godfrey, Dean of the College of Textiles at NC State University, gave a riveting preview of the future of textiles in the state. Attorney and historian Mac Whatley of Franklinville talked about the “nuts and bolts” of textile machinery. Educator Susan Milville and composer David Crowe explained how music and the visual arts came together to form the original composition, “Mill Village: A Piedmont Rhapsody.” And, poet Michael Chitwood shared moving, heart-felt poems from his book, The Weave Room.

The abstractions of the classroom became the realities of the world on Thursday as we traveled to Saxapahaw to see efforts to convert an old mill to residential and commercial use, to Franklinville to view machines and equipment whose era has passed, to Glencoe to see how an old mill village is being restored, and to Asheboro to examine the workings of a mill where women’s hosiery is produced.

For many of us, however, the highlight of the week came on Wednesday evening when we were treated to a performance of Barbara Presnell’s Piece Work by the Touring Theatre of North Carolina. This performance brought home to each of us the fact that the story of textiles is far more than a story of looms and spindles, of supply and demand, of labor laws and tariffs.

It is instead, at its heart and soul, the story of people. People who lived with dignity and worth. People who loved their spouses, cherished their children, and cared about their neighbors. It is, in short, the story of us all.

Was the week worth it? Was it worth the investment in time and money? Those questions could best be answered on Saturday morning as we gathered one last time to discuss what we had learned and what we could do with it. The ideas, the energy, and the excitement in the room were palpable. We were excited. We were renewed. And we were eager to go forth and share it all with our peers, with our students, and with our communities.

The Segregated South Through Autobiography  Coming October 2–3, 2009 in Wilmington

This seminar will examine legal segregation in the American South from its origin in the 1890s until its demise by the end of the 1960s. Led by Dr. Melton McLaurin, Professor Emeritus of History at UNC Wilmington, participants will explore the reasons for segregations’ rise and fall and its legal, social, and moral ramifications. A full description of this seminar is posted at www.nchumanities.org. Contact Lynn Wright-Kernodle (lynnwk@nchumanities.org) for more information.
First Teachers Institute Alumni Scholarship Awarded

Ilisa Jenkins, a media specialist in the Gaston County Schools, is the first recipient of a Teachers Institute Alumni Scholarship.

GIFTS FROM INDIVIDUAL DONORS help the North Carolina Humanities Council provide exceptional professional development opportunities to public school educators throughout the state. A scholarship of $3,000 provides funds for a teacher to participate in one weekend seminar and the week-long summer seminar.

This summer, Teachers Institute alumni and Teachers Institute scholars provided the first Alumni Scholarship to a new participant. Ilisa Jenkins, a high school media specialist at Ashbrook High School in the Gaston County Schools, was the Teachers Institute Alumni Scholar at the 2009 Summer Seminar. The Career Development Coordinator at Ashbrook recommended Jenkins for the seminar, noting her leadership qualities: genuineness, intelligence, and integrity.

In her application essay, Jenkins vividly described her family’s stories of life in a textile mill town: “They spoke of a vibrant town, flawed and impoverished, but full of people capable of humor, generosity, and spiritual awareness.” This description captured much of the theme and spirit of the summer seminar on “The Culture of Textiles in North Carolina: Past, Present, and Future.”

All participating teachers and scholars will continue to have the opportunity to donate to the Teachers Institute Fund, with a goal of offering a second Alumni Scholarship in 2010.

NORTH CAROLINA TEXTILE HISTORY: STORIES OF MILL WORKERS

Teachers met in Charlotte at The Levine Museum of the New South for the May 1–2, 2009, seminar. The lead scholar was Dr. Roxanne Newton, Director of the Humanities and Fine Arts Division at Mitchell Community College. Dr. Tom Hanchett, Staff Historian at the museum and a member of the North Carolina Humanities Council’s Board of Directors, helped plan and present this seminar.

In the photo at right, teachers enjoy trying on vintage clothing at the department store display in the Museum. From left to right are Allison Shepherd (Wake County Schools), Patricia Foy (Charlotte Mecklenburg Schools), and Theresa Pierce (Rowan Salisbury Schools).
AlumNews

Rocquel Erman participated in the Art of Collaboration project with the North Carolina Museum of Art. She also used the National Endowment for the Humanities special series “Picturing America” with students. Rocquel is from Chatham County.

Cleo Evans has received a Masters Degree in Interdisciplinary Studies from Cambridge College in Chesapeake, VA, and has completed classes to be certified as a teacher of academically gifted students. Cleo is a teacher in the Halifax County Schools.

Jasmine Hart was chosen as Teacher of the Year at Sanderson High School and was a semi-finalist for Wake County’s Teacher of the Year. In addition, Jasmine graduated from North Carolina State University with a Masters of Education. She teaches history in the Wake County Public Schools.

Debra Johnson, a teacher of ESOL (English for Speakers of Other Languages) at Jackson Middle School in Guilford County, proudly reports on the successes of one of her students from Vietnam. H’djin Enuol enrolled in U.S. schools in 2007. This year she graduated from Jackson Middle School on the A honor roll, only one of two students to do so. Debra describes this as a major achievement for a young woman who has so recently learned English. In addition, H’djin received two other awards for “most improved” and “citizenship.”

