Pieces of history

Chalot's offers genuine antiques to Valley collectors

Be treated like royalty

The Boar's Head Inn provides lavish amenities

Passion for the past

Rich Hilliard's children's book on the first moon landing displays his love for art and history
Curio, a magazine highlighting the Shenandoah Valley, is published each spring by students in the school of media arts and design at James Madison University. Curio is a non-profit organization supported by the school of media arts and design. Subscriptions are not available.

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School of Media Arts and Design
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Area food banks provide groceries for Valley residents in need.
TO OUR READERS:

WITH BREATHTAKING VIEWS, RIVERS intertwining and connecting the diverse facets of the Valley and land soaked with historical value, it is no small wonder why so many people work to keep the Shenandoah Valley in such a pristine state.

Like previous editions of the magazine, the 2004 issue of Curio examines and celebrates the behind-the-scenes efforts that help keep this community a cohesive but diverse area.

The people of America’s Second Harvest donate their time to keep all citizens of the Valley fed, while the volunteers of Cat’s Cradle rescue felines, giving helpless cats like Sammy a new, safer home. Laboring until the early hours of the morning, the Daily News-Record staff is dedicated to spreading national events and local news to over 35,000 homes in the Shenandoah Valley.

Others mold the minds of the Valley’s citizens so they can in turn go out, explore and impact the world. Whether through teaching at James Madison University, writing educational children’s books or participating in international exchange programs with another church, residents of the Valley value education.

Even the beauty and the history of Virginia would not be the same if it were not for the tireless efforts of its residents. Scottsville Museum volunteer Connie Jo Geary works to keep the historical value of the land and its people visible. Tour guides highlight the Grand Caverns’ beauty to thousands of visitors each year. The Kaufman family home delivers groceries to Old Order Mennonites, allowing the Mennonites to continue their traditional practices.

We found it difficult to only examine a handful of citizens and organizations and their impact when so many people work to keep this area a shining jewel of Virginia. We hope you enjoy reading this issue of Curio, as you have previous editions, and that it inspires you to take a look around and appreciate the efforts of others and perhaps join them in preserving our strong sense of community.

We would also like to congratulate the 2003 Curio staff, whose issue was one of eight college magazines in the country to win a national Pacemaker Award from the Associated Collegiate Press. Travis Clingenpeel’s story, “Rob Marsh: Pacemaker Award from the Associated Collegiate Press,” was won first place in the Mid-Atlantic region from the Society of Professional Journalists.

Sincerely,

Toni Duncan
Co-Executive Editor

Drew Wilson
Co-Executive Editor

CURIO STAFF

TONI DUNCAN
A senior media arts and design and political science double major from Norfolk, Va., Duncan was a clubs section writer for the 2003 Bluestone, JMU’s yearbook, and served as the 2003-’04 news editor for The Breeze, JMU’s student newspaper. After graduation, she plans on finding a career that combines both her love of writing with intellectual property and free speech issues.

DREW WILSON
Wilson is a senior media arts and design major and a history minor from Danville, Va., who also is a history minor. He recently completed his third year on the staff of JMU’s student newspaper, The Breeze. After serving as assistant sports editor and sports editor, he served as the editor in chief this year. He was an art editor for last year’s award-winning Curio. After graduation, he hopes to continue a career in sports journalism.

KATIE RUSSO
A senior media arts and design major and creative writing minor from McLean, Va., Russo had an internship last summer with a public relations firm in Washington, D.C. After graduation, she plans to return to Northern Virginia, pursue a career related to media or public relations, and continue to write in her spare time.

HANNA MARTINSON
Martinson is a junior media arts and design major and an art minor from Danville, Va. This is her second year working on Curio. She will continue her education in writing and graphic design, hoping to pursue a career in layout design after graduation.

LAUREN CHANG
A senior media arts and design major and marketing minor from McLean, Va., Chang has worked on the Bluestone as the features designer. After graduation, she plans to take a year off and travel before attending graduate school. She ultimately hopes to pursue a career in advertising and promotion.

REBECCA NOVAK
A senior media arts and design major from Tolland, Conn., Novak interned last summer as a graphic designer for an ad agency in Hartford, Conn., where she created advertisements for newspapers and trade magazines. She is moving to Boston in the fall to attend Boston University for her masters degree in advertising.

ISABEL RAMOS
A graduate of Mount Vernon High School, Ramos is a junior media arts and design major with a concentration in print journalism and an art minor. She was the sports designer for the 2001-’02 Bluestone and will be the creative director next fall. After graduation, she hopes to pursue a career involving magazines and design in New York or Washington, D.C.

MORGAN RIEHL
Morgan Riehl is a senior media arts and design major from Northern Virginia. She was the photography editor for the 2004 Bluestone. Aside from photography, Riehl enjoys traveling as much as possible, between school and work. After graduation, she plans to return to Australia, where she spent a semester in 2002, to continue her work with photography.

CAITLIN DRISCOLL
Driscoll is a senior from Attleboro, Mass., who is a double major in media arts and design and English. She has written for The Breeze in the past. After graduation, Driscoll will begin a career with GreyStone International, a marketing firm in Charlotte, N.C.

TRICIA FRENVILLE
Frenville is a senior media arts and design major from Toms River, N.J. She recently completed a year as copy editor for JMU’s student newspaper, The Breeze. After graduation, she plans to continue a career in journalism at a newspaper or magazine in the northern New Jersey or New York area.

SARAH MANLEY
A senior media arts and design major from Verona, N.J., Manley has been a staff writer on JMU’s student newspaper, The Breeze, for the past year and also served as a team leader for the Senior Class Challenge. After graduation, she hopes to pursue a career in journalism in the New York area.

KELLY L. NORRIS
Norris is a media arts and design major from Charlottesville, Va. She has held several positions in the communications field. Upon receiving her degree in print journalism, she intends to continue working in the communications field. She hopes, some day, to live and work in Europe.
AN EPICUREAN DESTINATION

Story by KELLY NORRIS
Photography courtesy of THE BOAR'S HEAD INN

The Boar's Head Inn has the only restaurant in Virginia with a AAA 4-diamond designation for 16 consecutive years.
The peaceful atmosphere at the Boar’s Head Inn

SITUATED IN SCENIC CHARLOTTESVILLE, Va., nestled in the foothills of the Blue Ridge Mountains, the Boar’s Head Inn feels more like a small English village than a country resort at the University of Virginia. The pace of life moves slower here, away from the crowds and cars of the city. Turning down the tree-lined drive to the Inn, one’s problems of the world slide away. The freshly painted buildings, a mixture of brick and stone, pepper the view and invite quiet contemplation. Upon entry one views a lake surrounded by grass dominates the vista. Everything seems quiet and peaceful, miles away from ordinary.

Owned and operated by UVa., the Inn has all the luxury of a hideaway resort combined with the convenience of Charlottesville right next door. Charlottesville has become a more popular destination with each passing year. But, the sounds of civilization are lost in the landscaped retreat. Chirping birds are the prevailing sound, the rumbling of cars a distant memory.

A warm inviting smell permeates the air, coming from the direction of the main building. It is understated in its grandeur and quiet in its elegance. Partially hidden by tall oak trees, its taupe and burgundy exterior blends unobtrusively into its surroundings. The tangy scent of a wood fire encourages outsiders to hurry in.

A HISTORIC BACKGROUND

The Inn takes its name from a tavern popular in Shakespeare’s time. The symbol of the boar’s head has been synonymous with hospitality and good food since the Elizabethan era. Later that same symbol was used on signs advertising taverns and lodgings.

Today’s Inn is constructed from an old gristmill built in 1834. The mill originally was located near the Hardware River on Bellair, an estate owned by Martin Dawson. According to “The Architecture of Jefferson’s Country” by K. Edward Lay, Dawson purchased the estate from Charles Wingfield Jr. in 1822. Dawson recruited Martin Thacker to erect the Eolus gristmill. Lay’s book says, “The mill had two wheels, one for corn and one for wheat. Its huge wooden shear blocks, columns, and beams were typical of mill construction.” Bellair neighbored Thomas Jefferson’s Monticello, and Dawson became a friend and adviser to Jefferson himself. In 1835 Dawson gave UVa. a tract of land to be used for gathering firewood. This was the first donation that Jefferson’s University had received other than books.

During the Civil War the mill was set afire when Generals Ulysses S. Grant and George A. Custer ordered it burned to the ground during their march through Charlottesville. Purportedly it escaped demise due to its sturdy construction and the heavy rains that fell. After the war ended, the mill was owned and operated by an ex-confederate captain for the next 60 years. The Inn was the site of Terrell’s Ordinary, a small public house used as a stopover point for westward travelers.

In the 1960s Rogan had the gristmill carefully dismantled and it was “reassembled where it sits today,” says Kevin Kelley, director of sales and marketing for the Inn. “The original posts and beams dating back to 1834 are really the centerpiece of the Boar’s Head Inn.” The dedication of this intimate 54-room retreat was officiated by Governor Albertis S. Harrison Jr. in 1965.

Twenty-four years later, after Rogan’s death from cancer, the UVa. Real Estate Foundation purchased the Inn. According to the Foundation’s Web site its primary function is “acquiring, developing and managing real property … for the benefit of the university.”

“From the ’60s it was built as a 60-room Inn and then we gradually added on to it,” Kelley says. The Inn is now equipped with 170 guest rooms, 11,000 square feet of meeting areas, a 3,300 square foot oak-floored ballroom, a sports club, golf course and spa.

The Inn may have tripled in size but it still maintains...
The quiet appeal and grace that make it so unique. "We want to try to keep the charm and personalized attention that you would get at a bed and breakfast, but there are so many more options here," Kelley says.

**ACCOMMODATIONS & ACTIVITIES**

"Twentieth century convenience with 19th century charm," reads the Inn's brochure. Indeed, the feel of the resort is a throwback to a bygone era. The interior of the main entry is dark, reminiscent of the 1800s. Very formal, antique straight-backed chairs and dark mahogany wood add to the ambiance. "The building is 170 years old," says Peter Hoehn, director of food and beverage. "It is an elegant setting."

Kelley estimates that "tens of thousands" of people visit the Inn every year, "but it's not like it's a really busy place." The atmosphere is relaxed and tranquil. Without further investigation, the flurry of activity that goes on just out of sight never would be known.

There are 159 guest rooms and 11 suites from which to choose. All rooms boast plush furnishings and a cozy atmosphere; a few are even equipped with fireplaces. "They're really nice to sit in the evening and have a glass of wine and just hear the birds and look at the beautiful trees," Kelley says of the patios and balconies. "It's a really peaceful place." For modern convenience all rooms have cable, Internet, phone with voicemail, a safe, ironing board with iron, minifridge, coffee maker and hair dryer. Room service is also available.

Hoehn says, "We have coffee and tea available throughout the week in the Ordinary Room." The Ordinary Room is a tribute to the colonial inn, Terrell's Ordinary. On Friday and Saturday afternoons "from 4 to 5 o'clock there is a wine tasting of a regional wine for hotel guests," Hoehn says.

Beauty surrounds the many activities the Inn has to offer. The newest amenity is its spa. Three years ago, during a $12 million renovation, the Boar's Head Spa was built.

"A spa is a treat, and I think people are maybe taking better care of themselves," Kelley says. "I think the spa is the next step in feeling better about yourself." He attributes some of its success to the recent boom of the spa industry. Currently the spa features over 30 treatments including massages, wraps, facials, manicures, pedicures and aromatherapy.

