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To our readers,

A twentieth year is a special one, and it is no different at Curio. As we take a look back at some of the changes in the Shenandoah Valley, it is easy to see that while some things may change, old-fashioned values never fade away.

In this anniversary issue of Curio, we tried to devote its pages to those who have stood the test of time and those that continue to define the meaning of the Valley. Bob Schultz of Downtown Books has run a steady establishment through years of a transformational downtown; Carter Melton has seen Rockingham Memorial Hospital through times of change and growth; and photographer Robert Good has uplifted artistry within his family and the Harrisonburg area.

We hope you enjoy this year’s edition of Curio, and that you are reminded of what the Valley has always been as we look ahead to where it is going.

Rachel C. Woodall
Co-Executive Editor

Angela J. Krum
Co-Executive Editor

Rachel C. Woodall is a mass communication major who has interned with WUSA-TV in Washington, D.C. After her cross-country trip this summer, she plans on pursuing a career in broadcast or print journalism.

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Leslie A. Edelmayer is a senior mass communication major. She hopes to work in film or television production and travel in her career.

Tom Daly is a senior mass communication major. He just finished his stint as business manager at gardy loo!, and will be working for DMG Securities, Inc. in Northern Virginia as a stock broker.

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Tamara LaMassa is a senior SMAD major. She will pursue a career in college media relations or admission counseling in North Carolina.

Cover: Area doctors and musical performers Steve Phillips (left) and John Glick. Photo by Tom Daly.

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RMH's Carter Melton

For 24 years Melton has been a champion for the hospital and the community

Story by Shannon Ballard
Photo Illustration by Leslie A. Edelmayer, Celeste N. Legg and Rachel C. Woodall
For Melton, Thursday, March 19th, was a typical day. It started before the sunrise with a 10-mile drive from his farm south of Bridgewater and a 7 a.m. meeting of the Valley Health Plan's Contract Committee. The Valley Health Plan, jointly owned by Rockingham Memorial Hospital and 105 doctors, Melton explains, is designed to work with insurance companies that need a broad range of doctors and hospitals to provide managed care to area employers.

Melton spent a half-hour drafting and reviewing press releases before a 9 a.m. gathering of all hospital department directors and nurse managers that lasted two hours. He then finished his morning by talking for an hour with a hospital employee about an issue the hospital was facing.

RMH President Carter Melton has filled his days for the last 24 years guiding every aspect of the 330-bed hospital for the good of the entire community, and that's no small undertaking.

“This is essentially a $120 million a year, very special sort of undertaking we have. It's a very complex business,” Melton says. “My job is to be the chief executive officer and to try to make sure that it runs as well as it can. We take the vision, mission and strategic planning of the hospital board and turn those plans for the community into reality.”

Since Melton became the first president of the RMH Foundation in 1974, he has seen and made changes and developments that have improved the quality of health care for Valley residents.

“I would have to say one of the most exciting and significant activities that I've been involved with in my entire 24 years here has been the opening of the Regional Cancer Center in 1990,” Melton reflects.

The outpatient Cancer Center occupies the entire first floor of the modern, brick building on Grace Street. The building, which houses many of the hospital’s outpatient services, a sleep laboratory and administrative offices, is connected to the main hospital by the elevated glass-enclosed walkway.

Melton points with pride to two displays in the Cancer Center entrance lobby that he feels reflect the spirit of the hospital’s relationship with the community. Both displays are testaments to the success of the year-long Campaign for Cancer Care in 1989.

The first is a plaque that lists all hospital employees that answered the call to provide leadership to the community by participating in the 30-Minute Club. Employees were asked to donate 30 minutes of their paycheck wages for three years to the Cancer Center fund. The hospital workers exceeded the campaign goal and contributed over $200,000.

The second display Melton points to is the “Tree of Life,” a wall mural of natural wood and brass plaques in the shape of a tree. The names of every individual and organization that contributed during the six-month community support campaign are listed. In addition to the employee funds raised, the community raised $3.5 million for the Cancer Center.

Melton is excited about an uplifting new addition to the Cancer Center. A supporter of the hospital donated a collection of valuable porcelain birds for a museum-caliber display. Melton hopes the entrance lobby display will give cancer patients something special to enjoy during their visit.

Another improvement to the hospital, impossible to overlook, is a mammoth addition that melds the old with the new. The recently built West Tower building is a modern design, but the original wing’s magnificent columned front was preserved and now graces the added structure.

While the physical appearance is a mix of old and new, the West Tower’s function is purely modern. “We are, in effect, replacing about 50 percent of the hospital, meaning operations at the current hospital are being moved out of facilities that are out-of-date functionally and unsuited for health care as we deliver it here on the cusp of the 21st century,” Melton explains.

Melton says some hospital facilities and staff will be moving into the new
West Tower facilities by the end of July 1998. The fourth floor will house 36 short-stay medical/surgical beds and a 14-bed pediatric unit; the third floor will provide ambulatory surgery facilities; the second floor will be devoted to labor and delivery; and the first floor will hold new pharmacies, a cafeteria and food service complex, and a library.

"I think it's one of the finest libraries for a community hospital of our size anywhere," Melton says. "It's a real resource." The library has always been open to the general public, and the hospital plans to devote a special section of the library in the new building for patients and families. "Along with the resources for doctors and nurses to do research, if the patient or the family wants to get special materials, we'll be prepared to provide those."

Lunch was spent with two supporters of the hospital that he invited to dine and then tour the new sleep laboratory facility the couple had donated.

Melton reviewed and responded to mail for an hour until 2 p.m. when he attended a Rockingham Mutual Insurance Co. board meeting. The board spent two hours reviewing an audit.

Not only has Melton guided the physical modification and improvements of RMH, he has been a staunch defender of the interests of the hospital and the public.

Melton spends a fair amount of his time in Richmond and Washington, D.C., involved with legislative and regulatory issues. He goes to Richmond at the beginning of each year when the General Assembly is in session to assist local representatives in sorting out complex health care issues. The Assembly holds a 30-day session every other year, while alternating years require a 60-day “long session” to adopt the two-year budget. Melton travels down to participate in these sessions for a few days at a time whenever possible.

"We are very fortunate that our local legislators have always provided tremendous support on issues of interest to RMH," Melton says.

In 1985, Melton's direct and proactive involvement in policy-making led to a major accomplishment in securing funding for the hospital. An ongoing challenge for RMH has been to keep the hospital up-to-date with the constant changes in federal funding from Medicare. In the past, the federal government paid urban hospitals more than rural hospitals, assuming the scope and level of services of urban hospitals were greater. In the case of RMH, that wasn't true.

"We're sort of a duck out of water here. This is a large, sophisticated facility in what has traditionally been a rural area." Rural hospitals typically have slightly under 100 beds, and average-sized hospitals have slightly over 100 beds, according to Melton. In comparison, RMH has 330 beds.

"The Medicare payment schedule didn't reflect what we were doing here," Melton says. So, he worked with Sen. John Warner (Va.), his staff and the American Hospital Association to create a new classification of hospitals called Rural Referral Centers. These hospitals qualified for higher levels of Medicare reimbursement. RMH fit the criteria for the new class of hospitals, which proved to be a major milestone in the development of the hospital.

"It has meant $40 to $50 million in additional reimbursement for RMH in the last 13 years, and has helped us keep charges to the community down," Melton says.

Then in 1988, Melton again protect-
ed the welfare of RMH and other hospitals across the state. Gov. Baliles unexpectedly put forward a legislative initiative attempting to impose a “sick tax” on hospitals. The “sick tax” would have used over $80 million each year from revenues of Virginia hospitals to fund state health care programs. Melton, then chairman of the Virginia Hospital Association, moved to Richmond for seven weeks to help defeat the proposal and was successful.

Melton easily fits the role of protector of Virginia hospitals and Valley interests. A native of Salem, Va., and a 1967 graduate of Virginia Military Institute in Lexington, his heart is truly in the Valley. However, Melton did not originally plan to get involved in hospital administration.

After graduating from VMI, Melton spent five years in the Air Force, first as a services squadron member in Altus, Okla., and then as the executive officer and aide-de-camp to Gen. Benjamin Cassidy in Turkey. He spent more than a year overseas before returning to the United States with Cassidy to help head the Air Force ROTC program.

“In the Air Force, I was too tall and too blind to fly,” Melton explains wryly.

“I found the tour of duty both in Oklahoma and the four years with General Cassidy to be very rewarding, actually.” Melton began looking for a non-flying career in the Air Force that would provide him with employment prospects even beyond retirement. He decided to apply to serve in the Medical Services Corp., the arm of the Air Force that manages its hospitals. When he didn’t get selected, Melton went to graduate school at the Medical College of Virginia for a master’s degree in hospital administration.

During his second year in the graduate program, Melton was assigned a residency in hospital administration at New Hanover Memorial Hospital in Wilmington, N.C. While there, the newly formed RMH Foundation contacted him at the recommendation of the chairman of the MCV program. After accepting the offer, Melton came to Harrisonburg not only to become the first RMH Foundation president, but also the assistant administrator for planning and development.

Just three years later, in 1978, Melton assumed charge of RMH. He was later named first runner-up for the honor of “Outstanding Young Hospital Administrator in America,” and in 1986, he was named “Business Person of the Year.” After 24 years, Melton’s contributions to the community have been greatly valued, and he shows no signs of slowing down.

Melton had to race to Charlottesville to attend a 5 p.m. executive committee meeting and 6 p.m. general meeting of VaLiance. The formal corporation VaLiance, which includes RMH, Augusta Medical Center, and the University of Virginia Health Center, coordinates hospital activities for patients.

“This is an endeavor by our three institutions, and soon to be joined by Stonewall Jackson Medical Center in Lexington, to look at what we can do together for this region to improve health care and reduce cost,” Melton explains.

The VaLiance meeting lasted until 10 p.m., and at last he drove home to his family’s farm south of Bridgewater.

Shannon Ballard is a senior SMAD major. She has interned with the Olympic Authority in Lake Placid, NY and worked as a news officer and editorial assistant for UVA’s University Relations department.
For the Meltons, Raising Cattle is a Family Operation

"It's what we've done as a family over the years. Some people bowl, some camp — we run a cattle operation," Carter Melton, president of RMH, says. What started as a 4-H project for the Melton's oldest son became a central part of their family life at their farm south of Bridgewater.

Twelve years later, they now own a herd of 30 purebred registered Angus cattle, and they raise and sell bulls to registered breeders from the eastern shore of Maryland to central Oklahoma.

When their oldest son, Tad, came home one day at age 10 and announced that he was doing a beef project for 4-H, the Melton family bought their first steer. Tad soon learned that it was cheaper to purchase female cows and raise his own steers, so he bought a few female cows.

"Then, we asked the question we probably never should have asked ourselves; 'How do we know that we're getting a good cow?,'" Melton recalls. In the process of answering this question, the family became interested in the genetic management of cattle.

"When you encounter cattle with superior genetics," Melton explains, "you want to capitalize on those strengths and multiply them, and this can be accomplished through the use of embryo-transfer technology." The goal is for good cows to produce as many cows of equal or better quality as possible.