Sarah Kim was named last spring as one of the outstanding teachers eligible to receive a $10,000 stipend, payable over the next two years, as part of Guilford County School’s new Talent Transfer Initiative, a program supported by the U.S. Department of Education. The Talent Transfer Initiative aims to increase the number of high-performing educators teaching at low-performing schools. Sarah teaches fourth grade in High Point.

Lynne McNeil, a Randolph County teacher, received a Masters of Library and Information Studies degree on May 15, 2009. In addition, she attended a two-week National Endowment for the Humanities institute in July at Brown University in Providence, Rhode Island. Only thirty teachers from across the nation were selected to participate in this institute, “The Role of Slavery in the Rise of New England Commerce, Industry, and Culture to 1860.”

Theresa Pierce, a Rowan-Salisbury School System teacher, was selected as the 2009 North Carolina Gilder Lehrman Preserve American History Teacher of the Year. As a state finalist, she is now eligible to compete this fall for the national title. Theresa was recognized for her love of history and for her creative “out of the box” teaching methods.

Amanda Smith, a history teacher at Roanoke High School in Martin County, took part in the thirtieth exchange between students in Martin County schools and students in Salzgitter-Bad, Germany. Students spent two and a half weeks in June living with a German family and attending a German school. In addition, Amanda and her twelve U.S. students climbed the Harz Mountains, visited Berlin, and toured a Volkswagen factory. At the end of July, Amanda participated in the Presidential Academy, which took her to Philadelphia, Gettysburg, and Washington, DC.

Sandra Wagoner was awarded a Library Services and Technology Act (LSTA) Collection Development grant for $10,000. This grant is administered by the State Library of North Carolina, a Division of the Department of Cultural Resources, and is made possible by LSTA grant funding from the Institute of Museum and Library Services, a federal grant-making agency. Sandy is the Media Coordinator at Swansboro Middle School in Onslow County.

CONGRATULATIONS TO ALL OF YOU for these accomplishments! If other Teachers Institute alumni have news to share, please send that news to lynnwk@nchumanities.org.

Sharon Cox-Holmes, a Teachers Institute alum has moved to New York City. She shares this news with us about the Teachers Institute and its impact.

“I am currently teaching in PS 19 (Roberto Clemente) where the demographic is about 98% Latino. When I attended the Latino summer seminar in 2003, I didn’t realize the impact it would have today. I also recall the summer seminar in 1998 where we focused on African Americans and the arts. I can actually walk down the streets of Harlem and visualize the Harlem Renaissance Era. My first experience in NYC was working in the first historical black public school in Brooklyn, Charles A. Dorsey PS 67. The student demographic was 99% African American at that time. The knowledge I gained in those summer workshops has enlightened and inspired me to this day. The knowledge I gained has helped me to make a smooth transition from a small town in Eastern NC to the huge city of NYC. I would like to encourage you to continue with your Teachers Institute seminars because the exposure and knowledge that each teacher gains is unmeasurable.”
New Harmonies: Celebrating American Roots Music comes to six sites in North Carolina in 2010. The traveling exhibition is a collaboration between state humanities councils, the Smithsonian Institution, and the Federation of State Humanities Councils. The partnership, established in 1991, came about as a creative response to the challenges faced by rural museums to enhance their own cultural legacies. The host sites in the New Harmonies tour have contributed articles to preview how they will reflect on their regional roots music heritage during the tour.

Tar Heel Roots of Max Roach

Don Pendergraft, Project Director/Exhibit Design Chief, Museum of the Albemarle

“…for at this moment
I am the whole reason
they have existed at all.”

–Joseph Cinque, Quote from the film Amistad (1997)

MAX ROACH was one of the premier innovators of bebop jazz and a formidable composer. He switched the drum’s role of keeping time on the bass to the cymbal, thus freeing up the other components of the kit to really make music. This style made him a renowned percussionist who performed with Charlie “Bird” Parker, Dizzy Gillespie, Coleman Hawkins, Clifford Brown, Miles Davis, Charles Mingus, and Sonny Rollins, among so many other jazz greats. Roach recorded with his own groups as well, including M’BOOM, a strictly percussion ensemble. He was highly outspoken in supporting both the civil rights movement and international struggles for independence. Most notable is “WE INSIST! FREEDOM NOW SUITE.” This album featured Abbey Lincoln with lyrics by Oscar Brown, Jr., and hosted a classic photo that commemorates the Greensboro sit-in on the front cover.

The story of Roach as one of the most important drummers in jazz history is well-documented and exists on many cultural levels, yet few are aware of his North Carolina beginnings. Roach was born on January 8, 1924, in New Land in rural Pasquotank County. New Land is named for the process of claiming farmland from the swamp, and Roach’s ancestral land lies on the southern boundary of the Great Dismal Swamp. His parents Alphonso and Cressie Roach lived in this region of Northeastern North Carolina, as their ancestors had for many generations.