The spa is connected by covered walkway to the Hunt Club, a guest facility. Many patrons who plan to utilize the spa request to stay here. "Theoretically they never have to put on clothes; they can walk around in their bathrobe the whole time," Kelley says. This barn-like structure's exterior is painted a shocking blue with taupe trim. Each room has an expansive private balcony overlooking the spa, lake and courtyard. Wrought-iron patio furniture provides a nice place to relax and watch the world go by.

A Charlottesville favorite, the spa schedule can get very full. It is open to both guests and the public by appointment only. A spa employee recommends that...
reservations be made one week in advance for weekdays or two weeks for weekends. Of course, reservations for guests can be made when the room is booked. One guest is quoted in the brochure as saying, “I hope heaven is a lot like the Boar’s Head Spa!”

Previously managed by UVa., the Birdwood golf course was taken over by the Inn. A former cattle farm in the 1930s and ’40s, it reopened in 1984 as an 18-hole, par-72 golf course. Designed by Lindsay Ervin, it is ranked by Golf Digest as one of the top-10 collegiate courses in the United States and by Washington Golf Monthly as one of the top 100 courses in the mid-Atlantic region. According to Kelley, the Boar’s Head Inn got the contract to manage the course about five years ago. “We’ve got some unbelievable lands and ponds; it’s just gorgeous back there,” he says. “There’s no real estate on that course; you will not see any houses. All you’ll see is these tall majestic pines and hardwoods and the foothills of the Blue Ridge Mountains.”

The golf course is open to the public as well as guests. Guests may reserve tee times when they reserve their rooms. For others, tee times are booked only a week in advance. In addition to the 18-hole course there are driving ranges and practice facilities. Lessons are offered, and the staff are Professional Golf Association or Ladies Professional Golf Association certified. The Birdwood Grill overlooks the 18th green and allows golfers to dine on sandwiches and other fare while they view the course and the mountains.

For the active tennis player the Inn has it all. TENNIS magazine ranks the Boar’s Head as one of the top 50 tennis resorts in the country. There are a total of 20 tennis courts at the resort. “Three are permanently indoors; in the winter we put an inflatable bubble over another three so that there are six courts in the winter that are indoor, but 17 outdoor courts in the spring, summer and fall,” Kelley says. Tennis academies also are offered from weekends in June through November. Kelley says, “They are for people of all different levels of tennis from beginners to those folks that actively play.”

The top-notch racquet facilities are part of the Boar’s Head Sports Club. This resource is accessible only to guests and members. “The Sports Club was a really nice addition and has expanded a couple of times over the last 10 or 15 years,” Kelley says. There are three pools, personal trainers, group exercise opportunities and “everything from Tai Bo to low-to-high impact step classes, spinning; there’s free weights and a really large cardio area with all kinds of ellipticals,” according to Kelley. They even have a day-care center for young children and a teen room for those that take off from the resort and has been licensed by the Federal Aviation Administration for over 30 years. “I think Mr. Rogan, who is the founder here, and Rick Behr came to some agreement that it would be a nice added amenity for resort guests,” Kelly says. According to Kelley, flights generally last about an hour and are followed by a champagne reception back at the Inn. Pictures
DINNER & DRINKS

The Old Mill Room at the Boar's Head Inn is the only restaurant in Virginia to receive an AAA 4-diamond designation for 16 consecutive years, according to Hoehn. The visible imprints of axe marks on the hand-hewn beams of the old mill set the tone for this stylish restaurant. A roaring fireplace, heirloom tomatoes grown here are "descendants from Jefferson's garden, so you're eating the offshoots of his original tomato plants."

Service at this restaurant is one of the reasons it has retained such a high ranking for an amazing 16 years. Hoehn recommends that guests call for reservations "several days in advance and on holidays and weekends, I would call several weeks in advance." Attire for the Old Mill Rooms are luxurious and offer room service. Some have fireplaces and all have Internet access, coffee maker, and hair dryer among other amenities.

white tablecloths, elegant dark chairs and warm, rich smells all contribute to an atmosphere that Hoehn says is "casual elegance."

The menu that Hoehn calls "new American with a continental twist" is created with the help of a large chef's garden. According to Kelley, they grow everything from squash and corn to a variety of spices in this extensive plot. He adds that the Room is casual, but no jeans, no shorts and no T-shirts are permitted.

Throughout the year it also offers cooking classes for groups and individuals out of its newly expanded kitchen. "Corporations use them back in the '80s people went to the ropes courses for team-building exercises, but more and more they are doing team-building through cooking classes. We've had an amazing response to it," Kelley says. In addition, the cooking classes can be paired with vintner weekends during January, February and March. Vintner weekends include a two-night stay. There is a reception on Friday where, according to Kelley, there are "typically a couple of different wine makers here and they talk about their wines and how to tell good wines from excellent wines."

The following day guests are invited to participate in a cooking class and a tour of a local vineyard. That night is topped off with dinner.

In the Piedmont, the soil is rich and the wine industry has been flourishing. As far back as the time of Jefferson and James Monroe, people settled in this part of the state because of the soil. There are about a dozen vineyards within a 30-minute drive of the Inn. "It's been growing in the last 10 years, particularly in the last three to four years here in Charlottesville," Kelley says.

The future of the wine business is something about which the Boar's Head Inn is very enthusiastic about. During the summer there are wine tastings almost every week. "The vines have matured, the technology has come a long way. Some of the wines in Virginia are as good as any in this country," she says.

Whether it's a relaxing weekend, decadent dining or sharpening those tennis skills, the Boar's Head Inn can accommodate almost any need. Its unique combination of country inn and exclusive resort has created a getaway based on service and choices. No detail is too small, no request too large. The Inn offers so much that visitors often have to come back many times. It truly is deserving of the title an "epicurean destination." 

Kelly Norris is a senior media arts and design major from Charlottesville, Va. Upon graduation, she intends to continue working in communications.
He leans back in his chair and lets out a gruff sigh. Papers clutter his desk. The small office felt cozy, yet a cold whiff of ink still lingers in from the thousands of newspapers that were printing just a few hundred yards away.

"I am afraid," David Shiplett says. "I am afraid for the newspaper business."

The production director of the Daily News-Record spoke in a husky tone with a slight Southern twang.

"The thing that upsets me the most, and it is nothing new, but people don’t read the paper. And it’s sad," he says. "I wouldn’t start out in this business anymore because I don’t know where it’s going. Look where it’s taken me in 40 years and even now I keep looking and things keep changing and changing and changing.

“And I have some out here that resist change, some of the older ones, and I have to kick them — because you have to change," he adds. “There won’t be a job here for you if you don’t.”

When Shiplett began at the News-Record as a 19-year-old out of high school, he never thought typing and justifying text for a lead plate would lead him to overseeing the 20 employees who run all aspects of production. The Harrisonburg local newspaper, six weeklies, two college papers, two high schools papers and a Spanish paper now are all printed under Shiplett’s supervision.

But in his days of setting “hot type” — lead words melted on metal sheets — Shiplett felt at home in his 3 p.m. to midnight shift.

“Nowadays it may be just a job,” Shiplett says. “But then it was not a job. It was an art. Everybody cared about everybody else. And everybody really cared about their work.”

WAY BACK WHEN

In the 1950s, the computer-less News-Record received the stories from its writers and delivered them to the front porch of 10,000 homes.

But after the stories were written and before they were dropped on doorsteps, Shiplett remembers his first seven years of typesetting and all of the hassles that went into getting type burned on plates for printing. He used what was called a TTS machine to type every local story and justify it manually, then fed the words into a linotype...
machine to create slivers of metal with text.

“I had to make sure every line fit and I had to do it manually,” he says. “And if I didn’t do it correctly, [the tape of text] would come down going through the linotype — which was hot metal — and would just spew the hot metal everywhere.”

Some text also was set straight into the linotype.

“The nice thing about the linotype keyboard is that there was no such thing as ‘shift,’” says Lloyd Knicley, an 84-year-old who worked in pre-press from 1950 until completely retiring from part-time just last year. “If you wanted a capital letter, you just reached over and got it.”

“I had to make sure every line fit and I had to do it manually.”

David Shiplett

The slivers of text then would be placed into chases, or page frames that held the text. The chases then were melted onto a lead sheet, leaving an imprint of the entire page and its text. These sheets were put on cylinders and placed on the printing press.

“When you had hot type you wouldn’t be in there five minutes until your hands were black as tar,” Knicley says. “See, you could not use oil on the linotype machines and all these linotype machines worked mechanically. I was told that these things had 10,000 working parts, and they work in sequence. If one doesn’t work, the rest of it isn’t going to work.”

While Knicley was getting his hands dirty near the linotypes, Dale Sherman — then a 16-year-old high school student — was in the mailroom inserting papers by hand.

“Twice a week we would insert [the papers], Wednesday and Saturday, so I could go to school and work here at the same time,” Sherman says.

COMPUTERS AND BEYOND

The News-Record bought its first desk-sized computer in 1970.

“When we went off set, the entire press had changed,” Shiplett says. “We weren’t using hot metals. You could walk through this building and not get dirty. Before that time ... going through here you’d get ink all over you.”

Going off set meant that the press passed through another stage to print, rather than ink going straight from the plate to paper. However, the News-Record’s printing speed didn’t really pick up until its addition of Macintosh computers 10 years later.
“I remember asking to buy the first Mac, and I remember asking to buy one more and I said, ‘This ought to do us. We shouldn’t ever need more than these two Macs,’” Shiplett recalls. However, now the News-Record has more than 25 computers between the editorial, advertising and pressrooms.

With hot type out of the picture, pre-press employees took pieces of printed electronic pages and pasted them together — a process called “paste up” — to scan and create a negative of the page.

“We used to have a big camera, and we would shoot the pages on the big camera,” Shiplett says. “In fact, we used to paste up every little line. And then we pasted up sections of an ad. Then all of a sudden, it’s the entire ad being laid out. And then it’s the whole page. And now it’s the whole page going to negative.

“Well, next year, we’ll be going directly to plate, which means we will bypass the expensive negatives, and we will go directly from your computer upstairs, if you were an editor, and you will be able to hit a button and go completely to the plate,” he adds.

RUNNING THE PRESSES

At about 6 a.m., Sherman is finishing his breakfast. Only unlike the average American, he is not going to work — he’s going to bed.

“Day shift to me is a killer,” he says. “I can’t act. At noon, I’m a dead duck here in daylight.”

Sherman has been the pressroom foreman since 1978 — after his days in the mailroom — and has worked the night shift ever since. When most people are finishing dinner and tucking their kids into bed, Sherman’s day is just beginning. He arrives at the News-Record around 7:30 p.m., and immediately begins preparing the presses for that day’s edition of the News-Record. Hands dotted with red, blue, yellow and black ink, he watches the paper rolls run through the giant blue press. The worst that could happen is a “web” breaks — that is, the paper stretched from press cylinder to cylinder. When this happens, the press must be stopped while the paper is rethreaded.

Twenty-five years ago, however, the entire press went down and the News-Record was forced to print its paper at the Staunton News-Leader.

“The biggest thing about this press is it doesn’t go down very often,” Shiplett says. “When it goes down, it’s not like you can go next door, get a Mac and get the paper out. The papers we print have very few places to go. Our press and pre-press are not in competition with anybody.”