With the technology in use now, a cow can be artificially inseminated and caused to superovulate, thus producing many fertile eggs instead of only one. A veterinarian flushes the eggs from the donor cow, and the eggs can be placed directly in surrogate mother cows or frozen in liquid nitrogen, and then sold across the country to buyers looking for excellent quality cattle.

There are several traits that make a "great cow," according to Melton. For example, a genetically desirable cow must grow quickly so that it can be sold for profit at the market.

The cow also must be fertile, have an excellent physical structure, and if female, have good milk production to feed her young. All of these traits are heritable, Melton says, hence the usefulness of genetic management tactics for improving the breed from one generation to the next.

Growth traits for bulls are measured at testing stations in the region, where the Meltons send their cattle for evaluation. Three of their eight bulls were recently tested in Culpeper and five in Augusta County. The Culpeper bulls were sold after evaluation for as much as $2,200.

Queen B, which Melton refers to as a 1,500-pound pet, is their most valuable cow. She has excellent skeletal structure and muscular composition and an excellent pedigree. Most importantly, she has translated these traits into performance by producing quality offspring. One of Queen B's embryo calves topped the sale at the Auburn University bull testing station, and the second won the title of "Grand Champion Bull" at the North Carolina State Fair.

Tad progressed from showing prize cattle to specializing in the area of livestock judging. He won the national livestock judging championships in Louisville, Ky., as a youth. The Melton's second son, John, was also fascinated with genetic and performance issues of cattle breeding. Now a freshman at the University of Georgia, John owns three cows at the farm. He bought his first cow, Barbara, in 1988, and her daughter Barb now has a four-month-old calf, Noelle.

These three generations of cows graze in rolling pastures surrounding the Melton's picturesque farm. A far cry from the modern walls of the hospital complex, Melton returns home to a pre-Civil War brick house at the end of a fence-lined road.

A stream runs through the meadow and under the fence, pausing in a small pond in the backyard before continuing past the red barn. The silence is broken by the braying of José, the family's friendly dun-colored burro.

Once used to break show steers, his only purpose these days is to enjoy himself.
A poet stands on the stage  
in a dark auditorium —  
legs and arms tucked  
behind a podium,  
lips poised  
inches from a microphone,  
the soft glare of the lights  
illuminating  
the paper in her hands.  
To her right,  
the mellow rhythm  
of an upright bass  
begins to inch out its soft beat,  
accompanied and complemented  
by the muted, bluesy strains  
of a trumpet.  
A woman's voice  
eases its way into the music,  
adds the nonsensical syllables  
of jazz-language,  
"scat."  
She begins reading aloud,  
weaving the words  
of an original poem  
into the music.  
The performance is a mixture  
of word and sound,  
melding two art forms  
into one  
unique  
experience.  
The faces in the audience  
smile back,  
nodding in time.  
She's the center of attention,  
the featured reader.  
She's also  
13 years old.

POET  
in-the-  
schools  

by Sarah Kain

For 11 years, Harrisonburg's Poet-In-The-Schools Program has turned teenagers into performance poets virtually overnight. The program also transforms these students into published poets with a bound anthology they collectively produce, design and edit over the course of the 10-week program.

Through a series of workshops, approximately 40 students from Harrisonburg High School and Thomas Harrison Middle School learn different ways to see, hear and manipulate language. They use what they learn not only when writing and revising their creative works, but in their regular school assignments as well.

"Kids don't expect to be taken seriously," says Margo Figgins, the resident poet of the program. A program such as Poet-In-The-Schools allows her to make individual contact with each student, she says, and that attention makes a world of difference in the young adults' perception of themselves as writers and people.

"They need to know there's someone [besides family] who cares about what happens to them," she adds. "That's what I give importance to in teaching. I just don't think enough of that happens in kids' lives."

A professor of English at the University of Virginia, Figgins began her partnership with Harrisonburg City Schools in 1987. The year before, she directed a Poetry Writing Institute for teachers at UVa. in which Jim Nipe, a Harrisonburg High School English teacher, was a Fellow. Nipe asked Figgins the following year if she'd be interested in teaching the Poet-In-The-Schools Program.

"I just had a great year up there," Figgins says of the initial
Poet-In-The-Schools workshops. The schools' dedication to the program also encouraged her to come back year after year. Originally, Figgins was supported by a grant from the Virginia Commission for the Arts, which endorses artists working with grade schools in the state for a period of one to two years. Her interaction with the students worked so well that when the grant ended, Harrisonburg City Schools decided to fund her work with part of the Gifted and Talented budget.

"It makes me want to work with them all the more because they are willing to put in that kind of commitment," Figgins says. "Harrisonburg has really done a good job in shaping the program."

A lot of other creative writing curriculums, Figgins explains, feature "one-shot deals," in which beginners are introduced to an experienced writer for a few short hours of a seminar and then left to develop skills on their own.

"The kids never get to see you again," she says. "And you never see poems develop. Those kids don't typically go on to become serious about writing."

Poet-In-The-Schools participants differ, Figgins says, because "a number of them go on to study writing at the undergraduate level, and many have gone on to M.F.A. [master of fine arts] programs."

Cara Modisett is one such student. After participating in the Poet-In-The-Schools Program for six years, she attended JMU and earned a bachelor of arts in English in 1996. This May, she graduates with a second bachelor's degree in piano performance.

"It was a really supportive atmosphere," remembers Modisett. "Suddenly poetry becomes very real. We knew that [Margo] valued our poetry. That's just the way she is."

"It's okay to create a poem with a lot of problems," Figgins says. "Work on it the same way you would a story."

The students have gathered for the third workshop of the program, and Figgins stands in front of the overhead projector, gesturing every once in a while to lines from a student's poem. She's photocopied it, along with her editorial remarks, onto a transparency, so the entire class can see her suggestions for its revision. The identity of the author remains a secret because who wrote the poem is much less important than the work itself.

Approximately 20 students' faces stare back at Figgins. The room almost echoes with stillness. Despite the eight hours of regular classes they've already sat through today, these teenagers are serious, respectful and awake.

Titled "Daniel In The Lion's Den," the poem on the transparency creates an extended metaphor, linking the Biblical tale to the poet's inventive, modern-day story-line. The piece defies every stereotype of adolescent poetry; there are no puppies, kittens or assorted trite images. The poem is quiet, subdued.

"Poems have to be subtle," Figgins explains. "They can't hit you over the head and be too obvious. When you're thinking about writing a poem, think about small details that will uplift and suggest."

Poet-In-The-Schools workshops take place every Thursday for an hour and 45 minutes. Middle schoolers meet from 6 to 8:15 p.m. and high schoolers meet from 8 to 9:45 p.m. The sessions usually follow the same pattern: "Observations," Figgins' discussion of poems turned in the previous week; a "Warm-Up," in which the students follow a carefully orchestrated exercise in writing; and the "Blue Plate Special," a second exercise that allows the students more creative freedom in terms of style and structure. The final moments of the workshop are spent revising in the computer lab.

Morgan Hall, a high school senior,
attended her first workshop in the eighth grade and has earned a place in the program every other year since then.

"I've always loved it but for some reason," she says, "this year I've really, really enjoyed it. It's so much better than my [Advanced Placement] English class, which is completely analytical.

"I get to write what I want," she continues. Workshop assignments, unlike regular school assignments, she says, spur creativity. "[In the workshops] the guidelines make the meaning, instead of the guidelines being the meaning."

The Poet-In-The-Schools Program, Hall adds, is "one of my few creative outlets" in a day-to-day schedule filled with math courses, science courses and sports activities.

For seventh-grader Danielle Aamodt, the program gives her feedback she doesn't receive anywhere else. "I've always noticed faults in my poems," she says, "but I didn't know what to do with them."

She said the added exposure to her peers' poetry, plus viewing the work of professional poets, helps her writing. "It's interesting how everyone has a different way of seeing things," Aamodt says. "[From the program] I got a totally new view of how to write poetry."

Ninth-grader Bryan Eckstein, also new to the workshops, also thinks "the program is great. It's my time to think," he says.

Eckstein, like many of his peers, wants to participate in the program next year. Competition for the Poet-In-The-Schools Program, however, is fierce. Thomas Harrison Middle School and Harrisonburg High School require each of their students to apply to the program, although teachers make sure Figgins is fully aware of who is and who is not genuinely interested in participating.

Applications consist of a writing sample. Figgins receives close to 1,000 poems in the fall of each school year. She then spends the first semester choosing students whose work demonstrates a penchant for unusual images, language, and a willingness to take risks with language. She looks for work that essentially moves "beyond the cliches absorbed from television."

Then, she meets with the students at Thomas Harrison Middle School every Thursday from January to March. Toward the end of the program, a poetry jazz performance takes place.

Figgins incorporated this evening in Harrisonburg's Poet-In-The-Schools Program after witnessing the success of similar events at UVa.'s Young Writers Program. She even employed the help of Charlottesville musicians — trumpeter John D'earth, vocalist/percussionist Dawn Thompson, and bassist Pete Sparr — and UVa. colleague, professor of English and published poet Lisa Russ-Sparr.

The musicians and Sparr usually begin the evening with a jazz-poetry performance of their own. Afterward, they select seven or eight student works and help the young authors transform their written word into spoken word, accompanying them with the jazz sounds of artists such as Thelonious Monk and Miles Davis.

D'earth, a sort of unofficial emcee for the evening, converses freely with the students and the audience, discussing which type of songs work with which poems and detailing the process as it moves along.

"A lot of great accidents happen as we do this," he tells the audience, commenting on the unintentional musical and poetic "mistakes" that occur during performances. According to D'earth, if a performance doesn't go exactly as the musicians or poet intended, it only makes the evening more interesting.

At the end of spring, the students compile their best, most polished work. Each student selects four to five poems for a class anthology and then the group works on designing and editing the 40- to 50-page manuscript. Some students include artwork, while others change the typeface of their poem to echo themes or ideas within the writing.

Figgins sends the anthology to a printer to be produced and bound. Then, she distributes it to the class. The students hold one last poetry reading, sans music, and they perform their finished, carefully cultivated poems.

Figgins does not rate the success of the program by any set standard or analytical measure; she rates it by student enthusiasm in the workshops.

"It's amazing," she says, "that they are willing to take the risks that they do."
Dan Quayle's been there. So has Mr. Spock and an Amish man. Two cowboys hammered out their differences in a duel there. It's also home to several murder mysteries. For the most part, this modest downtown Harrisonburg store has seen a little bit of everything.

Downtown Books, tucked away in the Water Street parking deck, houses celebrities, cowboys, comedians and cartoons. In the form of books, that is. They line the walls of the place, so much so, it's hard to know where to begin. Actually, there are more books than the store can hold, which is evident by the stacks upon stacks of books in the back storage room. There are even books stored in the bathroom. “Books, books and more books,” owner Bob Schurtz says as he proudly tours the store. “I could grab one handful and be busy for the day,” the avid reader says.
The store is quaint, with little room to move through the aisles. Books line almost every wall. Shelves of books stand in the middle of the store. Where there aren’t books, there are CDs. And where there aren’t CDs, there are cards and posters. Throughout the store, neatly handwritten signs advertise prices. The sunlight peers through the large picture window that bears the name of the store in stenciled letters.