It can be assumed, yet difficult to prove, that Max Roach is directly related to the free blacks listed in census records. What is certain is that Roach’s earliest recorded ancestor, his great-great-grandfather, Abraham Roach, is listed in the 1840 Census of North Carolina as a freeman living on his own farm in New Land.

The Roach family lifestyle would change in 1928 when they moved to a neighborhood in Brooklyn, NY. Roach was four years old at the time. In the 1920s–30s, many families living in rural southern and midwestern states migrated to larger northern cities. The Roaches were in search of a better economy, improved working conditions, equal opportunities, and
a better education for their children. The young Roach found himself in a strange, new urban environment.

Roach accompanied gospel bands in church at the age of ten and played with the Duke Ellington Orchestra at eighteen. He played the drums performing music, not as the traditional “timekeeper,” the drummer’s role in most forms of music. Roach’s ability was inspired and his musical knowledge immense. He was able to perform drum solos that were complete songs with a beginning, middle, and end. Roach’s performances are available for viewing on YouTube; his performance of “High-Hat” illustrates the unique way that he changed jazz. His knowledge of the drums, the historical perspective, and the improvisation he introduced by mixing-up the tempos as he perfected the bebop sound have influenced every musician who has played jazz post-Roach.

Alando Mitchell
Sarah Merritt, Executive Director, Arts Council of Wayne County

TO SAY MUSIC is Alando Mitchell’s life is an understatement. Music is the very essence of the man. A native of Wayne County, NC, the bass player and drummer was born in 1972. From the very start he was surrounded by music. His father is an accomplished guitarist and his mother plays the piano. All five of his siblings are also very musically inclined. “The stringed instrument runs in my family, the history of that is pretty thick...my great-grandfather, we found out a few years ago, played the ukulele. He played that and then my grandfather, he and all of his brothers, all of them, played guitar. And it was like ten of them, eight or ten. Every last one of them played the guitar or some type of instrument.”

Mitchell’s passion for music is infectious. Whether he’s talking about his first drum set or his work with the drum line group he founded, his eyes sparkle, his legs beat a rhythm as if a song is just going to burst out of him. He talks animatedly about his family reunions and how music was a central part of any gathering. “And the most awesome thing that I loved about our family reunion,” he will tell you, “was this great big, long porch that we had, was filled with guitars, drums, people singing. The whole porch was just filled with music. And they would play for hours. I’m talking about eight and nine hours. They would just play, and everybody would just eat, and just dance, and take turns coming up singing songs....They would just be pouring off sweat, and just playing those guitars, all of them playing at the same time.”

Mitchell started playing the drums at the tender age of three and at thirteen took up the bass guitar. Gospel is his music of choice, and as Mitchell puts it, “In our background, in our history of music and our style of music, jazz, blues, and gospel are really about the same as far as progressions and everything.” He laughs when he talks about how he and his brothers would spend their summers practicing. “I know it like to ran my mother up the wall, but she saw us developing, she heard us getting better every day, I think she pretty much enjoyed it. Sometimes she would come back and she would sing while we played.” His love of drums was further developed in school along with a close friendship with jazz drummer Alvin Atkinson.

Mitchell has never stopped playing and can be found on any Sunday playing at his church, Deeper Life Ministries in Goldsboro. Following in the footsteps of his ancestors, he and his wife have nurtured the musical talent in their children. Equally as inspirational, Mitchell has devoted his life to igniting a love of music in children of his community. Three years ago he started A Drummer’s World, a drum line program that has
very quickly grown to include a performance group that is now playing all over the state.

*Note: Quotations in this essay are taken from interview transcripts with Sarah Bryan of the North Carolina Folklife Institute for the African American Music Heritage Project.

Bascom Lamar Lunsford

Leslie Burrell Smith, Program Coordinator, Liston B. Ramsey Center for Regional Studies, Mars Hill College

BASCOM LAMAR LUNSFORD, folklorist and musician, was born on March 21, 1882, in Mars Hill, NC, in the high mountains of rural Madison County. His parents were descendants of the area's first pioneer settlers. His father, James Bassett Lunsford, was a teacher at Mars Hill College when Bascom was born. Madison County, a mere twenty miles from Asheville, was a hot-bed of folk traditions in the late 1800s. Around 1900, Madison County is where the famous collector, Cecil Sharp, made numerous ballad and folk song discoveries. Lunsford was raised in this culturally rich environment.

Long before Lunsford reached adulthood, he began his quest to preserve the folk heritage of his native region. He began playing the banjo and fiddle as well as performing for audiences at an early age. When he reached working age, he chose occupations that allowed him to continue his music interest and scour the southern Appalachian mountains in search of folk songs. Purportedly, it was said that Lunsford would cross hell on a rotten rail to get to a folk song.