Sherman spent nine 14-hour days working with a repairman to get
This printing press prints the Daily News-Record as well as six weeklies, two college papers, two high school papers and a Spanish paper.

it up and running.

“That was about the biggest disaster that I ever want to witness,” he says.

Technical difficulties are not all the News-Record has encountered. Seven years ago, daytime presswoman Cindy Bridges was running the presses when the machine jolted to a stop.

“The press is going full blast and all of a sudden — neeeer, boom. A squirrel got up in the electric box and scorched all the wires,” Bridges says. “We had to wait for Harrisonburg Electric to come by and get our electricity back so we could print again. And we found out a squirrel fried itself.”

Bridges, like Sherman, runs the presses and watches for color problems as the papers come out.

“You're adjusting your color; you're making sure your black is even all the way across,” Bridges says. “You have ink keys so you either add more ink or take some away.”

Bridges’ hands also are rainbowed with colored ink from fiddling with the press cylinders, webs and freshly printed papers.

“You see how my nails are,” Bridges says, referring to the black filling that rests beneath her short tips. “If you wash your bathtub out with Clorox, that is when your hands will finally get white.”

“She's gotten their respect. And that's not easy for a woman.”

David Shiplett

As the first presswoman, Bridges has seen a lot of guys come and go in her 25 years at the News-Record.

“She's gotten their respect. And that's not easy for a woman,” Shiplett says. “A lot of it is kind of like me — if you're there long enough, they're gonna kind of respect you because they know you've been there.

The young guys, they think they know it all, as I did when I was young,” Shiplett says.

The day shift usually runs many of the special sections, while the night shift primarily prints the 34,000 to 35,000 copies of the News-Record.

THE WONDER YEARS

Wilda Knight, the night pre-press supervisor in charge of creating negatives to plates, adding stories to the Web and checking the final papers, has worked at the News-Record for nearly 37 years. Her father and two uncles worked alongside
Cindy Bridges runs the presses at the Daily News-Record.

her as a 20-year-old setting type and proofreading.

"There was a lot of family here at one time," Knight says.

"The young people don't read the paper hardly at all."

David Shiplett

Knicley remembers working with the Riley brothers, Vince and Bill.
Now Knight's daughter, Melissa, also works at the News-Record.
But while a few family ties still remain at the newspaper, Shiplett sees a decrease in employees overall.
"You can actually get along cheaper now," he says. "And they keep eliminating people. They do away with negatives; those handling the negatives won't have a job. How I got around that, I knew what was coming seven years ago or more, and I just didn't hire anybody. I would bring people in part-time. The worst thing that I didn't want to do is hire somebody with the knowledge that, 'You're gonna go.'"

Shiplett, however, worries that the decline in staff is similar to that of the newspaper industry's readership.
"The young people don't read the paper hardly at all," he says. "If they want information they go to CNN or they go to the Internet or they go to ESPN sports. One of the last things they do anymore is go to a newspaper and sit down and read."

The News-Record, though, is still standing after more than 100 years, and some think that its potential is going nowhere but up.
"Sometimes I wonder how they can improve on something that is so good the way it is," Knicley says. "But every year they come up with something better."

Alison Fargo is a junior media arts and design major, minoring in sociology. She currently is editor in chief of The Breeze, and hopes to work at a newspaper or magazine after graduation.
Deli Delight

Good and Hearty Foods: Where Fun, Food & Tradition Combine

WHERE CAN A PERSON STILL get a canned soda out of a vending machine for 25 cents or a soda and hotdog combo for 50 cents? At Good and Hearty Foods, or G&H, as it is lovingly called by its regular patrons. Good and Hearty, located on Rawley Pike west, is a cozy place where the prices are low and the employees are personable.

In addition to the low-price combo meal, G&H offers a wide variety of baking goods including many different types of spices. Treats such as candy, deli meats and home-baked breads are also available at G&H. It is these items that attract nearly 100 customers a day, according to Kellie Kauffman, owner of G&H.

“We have the hot dog and drink special to get people in the door, and it works,” says Kauffman. “We go through at least 400 hot dogs a day — 200 during lunch alone.”

Also offered are many regular household staples including milk, eggs, toilet paper and mouthwash.

“The prices and atmosphere are what I like the most,” says Bryan Flick, a Harrisonburg resident who shops at G&H. “It’s very convenient because I just live right down the road and whenever I need something, this is the place I come to.”

Kauffman, who is part of a Christian family, says, “Being Christian influences the deli in a good way. We don’t carry beer or tobacco. It’s just a clean store I think — I don’t like all that other stuff.”

G&H was established five years ago by Kauffman’s grandparents, who are Mennonites. The deli evolved from a taxi service run by Kauffman’s grandfather, Joseph. He provided Old Order Mennonites with transportation so they were able to buy groceries and other products that they needed, according to Kauffman. While he continued to run the taxi service, the rest of his family started delivering foods and other items to the Old Order Mennonites, under the supervision of Kauffman’s step-grandmother Miriam.

Miriam, who had always wanted to have a place to cook and serve food, suggested that a deli be established. They created the store because the family wanted to be able to reach and serve more people, Kauffman says. When Kauffman’s family was running the delivery service, they were attracting so many customers that they needed a place to keep all the food before it was delivered, so the store served as good place for that as well. They continue to deliver to the Old Order Mennonites three or four evenings a week after the store has closed each day.

Most Old Order Mennonites do not believe in using electricity and do not drive vehicles. Some use a horse and buggy instead, and some feel it is OK to ride in the taxi that Kauffman’s grandfather provides, according to Kauffman.

Since Kauffman was brought up in a Mennonite family, she says her favorite part of the business is delivering to the Old Orders in and around the Harrisonburg area because it gives her a chance to interact with the people involved in the stricter sect of her religion.

“I love to get out and drive through the back
roads to deliver to the Old Orders,” Kauffman says. “It’s neat to watch their children grow up over the years.”

G&H provides delivery service to over 100 Mennonite families throughout the Shenandoah Valley, Kauffman says, and they will travel about 15 miles to serve their customers.

“We tried to open the delivery service to non-Mennonite customers in the area, but that never caught on, so we just do the Old Orders now,” Kauffman says.

“They mostly order bulk foods — sugar and flour for example. If our store doesn’t have it, then we go to Wal-Mart to find what they are looking for, but only Wal-Mart because it’s close and has most everything our customers need,” Kauffman says.

Delivery is free unless the customers need items from Wal-Mart, in which case G&H charges a 10 percent delivery cost.

Customers who come to G&H for meals have the option of taking their food to go, or sitting inside at the two large picnic tables in front of the deli counter.

Kauffman feels a bond with many of the regular customers; she even invited a married couple that frequented the store to her wedding. “We have a lot of old time country folks that come into the store quite often,” Kauffman says. “I like to get to know the regulars and a family run business creates a friendly atmosphere.”

All of the employees at the store are family of Kauffman’s, which she says has its ups and downs. “It’s nice to know that everyone in our family has a job, and that we get to spend time together,” Kauffman says. “But if there is trouble in the family, then that sometimes gets brought to work.”

Having a family business can also mean having to close the store whenever an event, such as a wedding, occurs that requires everyone’s attendance, according to Kauffman.

G&H extends these family values to their customers through their friendly service and low prices. “G&H is great — I can get a ham sandwich and a drink for under $3,” says Kathleen Hochradel, a James Madison University student.

Although the patrons of the deli enjoy the low prices that G&H offers, Kauffman says that sometimes the prices are so low, it causes the money situation to become tight. “We’ve thought about raising the prices, but it just hasn’t happened yet,” Kauffman says.

More and more people discover the deli each day and are drawn to the low prices and friendly service. “This is my first time here and I didn’t realize they had all the baking supplies,” says Debbie Tusing, a resident of Briery Branch, Va. “I definitely plan on coming back.”

G&H is open Monday through Friday 8 a.m. to 6 p.m. and Saturday from 10 a.m. to 5 p.m.

Sarah Manley is a senior media arts and design major from Verona, N.J. After graduation, she would like to pursue a career in journalism.
Another way of living


Story by ERIN PETTIT  Photography by KIM BROAS

OUTSIDE, IN BIG BOLD letters, the sign reads Bridgewater Church of the Brethren. Inside, families, couples, singles and college students enter the sanctuary through three sets of double doors. With inviting smiles, they began filling the church. A few women wore Easter bonnets. Flowers adorned others’ shoulders. But only one woman wore the traditional plain head cap. Males were dressed in typical church coats and ties.

Familiar faces reunited as the rising eastern sun beamed through the stained glass windows. Ushers graciously escorted some of the older women to their seats. The sanctuary, whose pews surround the pulpit in a semi-circle, was filled almost perfectly — some people had to sit in the remaining few seats toward the door.

Directly facing the entryway, the organ pipes towered to the cathedral ceiling and filled the back wall’s width and height. Easter Sunday melodies roared from the organ as the choir entered the chancel. A span of about 35 choir members contrasted with the oversized instrument. The group consisted mainly of older folk, while four youth joined with their instruments stage left. The blending sopranos, altos, basses and tenors began singing “Hallelujah” and filled the sanctuary with intensity. Pastor Robert Alley sat stage right.

Alley had joined the Bridgewater Church of the Brethren in December 1989, when it was still located on East College Street in Bridgewater. In June 1998, the church moved to a more spacious setting on College View Drive. The new facility houses a 550-seat sanctuary, a gymnasium and social hall that can accommodate 300 persons, about 18 classrooms, a resource library, offices and various other rooms — all on the first floor for easy accessibility, according to Alley. There is also a choir room not on the first floor. But, there’s more to this church than meets the eye.

“Living as a Brethren is ‘another way of living ... continuing the work of Jesus.”

Robert Alley

Living as a Brethren is “another way of living,” according to Alley. “Continuing the work of Jesus. Peacefully. Simply. Together,” he says with a proud but matter-of-fact grin on his face. This is their motto.

It means many things to be a Brethren church, and Bridgewater is a fine example, “probably one of the best” in terms of community service, Alley says. But fundamentally, the Church of the Brethren is the result of two merging streams — the Anabaptists and the Pietists. Alley explains that the Anabaptist string lends principles of the left wing Reformation, which yield the idea of a “believer’s church.” This idea is based on people’s willingness and desire to be a part of a particular congregation.
The Church of the Brethren is located in Bridgewater, Va., on College View Drive near the campus of Bridgewater College. Dr. Louis Johnson examines a young girl. Members of the Church of the Brethren travel to other countries to help others in need. Don Hilbert, who belongs to the Methodist Church in Bridgewater, works in the Brethren kitchen preparing food.

In contrast, a state church acts as an arm of the state and people are members of a specific church based on their locale. Anabaptism brings a strong sense of discipleship—sometimes called "radical discipleship," Alley says. It is also very closely related to the Mennonites.

The Pietist Movement, which occurred in the 17th century, is sometimes associated with the Quakers, Alley says. This influence contributes to the church's reluctance to be a heavily doctrine-based practice. Major components of this faith are a strong devotional life and peacemaking. Peacemaking and humanitarian service are important aspects of the Brethren practice, as they have Anabaptist and Pietist roots.

"We'd like to consider ourselves a living peace church," Alley says with a smile. This desire is evident in their peacekeeping efforts in Iraq, for example.

According to Jim Benedict, acting choir director and also a James Madison University professor, a risky mission trip was made in January 2003 to Iraq. There, a church member spoke to Iraqi government agencies and professors about peace and preventing war. There is "always another way to solve problems without violence," he says. However, their efforts were shadowed with continued bombings, killings and acts of violence. The Brethren do not cease their efforts though.