Schurtz sits behind a counter on a stool. The large counter almost swallows him up, hiding him from customers who stroll in. They’d miss him if it weren’t for his friendly greeting and boyish smile. Schurtz, who resembles Ben Franklin, wears a blue, yellow and green plaid flannel shirt with khaki pants and soft gray shoes. He’s balding on top, but his light brown hair is almost shoulder-length in back. The left side of his bifocal glasses are attached with white tape.

Schurtz has manned the counter of Downtown Books for 20 years. In the early 1980s, Schurtz left for two years. “I was going to go out and do something else, but I never left town,” Schurtz says. It was at that point the store received its current name.

“I basically had nothing to do and thought, what the heck,” Schurtz says of the beginning of his bookstore career. “I wasn’t groomed to be a retailer,” he continues, explaining that he majored in special education at the UVa. “That was my plan,” he says in the mellow and quiet tone that characterizes his demeanor.

Downtown Books’ customers are mostly regulars. “There are not many walk-ins,” Schurtz says. “Downtown is not thriving anymore.”

One of those regulars, Cynthia Thompson, has visited the store for nearly 15 years. “We have a friendly-contentious relationship,” she says, laughing. She and Schurtz discuss music and movies. Thompson says they both enjoyed ‘Raising Arizona,’ a 1980s flick. “It struck us both as very humorous,” she says.

It didn’t take Thompson long to become acquainted with Schurtz’s unique humor and ease of conversation. “If you come in here and don’t feel like talking, he’s not pushy,” she says. In fact, she says Schurtz is “kind of shy.” Thompson and Schurtz talk several times a month at the store. “He’ll even let me sit behind the counter and look through the bins [of postcards],” she says proudly.

The store also has its share of curious customers who are simply looking for something out of the ordinary. “Downtown Books, may I help you?” Schurtz says in an upbeat but mellow tone. Schurtz has the phone to his ear, carefully listening to the person on the other end.

A man on the other end of the conversation asks Schurtz if he has a certain child psychology book in his vast collection of used books. Schurtz puts the phone down and comes out from behind the counter. He searches the used books section in back but doesn’t find the book. He seems to know the store like the back of his hand. “Let me go give that guy the bad news,” he says disappointedly.

Like the man on the phone, many customers are looking for used books. They account for about 20 percent of Schurtz’s stock. He never charges more than half the original price for them. Some, like the ones in the bins outside, are even free.

The back wall is full of used books, some with the brownish-yellow pages that show their age, others that look like new, with glossy cover and crisp pages. “Any reader that sees something for 10 cents they’re mildly interested in, they’ll buy it,” he says.

“With used books, you never know what you’re going to find.” Schurtz gets most of his used books from people who have cleaned house and found books they don’t want. “Some days, people bring five to six boxes of books,” Schurtz explains. Schurtz often sees books in those boxes he’d like to read. “I’ll read [them] someday,” he says.

Schurtz says he’s always read a lot. “It seems like I was always just reading. It’s just something I did growing up and never got away from it,” he says.
Bob Schurtz, owner of Downtown Books, greets a customer with his regular smile and gentle demeanor.

Schurtz then pauses for several seconds to think about his current collection of books at home. He looks to the ceiling, trying to estimate how many books he has. Finally, he concedes he has about 2,000 books at home. "That sounds like a lot," he begins, trying to justify it. Then he pauses and matter-of-factly admits, "It is a lot."

Thinking about his collection of books sends Schurtz on a journey to the past. When he was a child, shopping with his parents, Schurtz would go right to a bookstore. "They would come get me two hours later," he says. It's imaginable that the same boyish smile he dons today was apparent in those days when he'd browse bookstores as a child.

A gray-haired woman buying an English/Russian dictionary interrupts Schurtz's thoughts. In his normal friendly tone, he asks the woman to pay $5.26 for the book. Again, he smiles. In fact, he smiles a lot, indicating his contentment at what he does. The woman wonders out loud if the dictionary is what she needs. "Oxford's reputable enough," Schurtz jests. "They should know what they're talking about."

Later, that same gentle, sarcastic humor comes out again when he looks outside into the parking deck to see the lights have been turned off. "I don't know if they're going for the intimate setting," he quips. Schurtz seems to always point out the unusual and then laugh at it.

When the woman leaves, Schurtz returns to his thoughts, saying he did most of his reading while he was in college. One summer during his college years, Schurtz says he read about one book a day. He was working at a parking booth and had nothing else to do. All that reading's impressive, he says, because, "I'm basically a slow reader."

Schurtz's own reading habits even extend to his family. His wife, Kate, is an avid reader, too. "I guess we met here at the bookstore," he says. "I knew her for a long time. She used to have her own business. It may well have been in the bookstore that we met."

He, Kate and his 10-year-old son usually read together. "It's not like we all sit in a row on the couch," he jokes, "but we do read."

It seems the youngest Schurtz takes after his dad. "[My son] told me this morning, 'I really like to read.'" It used to be that he'd read 15 minutes each night, so he could win pizza through a school program," Schurtz says. "Now, we'll see him pick up a book on his own," he says proudly.

Since the days of his own childhood, Schurtz says his reading habits have changed. He used to read mostly science fiction, Kurt Vonnegut and John Barth. Now, Schurtz reads mostly mysteries and "private eye stuff." Authors like Rick Hanson and William Browning Spencer top his list. Spencer's style, Schurtz says, is "sort of weird fiction."

Being around so many books is quite a temptation for Schurtz. His stool behind the counter is full of books, some new, some old. Often, Schurtz only reads parts of books since there are so many he'd like to read. "Most days, my major complaint is there are too many books around me that I want to read and [I don't get a chance to] crack the covers," he says.

BRAD JENKINS is a junior SMAD major. He will intern at the Daily News-Record this summer and serve as news editor for The Breeze next year.
I've always wanted to be in politics, for as long as I can remember," U.S. Congressman Bob Goodlatte says. Now miles from his original home in Massachusetts where dinner table conversations revolved around the community and politics, Goodlatte is fulfilling his childhood dreams in the nation's capital. In his third term, he serves the people of Virginia's Sixth District from within the walls of the Cannon House Office Building and the Capitol Building in Washington, D.C. where the scenery is very distinct. The canopied ceilings, colonial architecture, brilliant state flags, gold-trimmed nameplates, deep corridors and aristocratic air emanate the power carried by members of Congress and other political leaders.

However, returning to his home and a "normal" life in Roanoke, where the tiresome yet elegant streets of downtown Washington, D.C., are far away provides just the right kind of relaxation. The rolling hills and valley sunsets of Virginia's Sixth Congressional District, which includes the Harrisonburg, Lynchburg, Roanoke and Staunton areas, provide more than just stress relief for Goodlatte.

"With the farmlands, the forests, the acres and acres of country, Shenandoah National Park and Smith Mountain Lake, it's the most beautiful congressional district in the U.S.," he says. In addition, the Republican congressman loves the people he represents more than anything. "They're educated, hard-working and understanding. Even more importantly, they're not caught up in the rat race of big cities."

Harrisonburg resident Jim Harris, a JMU senior, agrees that a successful politician has to "be more in touch with constituents in a small-town area so they can communicate their ideas." Harris was introduced to Goodlatte and his policies for the first time at a town meeting in January. "I was impressed that he answered people's questions directly instead of telling them what they wanted to hear," he says. "He seemed legitimately concerned about the people."

For Goodlatte, it is the people he serves and works with all over the country who make America great. "Of course democracy and the Constitution are important," he says. "But to have that, you need people who are committed to them. You can't have a civilized society without freedom and responsibility." Therefore, he spends a lot of time listening to his constituents.

As all members of Congress know, keeping the common interest of district residents in mind when voting on legislation is a priority. With a duty to represent approximately 650,000, it is often hard for a congressman to be precise when it comes down to which way he or she should vote. Therefore, when a constituent does disagree with a policy or vote, Goodlatte says he listens and learns from those he represents. "I always bring my own background and values to any issue, but I like to learn by listening to what my constituents say."

Being responsible for the 6th District and what goes in Washington, D.C., however, is no easy task. Spending 80 to 90 hours per week on the job, responding to 250 letters and e-mails per day, and working with 14 staff members and 434 other representatives is enough to tire anyone out.

So, when not holding district meetings or enjoying the great outdoors in Virginia, Goodlatte relaxes by playing tennis or swimming. In addition, his son and teenage daughter keep him quite busy at home. His son Bobby, 11, is in the sixth grade and his daughter Jenny, 14, is in the ninth grade. Goodlatte also enjoys spending quality time...
Looking back, Goodlatte recalls that his passion for democracy led him into the political arena as early as high school and college. Even though his parents were not active in the government, he began following presidential elections on television and volunteering for campaigns. However, these activities were not enough to quench his thirst. After earning a bachelor's degree in government from Bates College in Maine and a law degree from Washington and Lee University, Goodlatte took his first official step into the world that had long held his interest. He spent two years working as district office manager for former Congressman Caldwell Butler, who also served the 6th District of Virginia. Then, in 1979, he opened a private law practice in Roanoke where he remained a partner until running for office. The firm, Bird, Kinder and Huffman, is still in operation.

Although Goodlatte waited until he was almost 40 years old to run for office, the wait proved worthwhile. He won in his first campaign attempt in 1992. He then went on to run unopposed in 1994, and in 1996, Goodlatte won by a 2-to-1 margin. Today, he thoroughly enjoys serving as an assistant whip in the House of Representatives and as a member of the Judiciary, Agriculture, and Standards of Official Conduct committees.

After serving five years on Capitol Hill, Goodlatte says he is still “fascinated by the political process and national issues.” He hopes to pass a number of bills by the end of the 105th Congress. For example, H.R. 695, the Security And Freedom through Encryption Act of 1997 (SAFE), would protect privacy and security on computer systems. “This would change current government policy, which keeps American businesses from competing with foreign encryption manufacturers and threatens the privacy of American citizens,” Goodlatte describes. Similarly, Goodlatte is working on the issues of Internet copyright liability and on-line gambling. “I want to ensure that state laws and state sovereignty apply to cyberspace,” he says. “The Internet is a technology that’s growing rapidly, and legislative solutions aren’t always the best. But at the same time, it’s not something that should be allowed to become the new wild west frontier.”

On a larger scale, Goodlatte spends a lot of time with fellow representatives working on what he calls one of the most important problems facing the United States today — the budget. “We spend more than we take in; it’s a disaster,” he says. “We need to fix the budget and national debt as soon as possible to give tax relief to hard-working families.” During the January town meeting, Goodlatte laid out his plan to balance the budget by paying off two-thirds of the national debt and shrinking government spending. “It’s not a perfect budget. It doesn’t solve all the problems,” he says, “but, it is a step in the right direction.” With all of the partisan politics that have developed over the last decade, Goodlatte added, “We’re in a divided government, and we can only do what this country allows us to do.”

In order to make the public aware of his legislative goals and deadlines, Goodlatte and other members of Congress must consistently work with the media. Goodlatte says he gets along well with the journalists in his district and has a good working relationship with them. “I think it’s important to cooperate and get the messages out. Both need to take the other more seriously. Reporters should not come to an interview with preconceived notions and congressmen should be more dedicated to responding to their questions.”