In 1928 the Chamber of Commerce for the City of Asheville decided to hold the first Rhododendron Festival. As part of the grand festival, the chamber decided to ask Lunsford to present the wide variety of music and folk dances. The Asheville Citizen dubbed Lunsford's portion of the festival "The Mountain Dance and Folk Festival." Lunsford invited only the finest musicians and dancers to perform, many of whom he had met during his travels in Appalachia. He informed his performers that the show would begin around sundown, and he instructed them to wear their best. Hence the nation's first folk festival was born.

In 1930 the festival separated from the Rhododendron Festival and officially became its own event, The Mountain Dance and Folk Festival. This festival was in its sixth year before America even had its own folk festival. Sarah Gertrude Knott began the first National Folk Festival in 1934, which was modeled after Asheville's Mountain Dance and Folk Festival.

Lunsford did not stop there at the success of The Mountain Dance and Folk Festival. Later, along with fellow friend and co-founder Ed Howard, Lunsford began the only festival he allowed to carry his name, "The Bascom Lamar Lunsford Minstrel of the Appalachians Festival." This...
festival, which began in 1967, continues today and takes place annually the first Saturday in October on the campus of Mars Hill College.

Thomas (“Tommy”) Jefferson Jarrell

Amy Snyder, Curator, Mount Airy Museum of Regional History

TOMMY JARRELL was born March 1, 1901, in the Round Peak community of Surry County, about ten miles west of Mount Airy. He grew up in a family where making liquor and making music were long-held traditions. When he was eight years old, he learned to play a banjo from Baugus Cockerham, a field-hand on the Jarrell farm. Playing the fiddle, however, was his greatest love. By the time Jarrell was eighteen, he had stored in his memory a repertoire of more than one hundred old-time songs learned by ear from his father, uncle, and other musicians in the Round Peak area.

The roots of Round Peak music, one of several distinct regional styles of a genre called “old-time” music, can be traced to the fiddle playing of the earliest English and Scotch-Irish settlers mixed with the ringing tones of the banjo, brought to the area by African American slaves. The guitar was introduced to this mix of instruments when mail-order catalogs from Sears and Montgomery Ward made them readily available. The music speaks of the daily life of these ordinary people. Songs telling stories of love, romance, work, play, good times and bad were often included with Primitive Baptist hymns and ballads.

In 1923, Jarrell married Nina Frances Lowe at the courthouse in Hillsville, Virginia. His memorable proposal, a story he loved to tell, came on a day when they were hoeing corn. He said, “Nina, we’ll get married if you want to. But I’ll tell you now, I make whiskey, I play poker, and I go to dances and make music and I don’t know whether I’ll ever quit or not, but if you think we can get along now, we’ll get married and if you don’t think we can, right now’s the time to say something.” “Well,” Nina said, “I believe we’d get along all right.” Their marriage lasted forty-four years until her death in 1967.

During his marriage, Jarrell did “settle down” and rarely played his music. About a year after his wife’s death, his interest in playing the fiddle and singing the songs he learned in his youth was renewed. During this time, the national folk music movement was underway, and young people were eager to learn about early American culture. From the late 1960s through the early 1980s, Jarrell’s unpretentious home without a telephone became a mecca for young folk artists and other aspiring musicians. People young and old would just show up at Jarrell’s back door or front porch and were invited to stay and “play” for as long as they wanted. They were eager to learn from the man they called “the Master of Round Peak Music.”

Fame came late in life for Jarrell. In 1982, The National Endowment for the Arts awarded him one of its first fifteen National Heritage Fellowship Awards and honored him at the Smithsonian Institution’s Folklife Festival. Through grants made possible by the National Endowment for the Arts and the North Carolina Arts Council, a thirty-minute documentary, “Sprout Wings and Fly,” was made featuring Jarrell and his music in 1983. Two years later, he died in his sleep. His $10 fiddle is in National Museum of American History at the Smithsonian Institution in Washington, D.C.

Every year Tommy Jarrell’s birthday is celebrated in Mount Airy with concerts, workshops, competitions, and exhibits. Thanks in large part to Tommy Jarrell, Round Peak style of “old-time” music is still alive and well in Surry County, North Carolina.
ROOTS MUSIC shares and preserves history. It is a common thread that weaves people together and allows them to connect when they might not otherwise have done so. Cleveland County, NC, a region once rich in textiles, farming and music, now sees textiles and farming drying up, but its musical heritage remains rich. Musicians continue to emerge and impact the region and the world. Two musical legends are being honored in this community, Don Gibson and Earl Scruggs.

Don Gibson and Earl Scruggs

*Emily Epley, Executive Director, Destination Cleveland County*

Chet Atkins. They abandoned traditional steel guitar and fiddle for a new sound featuring guitars, piano, drummer, upright base, and background singers, which became one of the first examples of what would later be known as the Nashville Sound. “I Can’t Stop Loving You” has been recorded over seven hundred times by singers across genres. Gibson wrote three of the most famous songs in country music history and helped define the sound and style of modern country music. “I consider myself a songwriter who sings rather than a singer who writes songs,” Gibson said.

On November 17, 2003, Gibson died, but his songs have become country classics and continue to provide enjoyment for millions of fans and launch the careers of many singers.