In the hallway of their church is a display where members can post their opinions of costs versus benefits of war — financially, politically and socially. At the very least, people in the congregation are challenged to think about these very real issues.

As another means to promote peace, some people are involved in Brethren Volunteer Service, according to Benedict.

In this program, youth volunteer their time in or out of the country to "serve human need — physical, economic, emotional, and spiritual," according to the church's Web site, www.bwcob.org. It seeks to "give youth a unique opportunity to grow together in the philosophy and the skills of peacemaking." They offer
such things as food and help doing odd jobs to those in need, according to Benedict.

Recently joined member Cheryl Logan appreciates this unity. “Academically, intellectually and professionally this church has really challenged” the idea of an individualistic society. This capitalist-consumer culture in which we live, she explains, drives the individualism. But, Brethren urge people to come together, and, most importantly, overcome differences.

The Church of the Brethren welcomes and invites people from all walks of life. Issues of race, sexuality and, currently, the forces in Iraq, are talked about in the church, partly so people don’t feel alienated in discussing these heavy topics.

In his sermon, Alley says people should learn to break barriers but know they need help from others. It is not an individual task one can do with just his or her own life. It must be a collective effort. “The power of good and love is stronger” than that of destruction and alienation, Alley says.

According to Logan, the church has a strong commitment to non-violence. Their experiences with countries around the world make them very aware of counterculture. And, though they are adamant about inviting people from all backgrounds, they stand strong in their beliefs. Again, peace and humanitarianism are guiding principles.

Brethren are involved also with refugee resettlement, and about 43 families — roughly 150 people — have been resettled by the Bridgewater church alone since 1946, Alley says. Refugees are those people who are displaced due to situations like wars, food crises and political discrimination, he explains. So, Brethren and the Virginia Refugee Resettlement Council of Churches help refugees get back on their feet. They provide housing, basic furnishing, help with getting a job and medical services, and teach them English. Members also help refugees work toward citizenship if they so desire.

One of the most immediate needs for refugees is usually housing, and in the past the church had been renting random spaces as needed. As this became a trying task, the church purchased its first house in 1990, Alley says. In 1995, they traded it for another house and happily call it the “Hospitality House.” Two small families or one large one can occupy the two-bedroom apartment. Their stay typically lasts about one to two months, depending on the circumstances, Alley says.

He recounts a particularly touching experience in the early 1990s between a Bosnian woman, a Russian man and Brethren, the American. The church had just resettled its first Bosnian family, while a Russian family was still occupying the adjacent apartment. There were enough similarities in their native languages so they could communicate with each other, but they were still “very wary and suspicious of one another, and kept the door between the two apartments tightly locked,” Alley remembers.

When the Bosnian women asked him to move some furniture in her apartment, he asked the Russian grandfather in the next apartment for help.

“Upon completion of the job, the young housewife, with tears in her eyes, said, ‘I never thought I would see the day when men of the two major world powers, Russia and the United States, would come to the
aid of a poor Bosnian woman.' After that, all of us became good friends,” Alley says.

Brethren church members made friendships across other countries as well. The Church of the Brethren has participated in an exchange program with a Lutheran church in Cuxhaven, Germany, for example. For the past 25 years, the exchange has allowed youth and adults to experience a different culture in either Germany or the United States. About every two to four years, 18 or so local members travel to Germany or vice versa for three weeks. They have had nine exchanges thus far.

Host families in both countries offer to house guests and expose them to a culture they more than likely have not experienced. When groups come to the States, they encounter the local community and values of the Brethren church, as well as contribute to worship. They also make a three-day trip to Harper’s Ferry and the New Windsor Brethren Service Center in Maryland. There, students participate in service events and sessions on non-violence. The Germans have a less active church life though and their church youth population is smaller. So, when the church members from the States go to Germany, their experiences inevitably differ slightly.

While in Germany they did some similar things, but also visited concentration camps and the Open Air Museum in northern Germany; went to organ concerts, and “of course shopping,” Alley jokes. People are always eager to visit Schwarzenau, also, as this is where the Brethren originated in the 18th century, Alley continues.

“It was a very much appreciated experience,” says Jan Matteson, director of Christian education.

She recalls being at the airport in Washington, D.C., with fellow Brethren Wendell Eller before they were about to leave for Germany. They all had been taking German classes and some people were quick learners and more knowledgeable of the language. Matteson and Eller, unfortunately, were not those people. While they struggled to get coherent sentences out, others sang songs in German. Eller, apparently amused by their lack of German fluency, looks at Matteson and says, “What are we doing going to Germany?” They both laugh, continue with the trip and embrace the experience — one that apparently is long-lasting for some members.

“Many, if not all, Brethren — because of their faith — are involved with community service.”

Linda Logan

Matteson says it had a “real impact” on the group. Some of them still communicate. When other groups go back and forth, the previous members send letters along. And, while friendships are once again made across cultural boundaries, there was still more work for the Brethren to do closer to home.

Benedict and his wife, Joyce, coordinated the first Habitat for Humanity events, and for 13 weeks in summer 2001, about 100 church members started on their first house. Benedict says about three-fourths of the group didn’t know how to build a home, but those craftsmen who knew gladly shared their knowledge. They laid bricks, put in electrical units, as well as plumbing. They did it all.

Linda Logan, retired director of Christian education at Harrisonburg’s Brethren Church, says their faith encourages volunteerism. “Many, if not all, Brethren — because of their faith — are involved” with community service.

“It was a very gratifying experience,” Benedict says. He describes the event as that of a “humble worker,” for his community and for his God.

As the Church of the Brethren has been a place to help others, it has just as equally been a great support system, according to members.

It “breathes new life into the daily, weekly, even monthly” activities, Cheryl Logan says, and they help prevent burnout.

Alley concedes, “This is a caring congregation,” and a good support system for its people.

Erin Pettit is a junior media arts and design major with a concentration in print journalism, from Hampton, Va. In the future, she would like to work for a magazine as an editor or page designer.
A Cat's Cradle Helps Local Felines in Need

Deanna Kennett gives Figaro a kiss before she brings him home to her grandmother.
HE HAS DARK EYES; dark, deep eyes that make it clear he has a story to tell. His name is Sammy, and his story doesn't start in the beginning, but with Cat's Cradle volunteer Jessica Phillips.

In the summer of 1999, with all the drama of a made-for-television movie, the driver of a Bronco pulled into a cul-de-sac in McGaheysville, Va., opened the passenger-side door, dumped Sammy into the street and drove away. Fortunately, a resident of the street saw it happen and lured Sammy — one very scared cat — with wet cat food into her house. The woman called Cat's Cradle, a Harrisonburg, Va.-based cat rescue organization. The group sent two volunteers to assess the situation.

"I remember holding Sammy so Susan [Bennett, another Cat's Cradle volunteer] could examine the scabby places [on his skin] ... and when I put him down ... little white bugs were crawling on the front of my shirt," says Phillips, a Harrisonburg resident. Sammy was taken to a veterinarian and diagnosed with mange, commonly known as scabies. It is caused by a parasite burrowing into an animal's skin and causes severe itching and hair loss. Every other day for a month, Phillips and Bennett drove to Dayton, Va., to give Sammy a special bath that smelled like sulfur to kill the mange.

"It came in a red-and-white bottle and was a yellow-brown color," Phillips recounts. "Once we got Sammy all lathered up he looked like a soaked mass of yellow with white bubbles." Bit by bit his wonderful personality began to show, she says. "I think he even began to look forward to the baths."

The beginning of Sammy's story is common in an area where there are countless unwanted pets. According to the Society for the Prevention of Cruelty to Animals (SPCA), Web site, 78 percent of the cats at the Rockingham County SPCA were euthanized in 2002, the latest year figures were available. Cat's Cradle is one of the few local no-kill groups attempting to combat this problem by reducing the number of stray and feral cats. Feral cats are those who reach adulthood with no human interaction and are considered wild.

"The cat went through my marriage and two kids."
Suzanne Auckerman

The ultimate goal of Cat's Cradle is to eliminate euthanasia at the SPCA. It finds stray cats and young kittens and has them spayed and neutered. Rather than keeping the cats in cages, volunteers foster the animals and get them used to loving, doting humans — which is a first for many of the cats in their care. This also allows the volunteers to really get to know the personality of the cats and kittens. They watch the animals interact with children, dogs and other cats. This, in turn, makes it easier to place the cats in appropriate loving and permanent homes. Since it is a no-kill organization, all of the cats and kittens are adopted.

Suzanne Auckerman, director of Cat's Cradle, has been rescuing cats since she was a child. Her parents always stressed to her the importance of being a responsible guardian to animals. With a smile, she tells the story of a cat she had growing up that gave birth to five kittens in her parents' bed.

After that, she explains, her parents knew something had to be done. They talked to a veterinarian and found out about what was then a new procedure — spaying. Her family scrimped and saved and Auckerman gave up her ice cream money so the cat could get fixed. At a young age, she learned the importance of not contributing to the overpopulation of cats.

Years later, while attending the College of William & Mary in Williamsburg, Va., Auckerman continued rescuing animals. Once, she saw a huddled mass of skin and bones in a doorway beside a bird. She walked over to get a closer look, and was startled to realize it was a barely breathing cat. She scooped it up and rushed it to a vet. As a result of a birth defect, it was blind in both eyes. She rescued it and fell head-over-heels in love.

"That cat went through my marriage and two kids," Auckerman says. With a touch of sadness, she recounts the cat's death after 18 wonderful years together.

Her family, she says, accepts that she is involved in cat rescue the same way they accept the fact that
she knits. “They live with lots of yarn, and they live with lots of cats,” Auckerman says. In fact, they live with nine cats, two dogs, two rats and lots of yarn.

After rescuing countless individual cats, Auckerman says she realized, “Hey, I can get a tax deduction for this. So I found others who were interested. Two people can do more than one, and twenty people can do a lot more.” By pooling time and resources, they began to rescue more and more cats.

Last year, Cat’s Cradle spayed or neutered about 100 cats a month, and this year it set its goal at 200, according to Auckerman.

Since feral cats cannot be tamed, Cat’s Cradle traps them, has them spayed or neutered and releases them into a safe area where they can live out their lives in the wild in a process called a trap-neuter-release. Feral kittens, which are born in the wild, are trapped and placed in foster homes where they are socialized — that is, they begin to learn how to interact appropriately with humans. After the kittens are socialized, they are put up for adoption.

Cat’s Cradle also is working on Project Safety Net, which, according to Auckerman, is a way to assist people who are considering giving up their companion cats and bringing them to the SPCA. They also work to educate area citizens about responsible pet guardianship.

There are currently 25 volunteers for Cat’s Cradle, who do everything from providing a foster home for cats to lead educational sessions at area schools to working on the Web site, www.catscradlevirginia.com.

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**“Why do you want to spend that money killing animals?”**

**Suzanne Auckerman**

“It’s difficult not to get burned out — it’s so hard to look at the big picture because it is just so massive,” Auckerman says.

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There are currently 25 volunteers for Cat’s Cradle, who do everything from providing a foster home for cats to lead educational sessions at area schools to working on the Web site, www.catscradlevirginia.com.

Cat’s Cradle, according to volunteer Teresa Kappes.