No matter how busy or hectic work becomes, Goodlatte says he does not have any plans to leave Congress any time soon. “I don’t want to stay in Congress forever, but right now I have no plans to change my job unless the voters do.”

Meanwhile, whether playing tennis with his children in the district or fighting for Internet protection in a committee office, Goodlatte is not letting his goals fade. His words and actions as a U.S. Congressman have proved that his overall passion for America and its people go beyond the Capitol doors.

ANGELA J. KRUM is a senior political science and English major. She has interned at The Washington Times, U.S. News & World Report and Seventeen Magazine.
Extend a hand... 

The Virginia Migrant Education Program teaches English, but more important, it matches volunteers with children and young adults trying to integrate themselves into a new lifestyle and culture.

by Randi L. Molofsky

Mary Gatlin helps Roberto Ferreyra with some math homework.

"Harvest of Shame" unmasked the struggle of migrant workers in the United States. In 1966, MEP was instituted to provide education and mentors for the children, ages 3 to 21, of these migrant workers.

In Virginia, the program has been strong for about five years, and Osinkosky-Perez sees the influx of migrants increasing quickly. "I see the role of migrant education as a way to help the community adjust to change. [The Shenandoah Valley] was a white, farm-working community that is currently moving towards diversity, and if we start helping now, we won't have to backtrack later," Osinkosky-Perez says.

A certified teacher who spent a summer doing migrant work, Osinkosky-Perez finds that the MEP brought both of these skills together in one job. She started working with the program three and a half years ago and has found it to be extremely rewarding. Warner is also a certified teacher who had worked teaching English and volunteered before it became a full-time job.

MEP offers many different services such as ESL (English as a Second Language), translation, transportation and child care. Warner asserts, "To say the focus of MEP is teaching English would be misguided. We provide support services; our mandate is to provide supplemental services, what the schools don't provide."

There are about 50 volunteers working with the program, including stu-
build a community

dents and some members of the community. The volunteers are assigned to the child or children of a migrant worker and usually visit on a weekly basis.

Traditionally known as people who move each season, migrant workers follow agricultural work in the United States and make money so they can return to their native homelands. In the Harrisonburg community, most migrant workers are known as “formerly migrant,” which means they stopped traveling and following work and settled into a permanent residence within the past three years.

“People hear the label ‘migrant’ and they think the family will move in two months, but this is not always true,” Osinkosky-Perez points out. These families are becoming more permanent in the community, leaving migrant life in favor of a year-round job, she explains.

Most of the migrants work in the poultry industry where they receive enough money to make a home for themselves in the Valley community.

MEP finds new migrant families through word-of-mouth, and referrals from schools and organizations. Warner says she finds most migrants are very open to assistance, and many times, the volunteers provide a unique stability in a child’s otherwise changing lifestyle.

Diana Kastner, a junior at JMU, finds that as a mentor, she “looks forward to going to visit. The family has become a part of my life.”

Kastner, who became involved with the program through the Center for Service-Learning at JMU loves working with children. Since last September, Kastner, a Spanish major, has been tutoring an eighth-grader with his homework and talking with him about issues in his life.

“We work on whatever he’s behind in, and I try to incorporate fun activi-
ties like word searches,” Kastner says. “We also spend quite a bit of time talking about trying to fit in, gaining respect in school and racial issues.”

Kastner points out that there are racial tensions in the Valley area, and children of migrant workers often feel the effects of these stereotypes.

Combatting these stereotypes is one way in which the volunteers are priceless. Osinkosky-Perez asserts that volunteers see the cultural similarities and differences and are able to build on the strengths of each culture. The Hispanic community has very strong values, and MEP’s goal is to learn about their community, not change or fix their community.

Julie Aeschliman, an Eastern Mennonite University junior, agrees that cultural differences are apparent between herself and those she mentors.
Teacher assistant Tonya Osinkosky-Perez helps Viliulfo Bautista and Sergio Camacho with spelling and reading.

“Teacher assistant Tonya Osinkosky-Perez helps Viliulfo Bautista and Sergio Camacho with spelling and reading.”

“'The MEP helps volunteers make connections with a group of people they wouldn't normally identify with,' she says.

Aeschliman visits a family of three children about two times a week to read books and play games with them. Because the children are just starting school, homework is not the focus of most visits. As a mentor and friend, she tries to make her visits both enjoyable and educational for the children.

After a semester in Central America, Aeschlinan says she finds it easy to identify with the children's mother and has become friends with her as well. As an elementary education major, with minors in both Spanish and Teaching English as a Second Language, she has found that the MEP provides more than just an item for her résumé.

'I really enjoy working with kids,' she says, 'and it's also very rewarding getting to know the family on a personal basis.'

JMU senior Jenn Quinn describes the MEP as an eye-opener and relates the feelings of difficulty a child must feel when trying to integrate into a foreign culture.

“You hear about immigrants, and there are sensitive words thrown around like 'undocumented,' 'illegal,' and the kids get a sense of this, too,” she explains. These former migrant families want to settle into a job and ultimately, a lifestyle, Quinn says.

Illustrating the many different tasks volunteers take on, Quinn describes how she has translated for parent-teacher conferences, worked with specific families and tutored ESL sessions. Although she knew little Spanish when first volunteering, she later went abroad to Chilé and furthered her knowledge of the language, ultimately taking over the teaching responsibilities of an ESL class sponsored by MEP.

ESL classes are held in local schools, and there are also five levels of adult education at the Dayton Learning Center, which is not affiliated with the Migrant Education Program.

Volunteers can enhance many different talents in a child, and MEP considers both the clients' and volunteers' needs when pairing them with one another. "You don't have to speak Spanish," Osinkosky-Perez explains. "If you have a special interest, you can teach that, such as playing the piano or a sport.”

In addition to the regular programs, MEP is starting to branch out into other areas of interest. For example, a high school bilingual theater troupe practices with Osinkosky-Perez once a week and helps the teenagers build self-esteem and have fun. The Latino Club at JMU sponsored a “Shadow for a Day” program where migrant high school students spent a day on campus following a student and learning about college life.

The Harrisonburg MEP office also features a library of English and Spanish literature open to the community.

An hour-long class at area high schools is concentrating on keeping the migrant young adults in school. This drop out prevention class continues goal setting and planning for future careers. Osinkosky-Perez likens it to a sort of guidance counselor for the students.

Osinkosky-Perez insists that extracurricular activities are "initiatives that the MEP is working on to get kids excited about what they want to do with their lives." The first annual Sum-
The Leadership Institute took place in Harrisonburg last summer, bringing together 26 migrant students from throughout Virginia to talk about their aspirations and what they wanted to do in their futures. Osinkosky-Perez states that a main question they addressed was, "What can I do from here as a bilingual student?"

One step ahead in a country that is becoming quickly multilingual, these migrant students are expanding their cultures to include those of their new community. Osinkosky-Perez maintains that migrants don't need to divorce themselves from one heritage to learn another.

Randi L. Molofsky is a sophomore SMAD major who hopes to pursue a career in broadcast journalism or magazine work.

MAKING THE MENTORING MATCH

How can you get involved in the Migrant Education Program?

Agency Contact:
Anita Warner and Tonya Osinkosky-Perez (in Harrisonburg).

Description:
This agency focuses on educating the children of migrant workers and helping to integrate them into the Harrisonburg community. They provide ESL, translation and tutoring.

Phone number:
(540) 433-7956

Street Address:
Dovel Building, 2nd floor
284 E. Water St.
Harrisonburg, Va. 22801

E-mail: svmephbg@shentel.net

Volunteers' Duties:
Tutoring: meet with pupils for two hours each week plus help with academics, literacy and ESL.
Translators: help in school conferences, doctor visits, etc.

Special Instructions:
A school-year commitment is encouraged. Most of the time needed between 4 and 8 p.m., Monday to Friday. Contact Tonya or Anita to get involved.

Orientation:
Hold individual interviews with volunteers and monthly training.

Yanet Cardoso explains her work to a fellow classmate.

Claudio Hurtado relaxes with a book during break time.
Laughter is the Best Medicine

by Kate Springer

Steve Phillips (left) and John Glick (right) are two Valley doctors who keep their patients in stitches with their humorous musical satire. Glick and Phillips have been making music together for over 20 years.

Across between Siskel and Ebert and Homer and Jethro, Drs. John Glick and Steve Phillips, the devilishly jovial troubadours from Elkton, bring smiles to the faces and a rhythmic tap to the feet of those who listen to this comical two-man music act.

Glick and Phillips describe their music as an eclectic mix of novelty, bluegrass and humorous folk. “It’s low on frills, high on stupidity,” Glick says. “We’re a meat-and-potatoes guitar and mandolin a capella band. We consider ourselves the best karaoke act in the Valley.”

Phillips agrees with his partner. “We do incisive sarcastic, social commentary—sort of a cross between Lenny Bruce and Big Bird,” he says, sending Glick into a burst of loud laughter and leaving him shaking his head and grinning mischievously.

Just by watching these two men interact, it is easy to see that their onstage personae and chemistry is not contrived. They are just as goofy and quick-witted offstage as they are in front of an audience. They also play off each other’s humor as if they each had a script in front of them.

It’s no wonder these two musical jokesters are so much in sync; they’ve been playing together for years. Glick and Phillips met during their freshman year in medical school at the Medical College of Virginia in Richmond while living in the same dormitory. Not long after, they, along with some friends, were playing their instruments in the laundry room of the dorm. “About the third or fourth year in medical school,
we started playing just the two of us, and then, it just sort of blossomed,” Glick says.

The pair started performing brothers’ duets in front of audiences and then started adding some songs by Homer and Jethro, country music’s most famous cornball comedy team. “We basically got the concept from listening to Homer and Jethro because they did a lot of satire,” Glick says. “It wasn’t necessarily political, but it was social satire, and they would do really sappy songs and write funny words to them.”

Phillips says the pair began favoring satirical songs at the demand of their audiences. “People seemed to prefer those songs, so then, we did more and more of those until we did all funny songs,” he says.

Glick and Phillips graduated from medical school in 1974 and in 1981, respectively. Then, Phillips followed Glick when he returned to his hometown in Elkton in 1982. Currently, Glick has an acupuncture practice in downtown Harrisonburg, and Phillips practices occupational medicine in Harrisonburg.

Once in the Valley, Glick and Phillips continued to play, developing their act. In 1987, in addition to their musical partnership which was gaining local popularity and success, Glick and Phillips became in-laws when Phillips married Glick’s sister Debbie.

Glick and Phillips attribute a lot of their local exposure and success to “First Night,” Harrisonburg’s New Year’s Eve celebration where they have performed for the past few years. “That’s where the most people have seen us,” Phillips says. “That’s where we get our biggest crowds.”

Despite their growing popularity, Glick and Phillips only perform about 10 to 15 times a year. “We both have very busy lives otherwise,” Glick says.

Neither Glick nor Phillips entertains any future plans to trade in their medical practices to perform full time. Glick says with a wink and a playful smile that he would hit the road to pursue a musical career “just as soon as we get off our medication.”
Walking,' and then, you also read the news, and you put two and two together, and you get interesting combinations.”