Scruggs, the preeminent ambassador of the banjo, was born to a musical family and raised on a farm in the Flint Hill community. He played banjo and guitar at the age of four. Scruggs’s reputation as a musical innovator and his unique “Scruggs-Style” banjo-picking are two of his greatest contributions to music. Scruggs worked at Lily Mill and would sometimes pick with co-workers during breaks. He left to pursue his radio and music and eventually teamed up with Lester Flatt. Though he is known for bluegrass pieces like “The Ballad of Jed Clampett” and “Foggy Mountain Breakdown,” Scruggs and his family have been cautious not to peg him as a “bluegrass” musician. In 1969 Scruggs and sons Gary, Randy, and Steve formed the Earl Scruggs Revue to perform a mix of musical styles. They were applauded around the world as one of the most innovative, respected, and creative bands in history. Scruggs recorded bluegrass as well as pop, rock, and country with artists Johnny Cash, Sting, Don Henley, Grateful Dead, Marvin Gaye, and Elton John. Scruggs, a humble man who has influenced generations of musical artists, said he would “pick for free if he couldn’t make a living out of it.”

Shelby and Cleveland county citizens will continue to celebrate Gibson and Scruggs through the Don Gibson Theatre (where the MoMS exhibition will be hosted) and the Earl Scruggs Center, both now under construction.

WVSP 90.9 FM, 1973–85

*Sherman Johnson, Radio Host/Programmer, W ARR 1520AM*

As WAFR, the nation’s first black public radio station, was signing off the air for its final broadcast,
an independent nonprofit organization called Sound and Print United, Inc., applied to the Federal Communications Commission for a broadcast license in 1973.

Valeria Lynch Lee, a true visionary and a native of neighboring Halifax County, along with husband Jim Lee, then an agricultural specialist in Warren County, laid the ground work. With the aid of a handful of local volunteers who made up their board of directors, Sound and Print United was granted a broadcast license and became a public radio station. WVSP 90.9 FM signed on the air in 1976.

The “VSP” stood for “voices serving people.” At that time, public radio stations usually broadcast from and catered to an urban audience, but the vision of Sound and Print United, Inc., was to bring public radio to rural Warren County. A water tower to carry the signal for broadcast was erected on the Lynch family farm. The station had a broadcast range that covered southside Virginia and northeastern North Carolina.

Naysayers claimed the station would not succeed. They believed that gospel and country music would have to be the main focus of WVSP’s format if it expected to survive.

WVSP proved their critics wrong by succeeding in making jazz, blues, and Latino music a part of the norm for its rural listeners. For the first time Warren County and the larger region was able not only to hear the recordings of national artists, but also to attend concerts or witness in-studio interviews by those national artists. And, in fact, most of those artists expressed how their musical roots began in rural areas similar to that of Warren County.

The vision of Sound and Print United was to let the voice of the community be heard through the use of sound, print, and imagery. The activities of the station were chronicled in a periodical called “Dialog” that was distributed throughout the area as another means of outreach to the community. This vision was realized for the twelve years WVSP broadcast from the 90.9 position on the FM dial in Warren County.

Before leaving the airwaves, the efforts of WVSP were documented and displayed at the Smithsonian Institution in Washington, DC. This story will be presented as part of the regional roots music heritage exhibited when New Harmonies comes to the Warren County Memorial Library in Warrenton, NC.
BY 1970, all of the schools in Robeson County were desegregated, which meant the closure of all-Indian schools. Assistant Professor in the School of Education at University of North Carolina Pembroke Olivia Oxendine explains that “despite the negative personal images that segregation often rekindles, all Indian people do not recall this time as absolute doom and gloom. In the hearts and minds of many, these were years when cultural bonds were naturally reinforced through school, church and community” and “Indian students respected their elders’ wisdom about aiming high and doing one’s best in life.”

“Today,” writes Oxendine, “the ‘all-Indian’ schoolhouses that once knitted a seamless way of life across community, church, and family are fading images to many who attended these schools or taught in the classroom.”

To prevent this period of public education from disappearing, Oxendine organized an oral history project with six elder teachers who had been students during segregation and who taught in both segregated and desegregated schools. Averaging thirty-five years of public school service, the elder teachers included Ms. Loleta Blank, Mr. James Arthur Jones, Mr. Stacy Locklear, Ms. Mable Henderson Revels, Ms. Hellen Teen Harris, and Mr. Purnell Swett.

Sponsored by UNC at Pembroke, Oxendine’s project produced ninety-minute interviews with each teacher; a series of public presentations; a commemorative booklet; and a short DVD. The teachers participated in panels at UNC Pembroke, UNC Chapel Hill, North Carolina State University, the Indian Education Robeson County Parent Advisory Committee, the Robeson County Native American Student Association, the NC Indian Unity Conference, and the Fifth Annual Conference of Leadership for American Indian Women.

Denied public education by the state Constitutional Convention of 1835, Robeson County Indian children continued to be excluded in 1875 when the state determined that there would be public schools for white and African American children, but not for American Indians.