On a personal level, Auckerman’s work with Cat’s Cradle has enriched her life. She has met wonderful people, and the organization has done things she never thought it could. They now test animals for diseases like feline leukemia and are able to administer the four-way vaccine — which vaccinates against rhinotracheitis, calicivirus and panleukopenia virus, and chlamydia psittaci — before adopting them out.

Originally, Cat’s Cradle adopted out cats that weren’t spayed or neutered as long as the new guardian agreed to have the procedure done. As Auckerman explains, there are “plenty of us people walking around that weren’t planned. That happens with cats, too.”

Cat’s Cradle now spays or neuters every cat before it is adopted. The organization’s work is important because it takes a lot of tax dollars to maintain the Rockingham County SPCA.

“Why do you want to spend that money killing animals?” Auckerman asks. In fact, according to the Foundation for Interdisciplinary Research and Education Promoting Animal Welfare, over one billion tax dollars are spent nationwide caring for, feeding and euthanizing cats and dogs annually.

While Cat’s Cradle has never rescued any cats directly from abusive situations, it has seen cats that clearly were once abused. It once even rescued...
a cat with a fresh gunshot wound.

The organization has a stance against declawing. Auckerman explains that declawing a cat can lead to behavior problems. A declawed cat is less flexible and cannot handle stress as well.

Auckerman compares declawing a cat to the amputating of toes, and says it often leads to joint problems as the cat ages. The volunteers do occasionally rescue a cat that has been declawed, and they tend to pair those cats with people who would rather have a declawed cat.

Cat's Cradle makes every effort to adopt cats only into safe environments. To adopt a cat, one must first fill out an application and be approved. A few days after adoption, a volunteer does a follow-up with the new parents to see how the cat or kitten is adapting to its new home and guardians, and how the new guardians are adjusting to their new companion. Almost every Saturday, volunteers showcase cats and kittens that are up for adoption at PetCo in the Harrisonburg Crossing shopping center and a PETsMART in Alexandria, Va. It also showcases cats, kittens and their stories on the Cat's Cradle Web site.

The foster parents — Cat’s Cradle volunteers who house cats and kittens in their homes until they are adopted out — tend to fall in love with the cats they are housing.

However, according to Auckerman, one of the greatest pleasures is to adopt out a cat into a good home and then foster another cat to fall in love with all over again.

As for Sammy, the sickly cat with mange, his fur began to grow back after two months of fostering and love. Eventually, he was well enough to be put up for adoption at a PETsMART in northern Virginia. On his first day, he was adopted by a diplomat living in Washington, D.C. “Sammy would be a companion to the diplomat’s other cat … [and] would have the pleasure of traveling with the diplomat … on a private jet when the diplomat was not home,” Phillips said, just like a movie.
Looking at the control panel, the pilot says, “Altimeter. Check. Belts. Check. Controls free and correct. Check. Cable. Check. Spoilers locked. Check. Trim forward. Check. Wind direction. Check. Canopy locked. Check.” With the pilot’s preflight checklist completed, the Schweizer 2-33 is off and running, being pulled quickly down a grassy runway by a Piper Pawnee tow plane. The glider lifts off the ground before the tow plane, making the sensation of flying happen almost instantly.

As the pair climb to 3,000 feet, the glider pilot pulls the cable release. “Glider away,” says the pilot. “Thanks for the tow,” replies the glider pilot.

The glider pilot is already planning his landing, but for now the ground is thousands of feet away and its only role is providing stunning views from Harrisonburg to Afton Mountain. The roars of Interstate 81 and Interstate 64 have been silenced, replaced by the subtle sound of wind sneaking through the small window of the glider. With no motors, the mechanics of the glider become relatively simple and the soaring birds in the sky become the true professionals.

If asked what superpower they would like to possess, some people would quickly say, “Flight.” A small airport in Waynesboro, Va., can grant that gift, if only for a weekend.

“This is way more element controlled. I like little planes but they’re noisy. It’s so quiet and nice; it’s very ‘zen,’” comments Christa Slotboom of Charlottesville, Va. Slotboom’s husband, Rob McMurray, adds, “It’s wonderful. As the ground pulls away, everything grows smaller. At the same rate, your mind clears.”

Evelyn Gorman, a member for over a year from Charlottesville, says this is part of the club’s appeal. According to Gorman, the club is very family oriented, made up of dedicated “weekend warriors.”
Gorman had no previous experience with flying, except as the typical airline passenger, and found out about the sport through the British Car Club.

Last August, her car club participated in a “Wings and Wheels” program, and Gorman took her first demonstration ride at Eagle’s Nest Airport. “As soon as I hit the ground, I wanted to join ... I became an instant member,” laughs Gorman. “There’s nothing but the wind when you’re up there.”

And it’s that wind, combined with other factors, that keep sailplanes in the air. Glider pilots look for three kinds of air phenomenon for their lift, the type of energy that keeps their crafts aloft, according to the Soaring Society of America.

The first kind, thermals, are the warm columns of ascending air that form under cumulus clouds. A glider pilot can enter a thermal, spiral upwards, and then descend to maintain speed until another source of lift is found. Gorman refers to it as “chasing the birds in the thermals,” as they can be seen circling throughout the sky.

The second source of lift is ridge lift, where wind hits the side of a hill and is forced upward. The most exciting type of lift is known as wave lift. When strong winds blow perpendicular to the mountain, they can be forced over and up. Wave lift can take a glider over 30,000 feet in the air, all without a motor.

Many first-time flyers find similarities between more familiar sports and soaring. “I’m an experienced sailor and a lot of the controls equate, so they make sense to me. You move one way and it moves the other; it’s a lot like sailing,” says John Thiel, of Cleveland, Ohio, as he watches the practiced motions of club members preparing another glider passenger for a demo ride.

“I enjoy the sense of camaraderie that’s here,” he says. “Unlike my sailing, this doesn’t become competitive when you get in the air. Everyone wants everyone else to have a good time, to have good lifts, good thermals.”

Though the Shenandoah Valley Soaring Club isn’t focused on the competitive nature, the sport of soaring has an international following. Originally created to host a national contest, the Soaring Society of America now provides sanction records, as well as competitions and a monthly magazine.

“Gliding presents a challenge that is perfectly sized for the average person. And I most love taking people up who have fantasized about it and never thought they’d get the chance.”

Bud Branch

Developed in 1932, the organization’s goal is “to foster and promote all phases of soaring” and today does so with over 16,000 members, according to its Web site. Members range from hobbyists to world-record holders. Some impressive world records are held by Americans, like the highest altitude reached by Robert Harris of California. The SSA selects the top two pilots in each class to represent the United States at the World Gliding Championship.

While the U.S. Soaring Team challenges the world in international competitions, Shenandoah Valley Soaring President Bruce Burkholder challenges himself every time he takes off. “Power planes forgive a lot of your sins,” says Burkholder, a Harrisonburg businessman and member of SVS since 1991. “Gliding makes us better pilots.”

Soaring provides an “affordable way to have some fun flying,” he says. Demonstration glider flights can be taken at Eagle’s Nest for $65 per flight, according to the club’s Web site, www.svsoar.org. The flight duration depends on conditions, but can last up to an hour for each demonstration. Guests can contact Eagle’s Nest Airport at (540) 943-4447 to set up demo flight.

If a demo flight hooks someone, as it so often does, he or she can become a member of Shenandoah Valley Soaring for an initiation fee of $300. Students can defer half the initiation fee until they progress to flying solo. Until then, students also enjoy reduced glider rental charges. Members pay for the tow plane based on how many thousands of feet the plane tows their glider into the air. The final cost of membership is $35 per month, which goes toward maintaining the club’s equipment and insurance.

With new gliders ranging up to a $100,000, the club gives members access to two gliders, a Schweizer 2-33 A and an L23 “Super Blanik,” a Piper “Pawnee” tow plane, as well as an essential part of the arsenal, a golf cart, which tows the glider back from the end of the runway once it lands. According to Burkholder, several members own their own single-seat gliders as well.

Although knowledge and skill of SVS members range from interested to experienced, the club is a welcoming atmosphere for anyone who has dreamed of pure flight. “Our club is a teaching club. We have many students and instructors, so a lot of energy goes into answering students’ questions and inculcating them with the wisdom of the more experienced pilots,” says SVS Treasurer Bud Branch of Charlottesville.

“Gliding presents a challenge that is perfectly sized for the average person,” Branch says. “And I most love taking people up who have fantasized about it and never thought they’d get the chance. It borders on a religious experience, looking down on sunlit clouds, flying along with soaring birds — very cool.”

Jennifer Ross is a senior double major in media arts and design and studio art from Free Union, Va.
Rich Hilliard shares his passion for art in his children's book on the first moon landing

Story by SARAH MANLEY
Photography by MORGAN RIEHL

ONE STEP INTO HIS OFFICE FEELS LIKE stepping into a comic book. Every inch of the space is covered with horror movie figurines, posters, illustrations of his favorite comic book characters and even decorative lights shaped like monsters. An adult-sized Batman costume hangs on the back of the office door, and the television is playing the movie “Dracula.” With all of these distractions, it is amazing that anyone would be able to get any work done in there. Yet among the small statues of The Creature from the Black Lagoon and Godzilla, a man with wire-framed glasses and a goatee sits at the computer, working diligently on an image.

This is the office and collectibles room of Rich Hilliard, a graphic design professor at James Madison University and a self-proclaimed “monster-man.” However, Hilliard’s career has shifted away from monsters for the moment, with the creation of his first children’s book about the original moon landing.

Ever since he was a child, Hilliard has been a fan of children’s books that are based in history. “What I loved when I was a child was non-fiction children’s books — science, animals, books based in natural history or history,” he says. “I had books about amazing animal stories, Abe Lincoln, John F. Kennedy. I really liked them more than traditional children’s picture books. If I wanted fantasy or adventure, I gravitated toward comic books.”

While growing up in Page County, Va., Hilliard dreamed to one day work in the comic book industry so he
Hilliard works in his office on an illustration of an astronaut.
could be a part of what brought him so much enjoyment during his childhood.

After graduating from Page County High School in 1980, Hilliard moved to Brooklyn to attend Pratt Institute, where he pursued an education in illustration. “Comics fueled my imagination and I dreamed of going to New York and working for Marvel Comics,” Hilliard says.

Upon graduation from Pratt in 1984, Hilliard found himself working in advertising doing design work for museums and theme parks. However, after 16 years in the advertising business, Hilliard realized the daily grind and routine were not for him.

Although Hilliard became unhappy with his jobs in advertising, his goal of working at major comic book companies was achieved. Hilliard supplemented his time in advertising by doing freelance design work at DC Comics, working primarily with licensed products such as Batman and Superman. He also worked for Marvel Comics and Dark Horse Comics — totaling three of the biggest producers of comic books in the world.

“Since he has been in the actual business, he knows what he is doing and has really good stories,” says Brandon Pennington, a student of Hilliard’s in the fall of 2003. “It is very interesting to know the actual work experience of a graphic designer.”

After fulfilling his dream of working in comics, he decided it was time for a change. So without any plans or job prospects, Hilliard moved back to the Shenandoah Valley in summer of 1999 for a change of pace.