“Yeah,” agrees Phillips with his characteristic slow smile and subtle wit. “You get four.”

The duo says they get most of their ideas from a large number of outlets. “The Daily News-Record is definitely a wellspring, as well as ‘Candid Comment,’ Wayne Newton and Mel Torme records, and what ever props they have at Glen’s Fair Price,” Phillips says.

“My favorite song is a Rush Limbaugh one we do called ‘Limbaugh Rock,’” Glick says. “It was not well received, so we only did it one time. The audience we did it in front of didn’t think it was very funny. It’s not good to laugh at Rush!”

“I kind of like ‘Stand By Your Glands,’” Phillips says with a chuckle. “But, the one that people seem to like around here is ‘Ghostfight in Grottoes Town.’ It’s a song about the unfortunate incident when the deputy in Grottoes shot the Augusta County sheriff accidentally [while] practicing his quick draw maneuver.”

“Oh yeah!” Glick says with a smile of recollection as he hums a few bars of ‘Ghost Riders in the Sky,’ the tune that accompanies their satirical lyrics.

“We generally do love songs,” Phillips says, tongue-in-cheek. “Love and a combination of something: love and Hawaii, love and seafood, love and nuclear waste.”

The pair admits that although some topics, such as the recent rash of sex scandals both locally and nationally, are tempting to satirize, they limit themselves as to what they will write about and perform. “We like to keep our show so kids can listen to it,” Phillips says. “That gets hard sometimes. We try not to do things that are really going to hurt people’s feelings.”

After contemplating his comment, Phillips smiles slightly and says, “I shouldn’t say that. I mean, the poor deputy that shot the sheriff probably wouldn’t agree with that. There are some things that aren’t funny.”

Glick agrees, “If it isn’t funny, we won’t do it.”


Sometimes, however, the twosome admits, they will perform songs that are in poor taste as long as they are not “pornographic.” In these situations, sometimes, they are well received, and sometimes, they are not.

“We did a song for the Boy Scouts’ fundraiser about quashing subpoenas [related to a recent court case in which several prominent Harrisonburg residents’ subpoenas were quashed in a murder trial], and they didn’t think we were funny at all,” Glick says.

“We sang that one New Year’s Eve standing beside the mayor of Harrisonburg who was one of the people whose subpoena was quashed,” Phillips says.

And he liked it,” Glick muses. “People generally like songs about doctors and lawyers and politicians,” Phillips says.

Glick and Phillips currently boast about 40 to 50 songs in their “funny song” collection. They write songs for both general performances and for specific occasions. “We went to an RV convention and we sang about RVs. We sang at a dog catcher’s convention and sang about that.”
Both Glick and Phillips agree that the biggest reward of performing is entertaining their audiences. "It's nice to make people laugh," Phillips says. "I think it's a doctor thing, making people feel good," Glick says. "It's also nice to know that you can poke fun at somewhat sensitive things. I think that serves a positive function for the community."

Performing over the past decade or so has granted the twosome great fortune. "We've never had anything fall on us," Glick says. "We've never had anybody throw anything at us. We've never been booed off the stage. We've never met anybody famous, but we have had some moments that were so funny we could hardly stand it."

The duo believes the humor in their act and in their personalities provides them with the spice in their lives. They like to show their audiences through their example that it is OK to poke fun at contemporary issues and have fun with life. "We show people that we are not afraid to make fools out of ourselves," Phillips says. "A society that can't laugh at itself is in big trouble," Glick agrees.

For the audiences they perform for, laughter is the best medicine that these two doctors can prescribe.

Glick and Phillips' next performance will be Friday, May 22 in the Harrisonburg High School auditorium. The event will benefit the Community Mediation Center. To have a few laughs, call 434-0059 for tickets.

Kate Springer is a junior speech communication and SMAD double major. She will be a public relations intern at Barksdale Ballard and Co. this summer in Virginia.
Driving through McGaheysville on Route 33 offers the majestic scenery of the surrounding Blue Ridge Mountains, along with the quaintness of a small country town. Adjacent to the road are a few homes and small businesses, along with a high school. It is the typical Valley town... or so it seems. Then, something unexpected comes into view: a huge wrought-iron gate, which opens to a long, winding driveway. Black script letters on the gatepost read "Robert Good Photography."

The driveway leads to a brick house that complements the grandeur of the encompassing mountains. It looks like a residence, but it is actually the photography studio of one of the most prominent photographers in Virginia: Robert Good. Upon entering this massive studio, there is a vast display of trophies and plaques that boast Good's accomplishments. As one exits the foyer, the room opens to reveal an elegant display of exquisite portraits that stretch up to the cathedral ceiling. The portraits are of brides in beautiful settings, babies dressed in elaborate clothing and children frolicking, among others. This part of the studio is an amazing sight as are its other components.

Good has been working at this location since 1991. Prior to his current location, he and his wife, Patti, who is also a master photographer, worked in a small house in Shenandoah for almost 20 years. His current studio is 11,000 square feet and includes: three conference rooms; two large, fully-equipped sitting rooms; dressing rooms; a lab; a touch-up room; and a frame room. Outside, there is an expanse of wooded area reserved for photo backgrounds, which consists of gardens and a small pond.

Good says that his studio is the most modern on the East Coast. His business has been quite successful and was built up from nothing. Good attributes his success to the support of his family, and says the studio is a "family business."

Good didn't go to college to learn his profession. He started taking photos in high school, and after graduating, continued with photography at a photo lab at the General Electric Plant in Waynesboro. He devoted his life to photography at an early age, picking up knowledge of the art along the way.

"Photography is a profession that you cannot really learn in school," Good says. "You can learn the techniques, but it's
They travel all over the country to judge at competitions and give photography seminars in which they share their key to success.
Good, who began taking photos in high school, has won several prestigious photography awards for his portraits.

just knowledge and trial and error [that] will make you better. It's like being an artist in any field. If your heart's in it, then the longer you are in it, the better you will be."

Good continued his work at the General Electric Plant, where he became well-known by his co-workers as a skilled photographer. He soon started doing independent work for the company, including weddings and portraits. In 1958, Good shot his first wedding. He took 12 pictures using a 4x5 view camera, which he describes in an interesting manner.

“The 12 pictures I took were all in black and white,” Good explains. “If you're ever watching any old movies on TV, like the old Bogart movie where he was a boxer, and if you look at the photographers on the outside of the ring, they've got these great big, box cameras with flash bulbs, and that's what I used when I started.”

Good has come a long way since the days of the “big, box cameras.” He took the knowledge he gained from teaching himself portraiture and started his business in 1972. As he perfected his work, Good began to enter competitions sponsored by the Professional Photographers of America. He and his wife, who has also devoted her life to the business, have traveled all over the country for photography competitions and seminars. They have been to competitions both as contestants and as judges in states such as Tennessee, Maryland and Georgia.

In 1987, Good entered pictures into a 10-state competition held in Atlanta and won big. Out of about 2,000 photos, Good's portrait of his daughter earned “best overall portrait” for the entire convention. Good has also been the recipient of the prestigious Robert Becker Award. Only two other photographers have received this special award.

For the past few years, the Goods have concentrated less on competitions and more on building their business. Since the studio was built in 1991, they have devoted their attention to perfecting the building. They even missed conventions because of the installation of a color printer to print their own pictures, and the paving of their extensive asphalt driveway and parking lot.

“I had to be right here when they put the asphalt driveway in because I wanted to make sure they put it in right, and that was more important to me than going to the convention,” Good said, his perfectionism for his work shining through.

Good expanded his studio for a good reason. Lately, business has been booming. His “Angel Baby” promotion was a hit, with 40 sessions booked in just two days. For his angel baby portraits, Good dresses a baby or toddler in all white, then attaches little white wings to his or her back.

The outcome is a baby who truly looks like a little angel. For this promotion, Good works from 9 a.m. to 5 p.m. every day, with a portrait session every half-hour.

“We have to be on our toes. We don't have time to answer the phone,” Good comments about his long days of portrait-making.

Good's Christmas promotion with the Shenandoah Rescue Squad has also

PHOTO BY RACHEL C. WOODALL
been a huge success. He started the program in 1994 with 50 sessions booked. The program’s popularity has grown, with sessions for this past year exceeding 170. “Our business has grown, and grown, and grown in the last six years, and it might get to the point where we’re going to have to build another larger building outside,” Good says.

Good keeps adding new props to his collection and new scenes to his backyard. This spring, he hopes to set up a beach scene in the yard, complete with sand and sea oats. His innovative photography skills show with this new idea, as he plans to incorporate the mountains into the scene.

“If we put this beach scene in and put in about 10 loads of dirt and leveled it off to where it’s about two to three feet tall, we could cover it with about a foot of nice, white sand from the beach,” Good explains. His man-made sand dune is probably the only one to appear in the Shenandoah Valley.

Good has shared his knowledge and talent with professionals all over the country. He will be attending a convention for the Virginia Professional Photographers Association of which he is a former president. He will also be travel-

(top) A family portrait taken in Good’s backyard. (above) Rodney Good, his wife Lyn, and son R.J. in a family portrait. Rodney and Lyn will take over the photography business when Good retires.
Robert Good, along with his family, built up his photography empire from virtually nothing. His dedication to the art made him a success. He has had a love for taking pictures all of his life, which shines through in his incredible work.

"To be successful I suppose you have to have [photography] in your mind and heart," Good says admingly, "and I’m afraid I do."

Jackie Cisternino is a junior English and SMAD major. She is the assistant focus/style editor at The Breeze.
Homemade sandwiches, flowered tablecloths, a cup of cappuccino... all of life’s Simple Pleasures

BY SHANNON BALLARD

Imagine glancing through lace-curtailed windows surrounded by plants, then entering a cozy restaurant foyer where a dark green leather couch rests invitingly below paintings by local artists. A gilded mirror, stately golden coat rack and an easel of paintings for sale line one wall of the black-and-white tiled lobby.

Dried flower arrangements on a hanging display complement the abundance of surrounding plants, and a wood coffee table holds magazines like Country Accents and brochures from Prince Michel de Virginia Vineyard to peruse.

The menu board tempts patrons with "Tonight’s Specials." The two appetizer selections this evening are fresh mozzarella with tomatoes and roasted peppers, and smoked salmon with dill sauce and french bread tips. Featured entrees of the evening are grilled chicken with artichoke hearts and sun-dried tomatoes served over linguine, Salmon Frangaise, and fresh local trout broiled or topped with crab.

Customers at the Simple Pleasures Café in Harrisonburg can enjoy culinary delights to soft classical music in a deli café atmosphere or in the elegant dining room decorated with wood trim and dark green blinds accented with lace curtains. Plush rose chairs complement green-and-rose floral tablecloths with lace overlays, glass hurricane lamps grace the tables and artwork adorns the restaurant walls.

Simple Pleasures offers more than just a unique dining experience and elegant atmosphere. In just one visit to the restaurant, patrons could be served by family members representing three generations in the restaurant business.