In 1885, however, Representative Hamilton McMillan proposed legislation to enable Indians to go to school, earn a degree, and eventually teach in Indian schools. This push was furthered in 1885 when legislation was passed recognizing “Croatan Indians.” Two years later, in 1887, legislation created a normal school to train Indian teachers. Unfortunately, it took until 1913 for the college to be funded and then until 1928 for the first class to open.

At the heart of the effort to create Indian schools was the question of identity. What did it mean to be
Indian for Robeson County Lumbees (as well as for whites and blacks)? How was tribal affiliation defined and sanctioned by law, and what implications did this recognition have for the different residents of the county? The emergence of Lumbee identity emerged in this context, and what it looked like from after the Civil War to the period before the project’s elder teachers is a subject for extended study. The history of how “the Normal School helped to reinforce the politics of race separation in Robeson County,” Oxendine notes, is complex. But this period set the framework for the role of race in education among American Indians, African Americans, and whites.

According to Oxendine, there were at the time four primary communities or districts that stretched across the county and included many smaller ones. They were Fairmont, Magnolia, Pembroke, and Prospect. One factor that distinguished these four was that they all had a high school as well as many feeder schools. Smaller communities also had feeder schools that sent youth to those high schools. Each school had a committee deciding who went where.

The six elder teachers spoke movingly of their experience within the context of segregation enforced by whites. They explained that the school board was all-white during

What began as a very small idea several years ago has become a very powerful artifact of a time when Lumbee children in Robeson County attended “all Indian” schools. Although the elder teachers were colleagues during their years teaching in segregated Robeson, this project re-united them in new and meaningful ways.

Without question, the Elder Teachers Project has exceeded my greatest expectation. I certainly want to continue the research through additional interviews, researching historical documents, and of course, writing a book.

~ Dr. Olivia Oxendine
this time period, and the most significant connection all participants made was that between family, church, school, and place.

Primary themes they raised were respect, honor, and pride. As teacher Loleta Blank said, parents had “trust” in the teachers and felt the “respect and the honor” of both students and parents. In turn, she exclaimed, “you wanted to honor them.” In particular, Blank talked about how significant teachers felt that “this is our school.” They felt, “[T]his is mine, this is ours.”

In that environment, Purnell Swett observed, “we were nurtured.” He believes this is so much more difficult to do now. One quality teachers had that helped promote such intimate contact was their high expectations of their students; they believed in the youth and exhorted them to excel. Mable Henderson Revels remembered one of her own teachers who “thought [about what] I could achieve. She was told, I know you can do it,” and that made a difference.

In 1970, the representative teachers believe, all of these community supports changed because of desegregation. Oxendine says of one of the teachers, “While he believes that Indian children have benefited immeasurably from school integration, he also acknowledges that in the former segregated setting, students had many opportunities to interact with outstanding Indian teachers who often used cultural identity as the avenue for challenging students to reach new heights.” Indeed, Oxendine remarked that “no public presentation ended without someone in the audience wanting to know if Lumbee people ‘are better off’ since the end of segregation.”

The question of schools determined by ethnicity and gender has gained much traction recently, as communities across our state, including Indian and African American, assess the implications of a significant “achievement gap” and the uneven results of desegregation. What that means for a diverse society seeking to live harmoniously is a subject of much debate that needs much further investigation and discussion. For Oxendine, it means an expansion of her project with a larger group of elders that would also be conducted across races and age groups.
IN JANUARY 2009, the North Carolina Humanities Council conducted two focus groups in order to gain some perspective on what young people are talking about now and what they would like a humanities program to look like. By April, eight members of the focus groups had already coalesced, mission in hand, as Face to Face, a new organization for “youngish” folks in Greensboro focusing on community development through conversation, enlightenment, and action.

One major impetus for the group is the overwhelming presence of the various online social networking sites. Yes, overwhelming, even for these millennials. “The consumerist culture we live in has created a trend of solipsism and individualism,” says Arthur Erickson, the group elder at thirty-six and Reference Librarian at Greensboro Public Library. “We live close to one another, everyone’s in easy contact, but we’re still retracting back into our jobs, our homes, our computers. And now we’re actually less connected than perhaps at any other point in human history.” The group plans to change this, and they’ve constructed a multi-layered plan of action.

The first layer, “Word of Mouth,” is a FRIEND-raising event in which participants step away from their computers and engage their Greensboro neighbors in a fun, stimulating atmosphere to the backdrop of drinks, music, and other conversational catalysts which the group provides free of charge. These events serve as a safe space and means of starting conversation with citizens from different pockets of Greensboro. Here, the group is able to identify which issues are of most concern.

The second component, “Soapbox Salon Series,” an issue-based back-and-forth with the community, is a more concentrated program where participants are able to become informed about a given issue via discussion led by an identified scholar of each issue. Be it a coffee shop or a barbershop, the public is becoming enlightened through dialogue. “Taking educated steps forward allows for much needed prudence and foresight when tackling issues of this magnitude,” says Kevin Saxton, a public school educator and youngest group member at twenty-four.