Hilliard came to JMU looking for a part-time teaching position and eventually met Cole Welker, director of the school of art and art history. According to Welker, Hilliard had an impressive résumé and it looked as though he would be an asset to the JMU team. “Typically faculty searches involve a great deal of effort; we beat the bushes literally around the world sometimes to find just the right person for a particular position and in this case the person actually walked in my door,” Welker says. When Hilliard accepted the position at JMU, he realized there is an intense focus on being published and that the university actively encourages faculty to find avenues for publishing. “English professors can write novels, papers or journals; graphic designers can write how-to books or a career retrospective,” Hilliard says. “For me, I have always been interested in children’s literature.”

One of the main reasons Hilliard chose to write his book was because of the lack of knowledge he found so many kids and even some adults have about this important event.

Hilliard’s book, “Neil, Buzz & Mike Go to the Moon” explains the first moon landing through easy-to-understand text, as well as 17 paintings and 13 black-and-white line drawings he created. There was a lot of concern by the publishing companies over the illustrations being paintings rather than photographs, according to Hilliard.

“My feeling was that the paintings were a better vehicle for telling the story because there are no photographs of some of these events,” Hilliard says. “As an illustrator I can show people that — something that there is no photograph in existence for.”

As a culture, we have many shared memories, from the assassination of John F. Kennedy in 1963 to the Sept. 11, 2001 attacks. These events allow millions of people to come together
and recall their accounts of where they were when these tragedies occurred. However, there are also many people who can explain where they were when Neil Armstrong first walked on the moon — one of the most uplifting moments in the 20th century, according to Hilliard.

“‘It’s one of the few positive

It wasn’t until Hilliard attended graduate school at Syracuse University in 2001 that the idea of writing a children’s book started becoming a reality. While in a class focusing on children’s literature, Hilliard had the opportunity to create a script and also several illustrations.

“Of course I had this ‘Neil, Buzz

passionate about, it turned out to be a much more difficult project than he originally anticipated because of the level of research that was involved.

“You can’t just make this stuff up. If an astronaut has a hose that goes from his backpack to the connection on the right side of his body, you can’t fake it and put it over on the left side,”

Hilliard paid close attention to detail in his illustration of the astronauts.

Hilliard says. “It’s just wrong and it’s very important that this book be as accurate as I can possibly make it, so a lot of research went into it.”

Hilliard’s research, which included multiple trips to the Air and Space Museum in Washington, D.C., also involved looking through his old childhood books and photographs about the moon landing he had collected as a child.

“When I was a little kid, I sent a fan letter to NASA,” Hilliard says. “They sent me a bunch of stills and printed materials back, so I have all

culturally shared memories we have, and I think that’s important to pass on,” Hilliard says. “It’s about people having goals and achieving those goals through hard work and determination.”

The idea for Hilliard’s book first started with the title. “‘The process went backwards for me. A lot of people write a book and the title comes last; for me the title came first and the book was hung on the title: ‘Neil, Buzz & Mike’ germ growing in my head for a couple of years, so it was just a natural thing that I chose to pursue it,” Hilliard says. With the encouragement of his classmates, including the award-winning science-fiction illustrator Vincent Di Fate, Hilliard started to paint again.

According to Hilliard, Di Fate had been a hero to him since the 1970s, and he was initially intimidated to have him as a classmate, but since then the two have become best friends.

Although the topic was something Hilliard was very knowledgeable and

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“When I was a little kid, I sent a fan letter to NASA,” Hilliard says. “They sent me a bunch of stills and printed materials back, so I have all

the man and the moon | 29
that stuff that’s been hanging
around my house for 30 years and it
was instrumental to me getting this
book finished.”

After a rough version of the book
was created, Hilliard’s teacher at
Syracuse, Richard Egielski, author of
“The Gingerbread Man,” insisted that
Hilliard show the book to publishing
companies to try and get it published.

“Between being here
at JMU, interacting
with students and
going back to school
for my master’s
degree, I have more
passion about my
art now than I have
had in years; I think
that manifests itself
in the illustrations.”

Rich Hilliard

“That was exactly what I wanted
to hear — that it was something that
would be viable in the marketplace,
so I started making the rounds,”
Hilliard says. Unfortunately, while
searching for a publisher to take on
the project of his book, Hilliard
began a collection of rejection letters,
which is typical he says. His luck
changed, however, when his book
idea was embraced by Boyds Mills
Press, which is a division of
Highlights for Children magazine.

“We were immediately taken by
Rich’s story because it was obvious
that he had a clear vision of the book
he wanted to produce, and that
vision matched the kind of book
we wanted to publish,” says Allison
Luhrs, a representative at Boyds
Mills Press. “His enthusiasm for his
subject matter was apparent in the
way he approached the topic and
that made for an exciting story that
kids would like.”

The contract between Hilliard
and Boyds Mills stipulated that the
book be completed by October 2004.
However, Hilliard finished the book
six months ahead of schedule because
he “got so fired up about it,” he
says. “Neil, Buzz & Mike Go to the
Moon” should be available by spring
2005, according to Hilliard.

“We are confident that it will be
a very good, strong nonfiction title,
and we are looking forward to its
appearance on our upcoming list,”
Luhrs says. “Rich is a talented author
and illustrator, and we hope to see
more of his work in the future.”

As a professor, Hilliard teaches
graphic design, illustration and
advanced topics such as art culture
and the horror films of the 1970s
classes. “Hilliard is probably the
most interesting and enthusiastic
professor I have ever had,” says
Alaina Sadick, a former student of
Hilliard’s. “He has these passions,
like the comics and the 1970s horror
movies that he loves to share with his
students … it’s obvious how much
he cares.”

Not only do students enjoy
Hilliard’s classes and respect him
as a teacher, but Welter also sees
Hilliard as an asset to the JMU
team. “Rich is a terrific talent; he
is a great teacher, a contributor not
only in the classroom, but outside
of the classroom to the life of the
program,” Welter says. “I’ve seen the
illustrations that Rich has produced
and they are really quite excellent,
and I think with some of the recent
talk of space exploration and some
support that this first book will be
very successful commercially.”

Teaching at JMU and creating
“Neil, Buzz & Mike Go to the
Moon” has helped Hilliard reconnect
with his enthusiasm for illustrating.
“Between being here at JMU,
interacting with students and going
back to school for my master’s
degree, I have more passion about
my art now than I have had in years;
I think that manifests itself in the
illustrations,” Hilliard says.

Sarah Manley is a senior media arts and design
major from Verona, N.J. After graduation, she
would like to pursue a career in journalism.
Hilliard stands outside his office door, which is covered in NASA-related items.
the Real Deal

story by ANDREA LANGE
photography by MORGAN RIEHL

Chalot’s antique store offers items with a guarantee
A self-described “history buff,” Showker says she has been studying and collecting antiques for more than 50 years. “I’ve always had a wonderment of what went on in the early days of this country and how people coped,” she says.

She became involved in the antique business, she says, because after her divorce she needed “something to do with myself.” In 1987, she opened a small one-room shop in the back of James McHone Antique Jewelry on Court Square in Harrisonburg and was there for a year.

“We’re a purist, by nature probably. I just don’t go along with all of these things that are being called antiques that are not antiques.”

Charlotte Showker

She has been selling from her current location off of Route 11 in Mt. Crawford since 1988. Before her, Larue Saufley, who Showker describes as “a very respected antique dealer,” had been selling from the space since the 1930s. When Saufley had to retire because of health complications, her family offered Showker the space. “Of course I jumped at it. This is probably the most lucrative site on 11 for many miles for antiques because there’s been an antique shop here for so long,” Showker says.

Chalot’s started out with one room of antiques. As the business grew, Showker was able to add on more rooms. Now there is a total of six, some of which are themed. The front room is decorated to resemble a Civil War parlor, and the room behind it has only dining room furniture.

There’s even a room upstairs with antique bed frames, all set-ups, that are dressed for the period. If the bed frame is an unusual size, new custom bedding is added so the bed is complete and ready for purchase and use.

Like the antiques at Chalot’s, the house is also genuine: it was built during the Civil War period. The building still has its original staircase and locks, as well as the original mantle and fireplace in the parlor. There are also original lighting fixtures and electrical wiring, which Showker believes were installed in the early part of the 20th century.

Chalot’s carries a variety of antiques, but specializes in 18th and 19th century furniture, including cupboards, tables, chairs, benches, desks, bookcases, and bedroom furniture. Each piece looks unique and has its own interesting history.

One such piece is a dark wooden rocking bench from 1790 to 1820. Showker says the bench, called a Windsor Rodback, is rare because there weren’t many benches made with rockers on them.

Chalot’s also has a large dining table that can seat up to eight that was made sometime between 1780 and 1790. Showker says the piece was made in what is currently Pocahontas County, West Virginia. “When the table was made, Pocahontas County was still part of Virginia, so it is actually a Virginia piece,” she explains.

“My first love’s furniture,” she says. “[But] I’ve learned over the years not to stock up on a lot of stuff just because I like it, [because] it’s not going to sell. However, I will say one thing — a lot of times if I buy it just because I like it and it doesn’t sell, its goes home to my own collection.”

Showker is knowledgeable about the pieces she sells and can recall the history of each antique almost immediately. Customer Jim Braunworth, a retired advertising executive, says he likes to visit the shop and talk to Showker. “I think of myself as a … friend. I think she’s fun to listen to and I’ve learned a lot about antiques from her.”

Janet Kline, a retired interior designer, lives in a house that was built in 1857 and tries to decorate with items from that period. She
because of the Victorian lighting and furniture it carries. "Everything she has sold me has fit right in place," Kline says.

Braunworth says he has shopped at Chalot's for about four years. He says he likes the shop's furniture, but looks for any interesting antique. "I like that there's a variety of products. There's always something new."

Chalot's does carry a variety of other pieces, including Flow Blue and other types of china and earthenware pottery.

According to Showker, Flow Blue is a 19th century china that was first created in England in the early 1820s to compete with the Chinese exports to the United States. Most of its early patterns therefore are oriental.

When deciding what to purchase for Chalot's, Showker says she tries to watch the trends. "The trend now, which has just jumped forward, is stoneware and earthenware. People are just paying ridiculous prices for them, especially local ones. People are really interested in old pottery," she says.

"The trend now, which has just jumped forward, is stoneware and earthenware. People are just paying ridiculous prices for them, especially local ones. People are really interested in old pottery."

Charlotte Showker

Showker buys much of her stock from local estate sales. "I get most of my things within a radius of 50 to 75 miles from local Valley estates," she says.

She also uses the Internet occasionally to buy Flow Blue china and earthenware. "I'm learning the hard way that Internet buying on eBay is not all that it seems. I lost a lot of money at first for not reading the fine print, but I've pretty well learned how to buy on eBay."

Showker says her experiences with online purchasing have reminded her that antiquing has become a "buyer beware" market. "Reproductions are everywhere now," she says.

She thinks the way antique malls are run contributes to the problem. According to Showker, many antique mall owners are more concerned with getting rent than they are with what their vendors carry.

"People began carrying anything and everything at these antique malls and trying to pass it off as antiques. That has done a lot of harm to the legitimate antique dealer who tries desperately to give quality products"
AN HONEST DEALER

Showker says that while avid collectors have learned to spot fakes, the general public is probably not aware of the problem. “There’s not a week goes by that we don’t get someone in here looking to get my opinion on whether they have the real thing or not and I would say at least 50 percent of the time they have bought a reproduction,” she says.

Although it is fraud to sell or display reproductions of antiques unless they are marked, the problem persists. Showker suggests that antique collectors try to do some research before they shop, and that they find a dealer they can trust.