Theresa Daly Harbison opened Simple Pleasures as the sole owner in an empty building in November of 1992. The staff has grown to 15 employees, including three of Harbison’s family members. Her mother, Edith, in her mid-70s, is the restaurant’s hostess; her 21-year-old daughter, Melanie Wrobleski, cooks and prepares food; and her 16-year-old son, Daniel, helps by operating the cash register on weekends.

“I grew up with good cooks,” Harbison explains. The restaurant business has been a large part of Harbison’s family life since her childhood. Her parents owned a large, white-tablecloth restaurant in New Jersey called the Heritage Inn.

Wrobleski remembers living in an apartment above the restaurant as a little girl. “I can remember running through the kitchen and trying to see people and get in trouble,” she recalls. Wrobleski’s grandparents sold the restaurant when she was four or five years old.

Harbison spends between 60 and 70 hours a week at her restaurant, overseeing every aspect of the operation. She never stops moving while she’s at Simple Pleasures, shifting her attentions from a catering order to the sale of deli goods to greeting customers at the door and seating them.

A customer remarks about managing the restaurant, “It takes an awful lot of dedication. You can’t just decide to call in sick.”

Wrobleski, a JMU sophomore majoring in hotel and restaurant management, may carry on the family tradition of dedication to the restaurant business.

Jenn Quinn, a server at Simple Pleasure since August and a JMU senior says she enjoys working at Simple Pleasures because it’s a friendly working environment, and yet it’s also a semi-formal atmosphere. Quinn adds, “Working here, you get to see how good food is made.”

Simple Pleasures’ menu is intended to be trendy and within a mid-price range, Harbison says. Several specials are featured each day and evening, and everything on the premises is made fresh, including homemade soups, breads, sauces and desserts.

Menu selections are available all day, so patrons can enjoy a late breakfast or an early dinner. The breakfast menu ranges from the light to the home-fried. Lunch foods include deli, sub and specialty sandwiches, quiche, soups, salads and side orders. The most filling menu

PHOTO BY RACHEL C. WOODALL

Simple Pleasures server Greg Russell pours a bottle of wine for patrons.
selections include hamburgers and a variety of platters such as pasta and vegetarian, poultry, meat and fish. If patrons have room left, they can choose from a selection of delicious desserts like rum cake, chocolate mousse and cheesecake.

The restaurant also serves the basic "simple pleasures": gourmet coffees, herbal tea, cappuccino and espresso, beer, wine, mixed drinks, after dinner drinks and coffee liqueurs.

Catering keeps the restaurant and its staff busy even when customer traffic is light. Harbison says the busiest time for catering assignments is late spring, which brings graduations and weddings. The Simple Pleasures crew will even cater large events up to 45 minutes away.

How do people near and far find out about this culinary haven? "The best kind of advertisement is by word-of-mouth," Harbison says. They print an advertisement in JMU's newspaper, The Breeze, about a dozen times a year, however, they do not target any specific audience for business.

Therefore, the clientele is varied. Quinn says the Hampton Inn refers a lot of people to Simple Pleasures when they ask for recommendations of good places to eat. They also serve a large number of professionals during the working day.

The people who visit Simple Pleasures are looking for relaxation and a nice atmosphere, Wrobleski says. The café has developed a loyal following in its years. Harbison estimates that 50 percent of their customers are "regulars" that frequent the restaurant at least once a week. "There's a lady that comes in every single Saturday when we open at 10 a.m.," Quinn says.

One couple, Jim and Marianne Orndoff, have been faithful visitors for four years and established a very close relationship with the family and crew. They would travel often from Dayton to Harrisonburg to shop at the mall or visit the physician-perfect reasons for dining at the café. It wasn't unusual for the couple to have lunch three times and dinner at least twice a week, Orndoff says.

They enjoy dining at Simple Pleasures because no one is in a hurry for them to leave, and the restaurant has the most comfortable chairs in town, according to Orndoff. "We like the relaxed atmosphere and the exceptionally good food, but, most of all, it's the people we enjoy, not only the staff, but the family."

The Orndoffs have known Wrobleski since she was in high school, and they consider her to be like a second daughter. The couple recently brought their new grandson to the restaurant to be passed around and welcomed by the Simple Pleasures family members. "We feel very much at home here. They let down and talk to us like we are family," Orndoff says.

Simple Pleasures has blossomed in the six years since it opened, and the family now plans to expand the operation. They recently purchased property 200 yards away from the University Boulevard and Reservoir Road intersection where Simple Pleasures is currently located.

Unlike the current space in a one-story business complex, the family plans to have a free-standing building constructed to hold only the restaurant, Harbison says. They hope to vacate their current site and move into a more efficient space with a larger parking lot in the near future.

In today’s world of big business and restaurant chains, it is a pleasure to encounter a small family business like Simple Pleasures that provides a delicious dining experience.
BY KATHERYN LENKER

People arrive early for the night’s flytying class to set up and chat with Billy Kingsley, co-owner of the Blue Ridge Angler on South Main Street in Harrisonburg. The six men and I who have come to the class all introduce ourselves as we sit down at various tables. As we set up, Kingsley adjusts the lights so everyone can see well. After a guest instructor demonstrates the two flytying patterns, we start to tie flies. Kingsley is usually the instructor for these classes, but sometimes, a guest flytying instructor is invited. This particular night, the guest instructor is Tom Benzing, president of the local chapter of Trout Unlimited and assistant professor of Integrated Science and Technology at JMU.

Kingsley puts all the basic flytying materials in front of me: a vise, scissors, thread and deer hair, and then he urges me to try to tie a fly. Being acutely aware that I have no idea what to do and feeling very clumsy with the small one-inch hook that I am supposed to turn into an artificial beetle, I begin. As I wind a thin thread around a small amount of black deer hair, I subtly try to gauge how my fellow fly-tiers are doing. The two men that I share the table with are working busily. One man, a recent beginner, is experiencing some of the same problems that I am. The deer hair keeps slipping and flaring up in all the wrong places as we both struggle to tie it onto our hooks.

Kingsley helps straighten the deer hair for the man. As I struggle, the man seated next to me takes pity on me and holds the hair on my hook, as I hurriedly wind the thread around the hook. By the time I have finished my beetle, the majority of the hair has fallen off. Instead of a plump juicy beetle, I end up with an anorexic beetle that any discriminating trout would laugh at.

The second artificial fly that Benzing teaches the group to tie is more complicated. I save myself from any further embarrassment by just watching the other participants as they work. The six men are intent on their work as Benzing and Kingsley walk around offering advice and an extra hand when needed.

The casting technique is also different for flyfishing. Flyfishers try to cast the line so the lure lands on the water in a certain manner. They try to duplicate closely the way a live insect would act. They use different lures for different times and locations on the stream. For example, a flyfisher might want to imitate a spinner. A spinner is a stage in insect’s life that lasts for one to three days. In the late afternoon, at the end of their life cycle, spinners swarm over the stream and fall into the water to lay their eggs. Trout eat the dying spinners as they land on the surface of the stream. Flyfishers use a spinner lure and land the lure on the surface of the water to duplicate the actions of a dying spin-
In Augusta County’s Mossy Creek, one of the best flyfishing spots in the area, Kingsley wades out to cast his line.

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natural to replicate the original look of the flies.

"Flytying is one of the oldest arts. When the craft began, only natural supplies were available. [Now,] most of the traditional patterns are still tied with natural materials," Benzing says.

In addition to selling flyfishing equipment and flytying supplies, the Blue Ridge Angler also offers flytying lessons, flyfishing schools, and fishing trips. During the winter, Kingsley offers both beginner and intermediate flytying lessons at no charge to the participants. The lessons, held on Friday nights at the store, draw crowds of anywhere from six to 30 people.

People get involved in flytying for different reasons. Some get involved to save money, others because it is part of the craft of flyfishing.

Runion says he came upon the Blue Ridge Angler by accident. "My friend, a fellow fisher, and I were driving by one day and saw the sign and decided to stop in" he says. "Billy [Kingsley] is such a personable guy that you just keep coming back."

Runion attends the intermediate flytying lessons with his eleven-year-old son Matt and they regularly stop in to visit.

"Saturdays are [pretty relaxed] at the store. People wander in and out, and Billy is usually tying flies," Runion says.

Local residents, JMU students, and out-of-town flyfishers visit the store to stock up for their fishing trips.

"We try to sell a little bit of everything. What we don't sell, we can order for you," Hill says.

In the corner of the store is a bulletin board of Kingsley and Hill's successful customers. Letters and pictures document the trout caught with products and advice from Kingsley or Hill. The ages represented range from small children to retirees, but all share the same love of flyfishing.

Katheryn Lenker is a junior mass communication major. She will intern this summer with the Danville Register and Bee, and then return to her duties as news editor for The Breeze next fall.

The Valley's Best Flyfishing Holes

Shenandoah National Park:
- Big Run Stream, Rapidan River, Hughes River - East of Harrisonburg
- Shenandoah River - East of Harrisonburg on Rt. 33
- Smith Creek - North of Harrisonburg, Mossy Creek, Augusta Co. - South of Harrisonburg

Permits Required:
- Smith Creek
- Mossy Creek, Augusta Co.

Fishing licenses and permits are available at the Game Commission in Verona, Va. (540) 248-9360

For daily stream conditions and other information, call the Blue Ridge Angler at (540) 574-FISH

PHOTO BY LESLIE A. EDELMAYER

Kingsley ties a fly patiently in his shop. He holds flytying class every week.

"Billy is such a personable guy that you just keep coming back."

— Tom Runion
Broadway resident and customer
When people decide to start a collection, they probably become interested in the hobby for their own personal interest. Baseball cards are as big with kids today as they have always been. These kids realize the monetary value soon enough and become more intrigued with the hobby. However, not all people collect the same things.

Some like to collect movies. Some prefer to collect stamps. Then, there is Warren Dovel, owner of the Guitar & Amp Center, located on East Market Street, who collects musical instruments.

Music has been a part of Dovel’s life ever since he can remember. His father, Willard, opened Shen-Valley Band Instrument Service, located on Liberty Street, over 50 years ago. Shen-Valley Band Instrument Service sells band instruments for schools and repairs instruments. Dovel started working there at the age of 12, re-stringing guitars and cleaning band instruments.

“I’ve been in this business my whole life,” Dovel says. “I was always around the scene, and I enjoyed it enough to open my own store.”

Dovel opened the Guitar & Amp Center in 1979. The store sells guitars, basses, amplifiers and various accessories for guitars and basses. Dovel also buys and trades instruments. He began collecting instruments when a rare 1963 Fender Stratocaster was traded in about 20 years ago. “I thought it would be worth something, so I kept it, and I’ve been collecting ever since,” Dovel says. The ’63 Strat is worth about $5000. “It is rare to find that kind of guitar in that good of condition,” Dovel says. “I’m glad I traded for it.”

The store does great business, according to Dovel. The store has had a 10 percent growth in sales every year for the past several years. “We sell about 30 to 40 guitars a month, but it varies during the seasons,” Dovel says.

“I enjoy what I do, and I love purchasing or trading for pieces and fixing them up to sell or trade,” Dovel says. “Guitars are my favorite, but I don’t limit my collection.”