Finally, Face to Face includes “GroundUP,” an action-oriented program for positive change. With boots on the ground, this program fosters intercommunity advocacy centered on issues of critical importance to the community. “Ultimately,” asks Ashley Watkins, a twenty-seven-year-old communications associate at a Greensboro nonprofit, “what is all this for if not to directly make room for new and improved methods and ideas? We hope to actually do something about the issues and needs which we have previously researched and discussed in depth, creating tangible, transformative results.”

Face to Face members have used this “Foto Yurt” as an innovative tool to help break the ice with newcomers at events. Guests are encouraged to snap their own pictures inside the Foto Yurt — have some fun, share some conversation. Logo design and all photos by Mario Gallucci.
Many Thanks to Sally Dalton Robinson and a Warm Welcome to John Medlin

IN 1999, two Council Board members, Bill Moore and Sally Dalton Robinson, felt that the excellent work of the Council was “the best kept cultural and educational secret in the state.” Together Moore and Robinson co-founded a Council Advisory Board of honorary advisors whose achievements and contributions would create a network to extend and deepen the reach of the North Carolina Humanities Council. Since that time, the Advisory Board has succeeded in not only spreading the news of the Council’s work, but has also attracted corporate and individual gifts that have greatly benefited the Council’s programs.

This year Sally Dalton Robinson stepped down as Advisory Board Chair, and John Medlin, also a veteran member of the Advisory Board, assumed leadership. Advisory Board members, Council Board and staff, and friends honored Robinson by establishing three Teachers Institute scholarships in her name. These scholarships funded the participation of three teachers in the 2009 Teachers Institute Summer Seminar and will provide funding for three additional teachers to participate in the October 2–3, 2009 weekend seminar. The Humanities Council looks forward to the benefits that will be realized by all North Carolinians through the continued good will and advocacy of these advisors under Medlin’s guidance.

In Memoriam 2009

Everyone who had the good fortune to serve with Helen Wolfe Evans on the North Carolina Humanities Council Board and Advisory Board is deeply saddened by her death. She was the model board member with her delightful sense of humor, unerring eye for fairness and justice, and deep concern for others. She asked the most pertinent questions in the kindest way, and she brought out the best in everyone. The Humanities Council and North Carolinians statewide benefited from her deep commitment to and support of public humanities.

Austin T. Hyde, Jr., M.D., provided substantial support to the founding members of the North Carolina Humanities Council as they defined its purpose and reach throughout the state. Hyde served on the North Carolina Humanities Council’s inaugural Board from 1972–1977 and set a standard of excellence for subsequent Board members. His work throughout North Carolina, especially in Rutherford County, exemplified commitment to the public humanities.
With Great Appreciation to Out-Going Board Members

THE HUMANITIES COUNCIL sincerely thanks these board members for their expertise and service. Their deep commitment to the work of the Council has helped further an understanding of the humanities statewide.

Dr. Kathleen Berkeley, New Hanover County

Ms. Julie Curd, Orange County

Dr. Lynn Jones Ennis, Gubernatorial Appointee, Council Chair (2007-2009), Wake County

Mr. Tom Lambeth, Forsyth County

Ms. Joanna Ruth Marsland, Gubernatorial Appointee, Orange County

Mr. David Routh, Orange County

Ms. Jean Tannenbaum, Guilford County

North Carolina Humanities Council Mission Statement and Core Values

THE MISSION of the North Carolina Humanities Council is to support through grants and public programs vital conversations that nurture the cultures and heritage of North Carolina.

The North Carolina Humanities Council ascribes to the following core values:

• A commitment to an interdisciplinary approach to the humanities
• A commitment to dialogue
• A commitment to self-discovery such that an individual can come to one’s own understanding of the humanities — culture, identity, and history
• A commitment to meeting community members where they are and honoring all who participate
• A commitment to humanities scholarship and scholars to develop humanities perspectives
• A conviction that the end-result of participating in the process of historical self-understanding is to become an informed and active citizen willing to grapple in the public realm with how to make decisions about local, public destiny
• A long-standing programmatic commitment to cultural diversity, meaning inclusiveness for every North Carolina citizen

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Winter Light

The cold day was sunny.
The wind a stray breeze.
I took my breakfast of toast and green tea
into the studio where I set it
on my desk before opening the blinds.
I pulled the cords
at the north window
and then white-blue light
symphoned the room,
seguing into the bright-note violin solo of a Vermeer painting.
Suddenly I understood that the bare
poplar branches
and the spines of books
(some still unread after years) on library shelves
and dogs curled up
like hassocks in empty corners
and a tan-pink conch shell awash on a pink-tan beach in Montauk
and the will-I-inherit-the-money-? smell of rose gardens
and, lying in the gutter, a scarlet-lipsticked cigarette butt
seducing an orange peel glowing in street muck
and the rising-falling flicker of café voices and cutlery
and the crow and the earthworm
on a newly mown lawn
are only scraps of light
which I let mean something
before the piano player closes up the bar,
locking the doors and putting on a red hat
his grandmother knit for him
because it’s cold walking home in the dark
even when it isn’t windy.