To build this trust with the customers at Chalot’s, Showker sells everything with a written money-back guarantee promising a full refund if the item proves to be a reproduction. “We feel that’s the only way for an honest dealer to have respect from their customers these days,” she says.

Although Kline has never needed to use the money-back guarantee, the trust it builds is one reason for her continued patronage. “I know she is honest and that the things she has sold me are authentic,” she says. “It’s a pleasure to talk to and deal with her.”

Braunworth describes Showker’s business ethic as “absolutely superb.” He explains, “She stands by what she has. If I thought [something was] wrong about anything I purchased I could take it back, but I never have.”

Showker’s business ethic stems from her personal convictions. “I try not to leave my religion on the church pew when I leave on Sunday morning,” she says. “That’s just being fair and ... honest and it pays off. I have people calling me from all over.”

For Showker, though, Chalot’s isn’t just about making a profit. “I don’t have to make a living out here, but it’s nice to be able to pay the expenses and carry a little bit home,” she says.

Her passion for history is what truly motivates her. “I really think that it’s important to know a little bit about where we’ve been to know where we’re going and how much we really have accomplished in this country.”

Andrea Lange is a senior media arts and design major from Oak Hill, Va. She is a staff writer for JMU’s twice-weekly newspaper, The Breeze. After graduation, she plans to return to Northern Virginia to pursue a career in political journalism.
JMU professors Mark and Susan Facknitz take students abroad to discover a new world

Keezell Hall is the second home for James Madison University professors Mark and Susan Facknitz, at least during the fall and spring semesters. But good luck finding one or both of them during the summer — Susan may be leading a creative writing seminar at the National Museum in Ireland; or Mark, who specializes in 20th-century British literature and history, may be guiding 20 students through a historical cemetery in France. This husband-and-wife duo takes their role in education past the normal, structured on-campus classroom. Both Mark and Susan aim to enlighten travel-eager students that the past is always present by studying abroad.

"There's really a lot that you can give students here to learn if you take them someplace else, show them something outside of what they're used to," Mark says. "Mainly we turn on a light for them a couple of hours a week, kind of like fitting into their life like lunch is," he says, referring to teaching normal college semesters. "That's why it's so important to break the mold and really get out of here."

Susan says, "I want them to feel that they did something they didn't think they could do." Studying abroad "models a different relationship to the world and to your education," she adds. "Instead of you being complete from an education that someone's giving to you, you get out. Then you realize that there are just some things that you don't have a clue about. It just means that education is something that you have to go out and look for, participate in and that you have to create for yourself."

Susan is a student of her own words. Born in upstate New York, but a resident of Virginia since the age of 12, she is the first to admit that she wasn't always a scholar. A self-proclaimed "interesting" student, Susan decided not to finish high school and received her GED through a program at Old Dominion University. But instead of ending her education there, she went on to graduate from the University of Virginia. She also received her masters of fine arts from UVa. When Susan began her college career, she had her sights set on becoming a lawyer. "I found out what law school was like and said 'ew!'" she says with a laugh. "Then I discovered creative writing and that was that."

According to Susan, Mark's upbringing is more interesting than hers. Born in Michigan, Mark spent most of his childhood and adolescence moving around. He lived in California before going to India, Switzerland, France and Mexico. Mark's education reflects the diversity of his travels. His undergraduate degree is from Lawrence University, his masters of fine arts is from University of Iowa and his doctorate is from the University of New Mexico.

Mark's passion for traveling abroad is also appreciated by his students. He leaves time for his students to really reflect on what they're learning.

"The best thing that I've experienced working with these students is that they come back and have experienced something that is thoughtfully paradoxical. They see that they really do belong to history and they're not in this free float," Mark says.

With an intensive study of trenches, ruins and concentration camps, Mark's six-week summer session is not just physically grueling and intellectually challenging, it is also emotionally difficult. When students "walk into a concentration camp, they're being confronted with something that they vaguely knew about and all of a sudden it's here and concrete. This is the first time that they really see the century as a century of atrocity. Then there's the second emotion ... which is being disappointed and a little angry with the education that let them be that uninvolved. It's that possibility right there that makes it so rewarding," he says.
Sarah Hughes, a senior at JMU, traveled with Susan to Ireland two summers ago. Hughes says Susan took on an automatic role of mother to her and the other students. "She was so attentive and in tune with every particular need," Hughes reflects. "Susan gave her all. She was approachable, committed, available and considerate."

Another JMU student, Jess Gladis, lists the same adjectives to describe Susan. "I had Susan for a teacher, but it was during our Ireland trip that I really got to know what a wonderful person she is," she remembers. Gladis says Susan has opened doors for her, both abroad and at home. "She is someone I have always felt comfortable talking to, and she's served as my mentor at JMU," Gladis says. "She has always been willing to help me out both academically and personally, especially during my application process for graduate school."

For the students abroad in Ireland, Susan says, the most important aspect of learning is that the students have their own response. "They have to be able to use the flexibility in the program to find that response," she says.

Hughes agrees. "Traveling is an instrument for discovery; you learn so much about the culture by being immersed in it, you learn so much about yourself by being away from everything that is familiar to you and you gain an experience rich with life-long memories," she says. "I learned about who I was when stripped of my comfort zone and came away with friends that I wouldn't have known or had otherwise."

If there's any place in the world that people go to be creative, Ireland is one of the best places to do it. "Everybody in Ireland is a writer," Susan jokes. "People write in Ireland like people in our country burn compact discs. It's that common."

A typical day in Ireland includes getting up early, eating breakfast then maybe visiting an Irish landmark like the National Museum. "Each student will have an assignment that's key to the class that they are taking and the National Museum," Susan explains.

"Traveling is an instrument for discovery; you learn so much about the culture by being immersed in it, you learn so much about yourself ... you gain an experience rich with life-long memories."

Sarah Hughes

For example, the poetry class might pick an object and describe the life of that object, while the fiction class looks at an item from a certain period and constructs a scene around it. The literature class might spend this time looking at the objects that figure in some of the early Celtic myths of Ireland. In the evening a poet or speaker may be lined up, or the classes may go somewhere together to hike.

According to the Facknitzes, distance is really important in the study abroad program. Distance from home, distance from assumptions, and most importantly, the distance the professors teaching the program should have from their students; the combination of these three is imperative to making a memorable experience.

"If they bring the gift of open-mindedness and try this and trust us enough, I think we can teach them beyond what they think they've got.
Though it sounds cheap to say, travel is broadening,” Mark explains.

Susan nods in agreement. “You see yourself in an entirely different context.”

Mark and Susan believe it’s important to carry this idea over to their children. Since their initial meeting at JMU in 1983 and marriage in 1988, they are now a family of five. Each time one of them travels to Europe, they bring one of their three children along. The rotation has worked out so that either Mark or Susan is usually overseas with one child, and the other is in Harrisonburg with the remaining two children.

Mark says that he uses his children to gauge the students. He brought his 10-year-old daughter Alice on his last trip.

“It’s like the canary in the mine,” he says. “As soon as she gives out, I know the students are about to give out. She kept me from getting too wrapped up in the themes of the class. She allowed the students to see me as a human being as well.”

For Susan, her session in Ireland is fit only for her two oldest children, Paul, 16, and Hannah, 12, because it requires a substantial amount of unstructured time for students.

“What you can do is just really wonderful. One of the things that we do is get people to understand that the feeling they have inside of them is really hunger — it’s not fear, it’s not satisfaction — it is in fact the desire to have more.”

Mark Facknitz

Both professors agree on the high level of intensity in taking 20 students to another country. “You get up and you’re intense until about one in the morning, then you wake up,” Marks says, looking at his wife.

“And it’s intense all over again,” Susan finishes, laughing with her husband.

There’s also no financial incentive to do the summer sessions. “If you manage for it to not cost you $1000, you’ve done a good job,” Mark says.

Despite intensity and cost, Mark is looking into having a program in London, and Susan is planning the same in China.

“What you can do is just really wonderful. One of the things that we do is get people to understand that the feeling they have inside of them is really hunger, it’s not fear, it’s not satisfaction, it is in fact the desire to have more,” Mark says.

“It’s so nice to do this here — you’ve got wonderful opportunities and great kids that can cross such a huge distance because they’re smart and because they’re nice, and so it’s very gratifying to show them.”

Jessica Woolwine is a senior media arts and design major with a creative writing minor from Manassas, Va. After graduation, she plans to attend graduate school at Regent University to study journalism while beginning her career in media relations.
Nestled 20 miles south of Charlottesville, historic Scottsville is

A TINY JEWEL

Story by MOLLY O’HALLORAN
Photography by MORGAN RIEHL


But blink and you may miss it. The town of Scottsville is a small one, with a total population of just 555 people. The drive on Route 20 from Charlottesville takes you through the pastoral countryside of Albermarle County and drops you right into the heart of Scottsville on Valley Street. Be careful not to cross the bridge over the James River, because that already runs you out of town.

The James River has always been intrinsically linked to the daily lives of the people of Scottsville. The town was originally called Scott’s Landing, and served as a ferry crossing and river port for transportation down the James River. Bateaux, which are flat-bottomed river boats, were the primary source of transportation down the James to Richmond. In fact, the history of transportation is so important to the people of Scottsville, they erected an outdoor park dedicated to it. The park, known as Canal Basin Square, is located at 249 West Main St. and was dedicated on Sept. 20, 2003. There, community volunteers planned, designed and constructed the outdoor park.

Eight brick structures, called pylons line a cement walk, each detailing some aspect of the history of Scottsville and the James River, particularly how transportation via the bateaux was significant. The pylons lead to the levee, which protects Scottsville from the James. The river is infamous in the town for its flooding potential. In fact, on the back of the entry pylon, a recording of flood heights is etched in slate. The flood record states that the normal river height for the James River is 4.6 feet. Multiple floods are marked there, but the worst by far occurred in 1972, when Hurricane Agnes caused the river to rise to a record 34 feet. An actual bateau, which looks like a larger and flatter canoe, is displayed to the right of the pylons. Canal Basin Square is open for self-guided tours during daylight hours until one hour after sunset, and is perfect for learning more information on how transportation and Scottsville are linked.

More of Scottsville’s history can be discovered at the Scottsville Museum, located right across the street from Canal Basin Square at 290 Main St. Here is where Connie Jo Geary spends her weekends volunteering. She is a jack-of-all-trades, splitting her efforts between many aspects of the museum. She is at once the Web master, exhibit designer, digital archivist, and sits on the Board of Trustees of the Scottsville Museum and Historic Landmarks Foundation. Geary’s friend got her involved with the museum in 1998. When Geary’s friend said she could touch Scottsville artifacts, her response was, “Boy, how can I help?” she says.

Together, their main philosophy at the museum has been to “get those memories and photographs and everything recorded before the seniors that are living amongst us are no longer living amongst us,” she says.
The current exhibit at the Scottsville Museum is called “Timeless Treasures,” which displays the stories of the lives of six Scottsville families. From a favorite Scottsville seventh grade teacher, to the local postmaster, the exhibit covers a good chunk of Scottsville history. Geary calls it an exhibit that “represents typical people [who] built Scottsville and believed in helping their neighbors.” Each family or person displayed at the exhibit has his or her own artifacts included in it. “What you see here is the impassioned community about their history that goes from 1744 to the present, and much of it is still in this town, passed down through the ages,” Geary says. For instance, the display of Katherine Pitts Phillips, “favorite educator,” includes an old school desk, books and a Bible.