“I have 250 ukuleles, which puts me fourth on the list of people who own ukes in the United States,” Dovel says. Ukuleles are small, four-stringed instruments originally from Hawaii. The bulk of Dovel’s ukuleles comes from other dealers around the United States.

“About 15 years ago, ukes started as collectibles and were easy to trade,” Dovel says, as he looks through an issue of Vintage Guitar Magazine. “Now, it has gotten harder to trade because they are easier to sell.”

Dovel says he used to be able to trade a Fender-Mustang guitar for about four or five ukuleles. Now, it is hard to get this kind of a deal.

He also has a collection of about 100 microphones. These include mics from as early as the 1930s to as recent as today’s models, including taxicab mics and mics from World War II airplanes. “I’m always looking for collectibles,” Dovel says.

His oldest antique is a Martin acoustic guitar from 1860, which is worth about...
$2000. "I've had that piece for 15 years when I bought it in Luray," Dovel says. "But, my favorite is still the '63 Fender Strat."

The 1860 Martin acoustic guitar is not worth as much as it should be, according to Dovel. "I had it [Martin acoustic] refinished a while back, and by doing that, it cut its value down in half," Dovel says.

Dovel says his broad collection of instruments is not uncommon. Customers come to Dovel to see if he can get them certain pieces to add to their own collection. "I have a lot of people ask me to find things for them and usually it's pretty hard to do because they have been looking and it is something rare," Dovel says.

"I know a guy who [has] been collecting Fenders for 30 years, which is enough to have 200 of them," Dovel says. "They're all stored away, and he doesn't even know what he has. He knows what they're worth, though."

Dovel says that he knows what he has in his collection because he remembers how long it took him to find certain pieces. "Sometimes, it took many years before I finished a certain collection," Dovel says.

When he finds unique pieces, Dovel considers it a great accomplishment. One collection that was difficult for Dovel to come by was his Trap-Door banjo collection. "I have been collecting Trap-Door banjos for 15 years, and I found the last one in the series just last year when I traded an electric guitar and some cash for it," Dovel says.

Trap-Door banjos are an eight-piece series from Gibson that were made from 1916 to the early 1920s. During this time, banjo orchestras were popular. The orchestras were loud, and the trapdoor allowed the sound to somewhat "hit them in the face," so they could hear themselves, as well as each other. "I was extremely happy to finally complete the series," Dovel says.

The Trap-Door banjo he traded for recently is actually a cello/banjo that has a bigger, longer neck and a larger head with thicker strings than an average banjo.
Virginia’s Shenandoah Valley is a popular destination loaded with history and various points of interest. Whether visiting a historic town, attending a college graduation or just driving through, scores of local Bed & Breakfasts offer their services to people seeking an alternative to large hotels and motels. The following four B & Bs illustrate the variety of houses available in the Valley.
Thornrose House

For a change of pace, take a trip to Staunton and stay in the beautiful Thornrose House. Established in 1985 as a Bed & Breakfast, the 86-year-old Georgian house is the perfect overnight stay for visitors who want “to slow everything down.”

Located in the historic Gypsy Hill District, the house is conveniently located next to Gypsy Hill Park, a 300-acre recreational park that provides tennis courts, an 18-hole golf course and a swimming pool, among other activities.

“We want people to take a step back from life and experience the comforts a traditional Bed & Breakfast can offer,” owners Suzanne and Otis Huston say. “This place is ideal for vacationers who want to relax.”

Take a stroll through the park, linger around the beautifully manicured gardens that surround the house, or sit on the wrap-around veranda and sip tea. The options of rest and relaxation here are endless. The Hustons will do everything possible to make guests’ visits pleasant.

The Thornrose House is adjacent to the Statler Complex and only a short distance from Mary Baldwin College, the Woodrow Wilson Birthplace and the restaurants and shops of historic downtown Staunton.

Each day, the owners serve afternoon refreshments consisting of a variety of beverages and freshly baked chocolate chip cookies. If visitors wish to visit points of interest in the surrounding area, the Hustons have brochures, maps and information on how to get there and what to expect.

A walk upstairs leads to the five guest rooms. Each is designed to give occupants all the comfort desired, with king- and queen-size beds, antique furniture, private bathrooms and a private phone line.

Rooms are available for $60 and $80. For more information or to make reservations, call (800) 885-4338 or fax (540) 885-6458.

Sampson Eagon Inn

For those attracted to history and a house full of stories, visit the Sampson Eagon Inn, which is one block from downtown Staunton. Guests have come to praise this elegant, yet warm house that has a unique blend of architecture and a history.

Located on Gospel Hill, one of the five historic districts in Staunton, the Sampson Eagon Inn’s history begins with its construction in 1795 by Sampson Eagon, a blacksmith/preacher with an affinity towards religious lecturing on the property, hence the present name “Gospel Hill.” As generations passed and the house’s design underwent changes, the different families that once lived there left their personal influence on the house’s history and landscape.

Each of the five guest rooms include characteristics modeled around a previous owner’s style. For example, Kitty Holt Dozier, whose family bought the house in 1921, left her mark on the house by donating photographs she owned while she grew up there. In her old room, called “Kitty’s room,” her artifacts rest upon a mantle across from the closet her parents built when she was a child.

Similarly, the rest of the house includes items of history. The parlor has Federal and American Empire pieces and the dining room has a Sheraton sideboard and Hepplewhite chairs.

The Sampson Eagon Inn’s current owners, Laura and Frank Mattingly, bought the house in 1989. With plans to give guests a “sense of history [while] feeling at home,” they both worked constantly for two years renovating a project they often thought would never end. Finally, in 1991, the house opened for business.

“People from all over have stayed with us,” Laura says, “and many often return in later years to visit again.” Indeed, with its location one block...
A room in the Sampson Eagon Inn, located in downtown Staunton. Each room is decorated in a unique way, reflecting the styles of previous owners.

from the downtown stores of Staunton, Sampson Eagon Inn visitors have plenty to do.

Whether watching a film in the local movie theater or eating at one of the many restaurants located nearby, the house's location is ideal for people who want to go out on the town.

The house is also close to Mary Baldwin College and the Woodrow Wilson Birthplace, as well as the Museum of American Frontier Culture and the Statler Brother Complex.

Room rates range in price from $94 to $115. All accommodations are air-conditioned and have private bathrooms, queen-size canopied beds, TV/VCRs and telephones.

To make reservations or for any questions, call (800) 597-9722 or (540) 886-8200.

The Boarding House

Built between 1920 and 1929, The Boarding House is a beautiful off-white building with red trim hidden behind a line of yew bushes. The wrap-around porch welcomes guests to a five-bedroom, handicap-equipped house with broad, wooden floors and a traditional wood stove. Upstairs in each double-occupancy bedroom, one-of-a-kind headboards (designed by owner Steve Poulson) support queen, double, and single-size beds for a cozy, cabin-esque atmosphere.

The Boarding House offers its guests the opportunity to enjoy various sporting activities in the Shenandoah Valley and the Blue Ridge Mountains. Located in McGaheysville, the 70-year-old house is only eight miles from the Shenandoah National Park and Skyline Drive and a 10-minute drive from Massanutten Resort.

Poulson operates his other business, Pineapple Pedalers, out of the house to provide his guests with the opportunity to take guided tours in the Valley and the surrounding mountains. "We like to offer our guests a chance to explore," Poulson says.

Guests can choose between a two or five-day bike tour, or try the canoeing or hiking trips also available. Trip highlights vary between seeing parts of the Shenandoah Valley, the Shenandoah River and various parts of the Blue Ridge Mountains, including Skyline Drive. For those who do not have their own equipment, Pineapple Pedalers also rents bikes and canoes for $25 per day.

People not interested in extensive physical activity are also welcome to stay at the Boarding House. Shop for antiques in the local stores or in neighboring Elkton and Harrisonburg, or just relax on the porch and read a book.

Rooms costs $75 a night, and the two-day and five-day outing trips cost $220 and $660, respectively. Reservations should be made at least a week in advance. Call (800) 893-2516 for more information or to make reservations.
We want people to take a step back from life and experience the comforts a traditional Bed and Breakfast can offer.

— Suzanne and Otis Huston
Owners of Thornrose House

JoAnne’s Bed and Breakfast

People who want an escape from everyday life can take a trip down a gravel road and out into the country to JoAnne’s Bed and Breakfast. Guests can enjoy the pleasures of silence and privacy while walking the endless fields of grass and meander along paths adjacent to a small brook.

Situated well off the main road, this quaint farmhouse sits quietly on 20 acres of calm farmland and offers its guests “a chance to escape it all.”

“It’s everybody’s dream to be in a nice, quiet setting, to get away from the noise,” owner JoAnne Frederick says. Here, that is possible.

Inside the house, the downstairs guest bedroom offers a picturesque view of mountains and fields from a large window next to a queen-size bed. Just outside the private entrance, a glass encased porch gives visitors a quiet place to drink coffee or read a book.

JoAnne’s Bed and Breakfast is special because it offers more than just a place to sleep, eat breakfast and enjoy a quiet weekend. Behind the house, three privately owned shops operate out of old farm buildings.

Erin’s Irish Shop, a store selling imported goods from Ireland; Gypsy Wagon, a business selling herbs, dried flowers and unusual gifts such as swords; and New Roots, the workshop of a local metal artisan provide JoAnne’s guests with alternative shopping opportunities. Also, nearby are the shops of downtown Staunton and Harrisonburg.

JoAnne’s is the perfect location for outdoor events. “When the weather is nice, the farm here is an ideal place to hold family reunions, weddings, dances and other outdoor performances,” Frederick says. “It’s quiet, safe and private.”

The Bed and Breakfast is eight miles from Skyline Drive, five miles from the Shenandoah River, three miles from Massanutten Resort and a short drive to Harrisonburg and Staunton.

Bedrooms cost a very affordable $49 for two people (two bedrooms are also available). The price to hold performances and services vary. For more information or to make reservations, call (540) 298-9723.

These Bed and Breakfasts are lovingly cared for by their owners. They provide a unique haven for people driving through the Shenandoah Valley. Nearby historic Staunton, Lexington, Skyline Drive and Luray Caverns are just a few of the places to visit. With Virginia’s rich history and distinct culture, the person or family seeking a memorable experience can find enjoyment not only in the various historic landmarks but also in such Bed & Breakfasts scattered throughout the Valley.

Jacob Wascalus is junior English major. He will be interning this summer with Serpent’s Tail Publishing in Minneapolis, and will be editor of JMU’s literary magazine, gardy loo! next year.
With fear and apprehension, I approach Chili’s, where my first Silent Supper is taking place. For this meal, I will dine with other students and the deaf to practice Sign Language. Will anyone be able to talk to me? Will I be able to communicate with them? Paranoid, it seems, but my experience with the deaf is limited, and they have none with me. My professor has assured me whoever I encounter tonight will be sympathetic to my lack of knowledge and appreciate my willingness to try, but I am still afraid. I envision a table full of people trying to sign with me, their hands waving and churning from all directions.

It is not them I am afraid of: it’s the silence. Ironically, what I fear most, they live with every day. Living without music, laughter or the noise of cars rushing by on the street. I want to be able to tell them who I am and what I like to do, or at least express my nervousness. For now, I may have to settle with signing, “My name is Lisa.”