LANDON GODFREY was born and
raised in Washington, DC, and now lives
in Black Mountain, NC. Landon’s work
has appeared in The Southeast Review,
Lyric, Chelsea, The Beloit Poetry Review,
and POOL, as well as in the anthology

Photo by Renee Treece Photography.
From the Book of Ralph

1. I stood before him scowling, unwilling to twirl the petticoat, to fold down the cuffs of my pastel socks. *Stylish*, he said, my father’s attempt to appease me, tease me into believing that girlhood was a piece of cake, a gas, a romp.

2. At the drugstore, I was free to try on sunglasses, cologne, after shave, lipstick until he yelled, *Time to go, kiddo!* and I followed him, that man with all the keys, I followed him out the door and into the night, as though we were both destined for happiness.

3. Old Spice, nosegays, bloody roast beef, the father-daughter banquets were costume dramas of things to come, my old man the only cool cat there, the one who played Louis Prima on the hi-fi and taught me how to drink Scotch neat, the one I drove home as he sobbed into his sleeve, *Your mother is such a hot ticket."

4. Now, every day is the day he died — not the Saturdays off, king of the garage in plaid shorts, not the single day I call childhood, when we burned trash at the curb and watched sparks fly, not the Sunday I gave birth in a language he didn’t speak, not the morning he pulled the dialysis needle from his arm, the sheet suddenly sprinkled like a suburban lawn, pleading, *Please get me, please get me, please get me out of here."


Photo by Renee Treece Photography.
Lincoln’s Life Mask

Who would guess, 150 years hence, that visitors would line up to look you in the eye? Staring face to face with Lincoln, that square Midwestern Clint Eastwood chin, every profile from the right, excepting two, his first campaign poster, and the cartoon of his assassination, shanghaied from behind by Booth.

Nearby is the smallest book in the world, containing the poems of Edgar Guest, a book in a bottle that would fit in Lincoln’s mole, and the entire engraved plate collection of Audubon, a miracle itself, reminding one that Lincoln once shot a wild turkey through a crack in the cabin wall. “Who knows what lie they will buy,” Booth thundered. One man’s president is another man’s emperor.

Audubon never painted a penguin, and Lincoln and Darwin were born on the same day, on opposite sides of a dream. Outside is a totem pole made of light, beaming its one pure eye into space. With a wink, Lincoln charmed Grant into silence, and Darwin stood, staring God down, both refusing to blink.

The Exile

This is my last letter. The first one disappointed in a love triangle has lost the game. Some things upon which I’ve aimed were undoubtedly innocent; but that is for others to decide. I’ve tried to rope the world in countless ways and have done the best I can, with tangled prayers and no reprieve.

The danger in the Beast is its seasons.

The morning star enlightened Buddha and his first words formed a poem out of the desperate ardors, adders made of words, blind as a boxer, striking out at every sound.

How do we discriminate?

The map is linear, but poetry is circular and continuous, untangling as it tells.

KEITH FLYNN is the author of five books, including four collections of poetry: The Talking Drum (1991), The Book of Monsters (1994), The Lost Sea (2000), and The Golden Ratio (Iris Press, Jan. 2007). He has published a collection of essays entitled The Rhythm Method, Razzmatazz and Memory: How To Make Your Poetry Swing (Writer’s Digest Books 2007). Flynn has been awarded the Sandburg Prize for poetry, the ASCAP Emerging Songwriter Prize, and the Paumanok Poetry Award. He has twice been named the Gilbert-Chappell Distinguished Poet for NC. Flynn is founder and managing editor of The Asheville Poetry Review.

Photo by Renee Treece Photography.
Large Grants
For projects beginning after July 15 and December 15
• Draft proposals are due March 15 and August 15
• Final proposals are due April 15 and September 15

Mini-Grants
Mini-grant applications must arrive at the Humanities Council office by the first day of the month.

Planning Grants
There is no deadline for a planning grant.

Road Scholars and Let’s Talk About It
Road Scholars and Let’s Talk About It applications must be made at least eight weeks in advance of the requested program.

Council Board Meetings
• November 13, 2009
• February 20, 2010
• June 4, 2010
• November 12, 2010

New Board Member Nominations
Nominations for new Council Board members must arrive in the Council office by April 15, 2010.

Linda Flowers Literary Award
Entries must be postmarked by August 15, 2010.

Teachers Institute
• October 2–3 2009, “The Segregated South Through Autobiography,” Wilmington, NC
• January 30, 2010, Teachers Institute 2009 Summer Seminar Follow-Up Workshop, Raleigh, NC

John Tyler Caldwell Award for the Humanities
October 16, 2009, The William and Ida Friday Center for Continuing Education, Chapel Hill, NC
The mission of the North Carolina Humanities Council is to support through grants and public programs vital conversations that nurture the cultures and heritage of North Carolina. The North Carolina Humanities Council is a statewide nonprofit and affiliate of the National Endowment for the Humanities.

www.nchumanities.org