But, what I encounter at the table is nowhere near frightening. I find people smiling and telling jokes, just like I do with my friends, only in a different manner. At first, it’s easy to distinguish the Sign Language students from the deaf individuals; the students sit quietly, while the deaf sign rapidly to each other.

After the ice is broken, however, conversations develop, and lines are blurred so much that I forget who is deaf and who is hearing. I am surrounded by a group of people who have little connection other than the desire to share or learn a language, and for this hour, that seems to be enough for them.

The Silent Supper Program, in its ninth year, was originally intended to benefit JMU and Blue Ridge Community College students. However, the suppers are open to anyone who wants to practice or use their Sign Language skills. Participants, anywhere from five to 20 students and a few deaf individuals, meet in a restaurant such as Chili’s or Pargo’s and communicate using only Sign Language. A similar group meets in Staunton on Tuesday nights. The location and faces change, but every Wednesday night at 5:30, the deaf and the hearing meet at a restaurant in Harrisonburg.

At the center of attention are Don Wertman and Tom Cook, two deaf men who pioneered this weekly learning opportunity for Sign Language students. They collaborate on their weekend plans and get acquainted with first-timers. Slowly, my hands begin to fumble through signs as I meet Wertman and Cook. They graciously help us with Sign Language — their own language. With animated faces and briskly moving hands, they tell jokes and laugh at each other.

As a waitress takes our orders, my new friends across the table begin to tell me about the program. While Cook can speak while signing, Wertman signs only with a shy smile. When our conversation extends beyond my vocabulary, we must resort to writing on paper. This does not seem to frustrate them; in fact, they are happy to help.

Wertman, who lives in Waynesboro and works as an electronics technician
for Genicom, says he wants to give students an opportunity to practice their skills and interact with people who use Sign Language as a way of life. He wants hearing people to understand deaf culture and what it's like to live in a silent world. For all nine years, he has traveled to the dinner location of the week to meet whoever shows up.

Cook just started going to the suppers this year and has similar aspirations for the program. “My purpose for the suppers is to improve the hearing people's signs so they can communicate with deaf people,” he says, adding that they need to be able to read the communication styles between deaf people.

Cook works as a Bridgewater maintenance laborer and a school bus driver for Rockingham County. He and Wertman are also volunteer college tutors through the Shenandoah Valley Club of the Deaf.

Wertman says that meeting hearing people who were afraid to talk with the deaf motivated him to start the Silent Suppers. He uses patience to make students more comfortable and proficient in Sign Language. “The more students come [to Silent Suppers], the more they know Sign,” he says.

Wertman and Cook add that they both enjoy meeting new people, a bonus of participating in the Silent Suppers. They say they value the friendships they have made through the suppers. As many Sign Language instructors at JMU and BRCC encourage their students to participate in the suppers, each semester brings a crop of new faces to the table.

Julie Foster, a Sign Language instructor at both JMU and BRCC, gives her students the option of attending Silent Suppers to complete practice requirements. “It gives the students the opportunity to use the language they're studying,” she says. “It gives them some exposure to the deaf culture. It's one of the few places they can go to practice this language and communicate with others who utilize the language.”

The benefits that students receive from the suppers is obvious, Foster says. “Those who attend regularly are much more at ease in using the language. Their vocabulary is more advanced than that of the students who don’t attend. Their fluency and receptive skills — using it and understanding those who use it — is much better. It's just like practicing using a foreign language.”

Foster is one of the few instructors who attend the Silent Suppers. “I've always enjoyed the suppers,” she says. “It's great fun. They're casual, laid-back. It's fun for me to watch my students try to use what they're learning in my classroom and see if they can carry that over to communicate with deaf people.”

At first, some students attend Silent Suppers to fulfill a requirement, but many find themselves coming back for more. Tyra Hunt, a JMU senior, has gone to the suppers since the fall. She says she continues to go because Cook, Wertman and deaf participant Grant Haldane were so eager to help her. “They are really patient and are willing to sign with you even if you're a beginner, and if you're advanced, they love that.” She adds that Wertman and Cook keep her informed about deaf activities in the Shenandoah Valley and in Northern Virginia.

In the past, Wertman and Cook have helped Hunt with assignments. “I was doing a class project signing Elton John’s song for [Princess] Diana, and some of the signs weren’t in the [text]book. They showed me what to do. I could e-mail them if I needed help, or I could go to the supper,” she says.

This turned Hunt into somewhat of a recruiter for Silent Suppers. “It's free education for us. A lot of people are scared and intimidated, but everybody..."
has to start somewhere,” she says. At the suppers, Hunt joins the conversations naturally, using Sign Language as if it were her own language.

JMU senior Allison Castro also found the suppers to be a great asset. She went regularly last year and still attends whenever she can, even though she is no longer studying Sign Language.

She remembers, “There were a couple of times that myself and a fellow classmate stayed for about four hours just talking with [Wertman and Cook].”

Many students can attest to Wertman and Cook’s patience with those studying Sign Language. For example, Castro says they often teach students new signs and communicate slowly, so everyone at the table can understand.

Another JMU student, senior Kate Kellam, says she values the one-on-one interaction the suppers provide. “I love talking to [Wertman and Cook] and practicing Sign Language.” She explains, “[Wertman] and I have similar interests, and he is really willing to teach anybody who goes there; he loves to work with them. He has patience with our stupidity. He loves to teach. He’s great.”

In addition to improving students’ skills, the suppers can also change preconceived ideas that the deaf and hearing hold about each other. Wertman and Cook agree that some deaf people feel that hearing people treat them like they’re from a different world, which gives them negative perceptions of the hearing population.

Similarly, many students find their experience alters their understanding of the deaf. Kellam says her friendship with Wertman and Cook helps her understand how deaf people live in a hearing world and face situations such as job transitions. Also, she says she sees the deaf as more charismatic and expressive than hearing people.

Wertman and Cook’s willingness to help Sign Language students disproved her expectations that deaf people would react defensively toward those studying their language. She says, “[Wertman and Cook] were so nice and excited that we wanted to learn their language. They even offered to set up meetings to tutor us for free.”

After attending the suppers, JMU student Heather Brown has an appreciation for the deaf culture. She says, “It’s a completely different culture. There are fewer people [in their culture], so their connection is so much stronger. They’re very proud people. They don’t see themselves as being disabled.”

Brown sees Wertman and Cook display this pride at the suppers. “They don’t hide in public that they sign,” she says. “They don’t care how anyone thinks. It’s just talking to them. They’ll sign across the room and think nothing of it. They’re in their element because they’re surrounded by deaf people. These are their people.”

As dinner is served, the new friendships are the main focus. Students introduce themselves and bravely begin to sign their words. Cook tells some students a story about work while fielding comical interruptions from Wertman behind his back. His listeners watch intently and nod, absorbing the noiseless conversation and tuning out the loud music overhead.

Lisa Fox is a senior SMAD major and recently ended her position as copy editor for The Breeze. She would one day like to work for a Christian publication.
Worshipping Architecture
Curio takes a look at Valley architecture found in the holiest of places. Featured in this portfolio of pictures are St. Francis of Assisi Catholic Church, Trinity Episcopal, Temple House of Israel, Asbury Methodist, and First Presbyterian Church.

Photos by Leslie A. Edelmayer and Tom Daly
Title page: St. Francis of Assisi, Gothic Revival Church designed in 1895. Built to replace original 1851 church, Staunton. Opposite page (clockwise from top left): Arches above entrance to St. Francis; Dome above alter of St. Francis; Interior ceiling arches of St. Francis; "Angel in Armor" Tiffany window, Trinity Episcopal, Staunton; Eternal flame, Temple House of Israel, Staunton; Bema, Temple House; Entrance to Temple House; "Madonna and Child" Tiffany window, Trinity Episcopal. This page (clockwise from top left): Trinity Episcopal bell tower at sunset; Asbury United Methodist Church, Harrisonburg; Steeple of First Presbyterian Church, Staunton; Baptismal bowl used in Woodrow Wilson's baptism, 1857, First Presbyterian; Interior support, First Presbyterian; Altar and pipe organ, Asbury United Methodist.
Curio's 20 years of magazine publishing

Curio started out as nothing more than a small extra-credit project for a feature writing class. The project was proposed by professor Dr. David Wendelken as a way for his students to gain "real world experience" in the field of journalism.

Lawrence Emerson, editor of the Spring 1979 issue, says Wendelken, as a teacher and advisor, "was good at posing questions and letting us find our own answers."

Wendelken started Curio in 1978 as a 32-page project, and it leaped to a 64-page slick magazine with a five-county distribution range by 1979. Dwayne Yancey, the circulation manager of the Spring 1979 issue of Curio, says that the hardest part was "trying to sell the doggone thing," but wasn't surprised that Curio had survived the past 20 years. "I remember how committed Dave Wendelken was," he says.

In Wendelken's words, "To have a magazine last five years — that's quite a success — to have one last for 20 years is quite an accomplishment." Curio 98 represents not only 20 years of dedicated staffs, but an even more dedicated advisor.

(left) Dr. Wendelken talks about Curio at a journalism conference in 1983. (above) Photo taken by first Curio Photo Editor Lawrence Emerson in 1978, at the Bluestone Inn. It "reflected a real piece of Valley culture," says Emerson.

(left) Senator Harry Byrd of Virginia talks with 1980 Curio editor Tricia Fischetti (above) In 1978, the Valley Mall was just beginning to blossom.
In the spring of 1978, JMU student and editor Ken Terrell described Curio as an attempt “to integrate both the University and the community in its format.

“In that sense,” he wrote, “the magazine is a natural outgrowth of the growing inter-relationship between the two communities.”

Terrell and his fellow Curio founders produced the inaugural issue of Curio with few expectations concerning the magazine’s future. Terrell wrote optimistically about “issues to come,” but could scarcely foresee the growth and development of what originally began as an extra-credit project.

Curio has been published for 20 years now. Every year, the staff has succeeded in showcasing the various aspects of life and culture in the Shenandoah Valley and surrounding area.

“Harrisonburg is under-served [media-wise],” says Lawrence Emerson, editor of the 1979 issue. “It was nice to get out into the community more than was required for The Breeze.” Emerson is now the editor and co-publisher of The Fauquier Citizen.

Previous staffs have covered Valley notables such as WSVA announcers Wip and Arnold (Winter 1979), and chronicled the success of Harrisonburg’s own Ralph Sampson. In the Summer 1980 issue, Curio noted the advent of the personal computer in what is now an amusing article to look back on. Young Doug Reilly, the proud owner of a $600 Interact system purchased with his summer savings, has no doubt progressed far beyond that to the new Pentium 2000s of today.

Also, Glen Stiteler, owner of Glen’s Fair Price Store has graced the cover of our publication. His store remains as eclectic and thriving as ever under the management of his son, Gary.

With more than 25 issues published, Curio is an accepted and even expected link between the members of the Friendly City and the students who flock to “the Burg.” Through feature articles, photographs and local personality profiles, Curio maintains a changing and constantly growing record of the events, people and places that shape the Shenandoah Valley.

In this special anniversary section, we have displayed the covers stemming from Curio’s 20 years of student magazine publishing.