Most of what is found in the Scottsville Museum is donated by locals. According to Geary, people will come in with trunk loads of photographs and old artifacts. “Artifacts, photographs, trigger people’s memories … if you start with something from their own personal history you learn tons of things about the town and who was affected by it, and what was going on at the time.”

The Scottsville Museum is located in the historic district and is in the former Disciples of Christ Church, built in 1846. It has been entirely volunteer-run since its inception in 1970, Geary says. The museum is open Saturday 10 a.m. to 5 p.m., April through October. In winter, the museum is open by appointment, and group tours are also welcomed year round, according to Geary. The museum can be contacted via e-mail at smuseum@avenue.org or by telephone at (434) 286-2247.

“'What you see here is the impassioned community about their history.'

Connie Jo Geary

Chris Long has his own history with the town of Scottsville. For 10 years, he and partner Marcia Miller have been running two adjacent restaurants, the casual bar bocce, and the more formal Caffe Bocce. The restaurants have different menus, but both, according to Long, consist of traditional Italian and new American cuisine. Long and Miller created the menu together.

At bar bocce, with its bistro feel, the menu features salads, pastas, sandwiches and pizza. A featured pasta on the menu is “Penne al forno with Spinach and Ricotta” for $7.95. Another possibility one could order would be Poached Salmon Tzatziki and Mediterranean Salad for $8.95. Or even order an 18 to 14 inch specialty pizza.

Next door, the decidedly more upscale Caffe Bocce offers a more extensive menu with such entrees as a “breast of chicken stuffed with goat cheese, smoked salmon and a caper beurre blanc,” for $17.50. An option for the pasta lover is handmade cannelloni, for $12.95, or ravioli with shiitake mushrooms and cream for $12.25. The exposed brick wall and stamped tin ceiling, along with the crisp, white table settings, give Caffe Bocce its reputation as a beautiful dining establishment. Long says word of mouth has been responsible for his restaurants' great successes. There are always people from diverse areas patronizing the restaurants, he says. His staff works very hard on the food. “It's
A typewriter, soldier's uniform and fan are all displayed in the Scottsville Museum.
RIGHT: Caffe Bocce offers many top-quality meals that consist of Italian and American foods. BELOW: A table setting at Caffe Bocca. BOTTOM: Rotating monthly, local art is displayed on the walls of Cafe Bocce.
our passion and people feel that,” Long says. The cosmopolitan feel inside both restaurants may surprise some visitors cruising through town because they have a “New York feel in the middle of a rural area,” Long says.

Both bar bocce and Caffe Bocce have tall windows that look out onto Valley Street, making the dining experience even more pleasurable. The art on the walls is mostly local, and changes about every seven weeks, according to Long.

Just a short stroll from Caffe Bocce is a store called Victoriana, located at 476 Valley St. The sidewalk in front of the store is littered with white Bradford Pear tree petals. The fragile flowers match the aesthetic found inside of Shari and Roger Rood’s store, which hosts a variety of delicate, crafty goods. The Roods opened their store seven years ago, according to Shari Rood, but have only been in the Scottsville location for two years.

Victoriana is about showcasing and selling their personal passions. “One of the main reasons we wanted to have a store is my husband is a potter ... it's a way for us to sell what we make,” Shari Rood says.

Roger Rood has been a potter for more than 20 years. His pieces are displayed in one of the rooms of the store, where store patrons can buy mugs, vases, pitchers, plates, bowls and other handcrafted items.

Shari Rood sells handmade jewelry. She has been making jewelry for about five years, and the store features a large assortment of her sterling silver and gemstone jewelry. The store has several small rooms, with each room containing a different element. In a closet-sized room in the back, an eclectic mix of antiques is on display.

Another draw to Victoriana is the fresh cut flowers and flower arrangements Shari Rood provides, relying on her 15 years of experience as a floral designer. Also included in the store are candles, flowers, bath and beauty products, handmade wooden boxes, and hand-blown glass. Victoriana carries a good amount of work by artists local to the area.

“We do try to focus on local arts and crafts,” Shari Rood says. They feature woodworking, cards and handmade journals, all from local talent. Victoriana is a perfect place to stop in for a gift for a friend or family member. Victoriana is open Wednesday through Saturday, 10:30 a.m. to 6:00 p.m., and Sunday from 12 p.m. to 5 p.m.

Scottsville is the perfect town for a weekend getaway or just an afternoon escape. Enjoy the historical sights and friendly folks who call Scottsville home. And who knows, after a day in Scottsville, you just might rank it alongside New York, Paris, London and Rome as well. 

Molly O’Halloran is a senior media arts and design major with a minor in creative writing. After graduation, she plans to move to Charlottesville, Va., to pursue a career in a media-related field.
Cooking expert Bob Pastorio fields food-related questions from callers during his twice-monthly appearance on the WSVA Midday Show.

TUNE IN TO 550 ON YOUR AM DIAL twice a month and one will catch cooking expert Bob Pastorio and radio talk show host Jim Britt during the Midday Show on WSVA.

One Wednesday morning, just as Britt finished a radio plug for one of the WSVA sponsors, he moves away from the mic and rocks back in his chair. As soon as Britt turns on a commercial tape and it’s clear to talk, he and Pastorio continue right where they left off with their conversation before they go back on the air.

All this happens in the WSVA broadcast building which is located off Rawley Pike in Harrisonburg, Va. It’s hard to believe that the Valley radio station that reaches so many listeners is contained in such a small office building with a dirt and gravel parking lot — that is, until you see the large satellites attached to the front and side of the station.

A woman calls in with a question about using sour milk in a baking recipe. As Pastorio sits back in his chair and strokes his salt-and-pepper beard, he engages the caller with questions about the recipe. Britt spontaneously
interjects, with a side note that starts the two chuckling and engages Pastorio in a historical sidebar, a more in-depth understanding of ingredients used in a certain recipe, and why they are necessary. Now Pastorio is explaining why a recipe calls for sour milk as opposed to powdered or regular milk.

Pastorio started working with Britt on the radio call-in show in 1987. At the time, one of Pastorio’s part-time servers from the Belle Meade Restaurant in Harrisonburg, Becky Sandridge, was working for WSVA as a news reporter. She suggested to Britt that he should have Pastorio on the show in the morning to talk about cooking.

“Let’s just say that we don’t very often have free moments. The phones usually light up as soon as we open the lines,”
Bob Pastorio

“She said she thought I might be a good guest,” Pastorio says. “Jim was just getting started here and didn’t yet have a long list of people with whom he worked well with. He was certainly experienced in radio, just new to this market.”

Britt says, “So I decided to try him out.”

Pastorio adds, “First Jim started me with a half-hour segment, and that progressed into an hour and that progressed into the full two-hour show that usually airs twice a month.

That’s usually the first Thursday and a mid-month Wednesday from 10 a.m. to noon on WSVA,”
Pastorio says.

“I like Jim a great deal, and very much admire his talent and skill,”
Pastorio says. “His sense of humor knocks me out, and it’s very satisfying to get a laugh out of him.”

It’s hard to say how many people on average call in with questions for Pastorio’s segment. “Sometimes we get lots of calls that are short and other times we’ll get into a complex subject that demands rather lengthy exploration,” Pastorio says.

Before Britt opens up the phone lines for callers, he and Pastorio discuss candidly whatever happens to be on their minds at the time. It’s this type of spontaneity that makes the show popular. “Jim and I generally talk together for the first few minutes,” Pastorio says. “Catch up on what’s transpired since we were last in the studio and introduce any topics or questions we’ve been thinking about. Then we open the lines up to callers and fly away from there.

“Let’s just say that we don’t very often have free moments. The phones usually light up as soon as we open the lines,”
Pastorio says.

On one particular day, a caller wanted to know a good recipe for peanut butter cookies. She specifically wanted to know how long to bake them. Pastorio says, “Bake the dough chilled from the refrigerator; the cold is what allows the cookies to be chewy.”

In between the calls and during commercial breaks, there’s an opportunity to get a shortened version of Pastorio’s background, interests and accomplishments.

So who is Bob Pastorio? Is he just a good cook with a bi-monthly cooking spot on WSVA’s Middays? Hardly. Pastorio has an eclectic background in education, writing, music and a wealth of experience and knowledge in the food industry.

Pastorio is originally from New Brunswick, N.J. He now resides in Swoope, Va., with his youngest daughter and wife. Both sides of Pastorio’s family are from Italy, and while he was growing up something was always cooking in the kitchen.

Pastorio says that one side of his family is from Northern Italy, and the other side is from Sicily. The preferred cooking fats were butter-based for the North and olive oil in

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**poached asparagus**

The quantities listed are the way I would do it today. Tomorrow it would most likely be different. Milk is good in this dish, but cream (the heavier the better) is heavenly. Makes about 6 appetizer or three entree servings.

French bread, sliced an inch thick, buttered and toasted
1 pound of asparagus
a cup or so of milk or cream
pinch of salt
caviar, to garnish (optional but desirable)
2 chopped hard-cooked eggs, to garnish (optional but nice)

Lay out the bread slices closely on a platter large enough to handle the whole batch of asparagus. Over medium heat, put the asparagus, milk or cream and salt in a skillet and cover. Bring to a low simmer, cover and cook until fork-tender, about 8 minutes. Lift and drain the asparagus into a pan with a spatula and lay on the bread. Turn the heat up and rapidly cook down the cream until it will coat a spoon dipped into it. Pour over the asparagus, sprinkle on caviar (two spoons), to garnish (optional but desirable).

Serve with an icy, fruity, white wine.

**brown sugar pie, impossibly**

I guess you could call this a custard pie if you want. I don’t want to because that already means something traditionally specific. I can tell you it will have a familiar taste and texture. And you’ll like it. Makes a 10-inch pie
2 cups milk
1/4 cup melted butter
4 eggs
1 teaspoon vanilla extract

continued on page 49.
Pastorio’s palate was exposed to different taste sensations at an early age, which more than likely sparked his interest in cooking. “I started cultivating my palate in the mid ’50s, during the era of TV dinners, frozen foods, Julia Child and the Galloping Gourmet,” he says.

In 1958 when Pastorio left home and started his college career, he studied pre-medicine at Seton Hall University in New Jersey. The chemistry that Pastorio says is involved in his cooking comes from his education at Seton Hall.

However, shortly after he began his education, Pastorio decided to drop out for a little while and moved to New York City. He resided in Greenwich Village when icons like Bob Dylan to Joan Baez lived in New York City.

“The original reason that prompted me to go to university proved not to be what was going to work for me as a career field,” Pastorio says.

“I didn’t know what I wanted anymore — or even what I didn’t want,” he explains. “So I thought it was a time to go looking and exploring away from that environment. [I had] no real goal in mind beyond seeing what was out there. Whatever that meant.”

After living in Greenwich Village for a couple years, he can’t recall how long, Pastorio went back to school and got his bachelor’s degree in English from Rutgers University, also located in New Jersey.

“I had] no real goal in mind beyond seeing what was out there.”

Bob Pastorio

Pastorio says, “I decided that I wanted to write and thought I needed the information and skills available in the academic environment.” He also says he was curious about the college environment. “I was interested in the possibility of talking with bright, knowledgeable people.”

Another factor that aided in Pastorio’s decision to go back to school was his upbringing. “In the setting I grew up in, one finished high school and went off to college as a matter of course,” Pastorio says. “It seemed somehow incomplete not to have done so. My wife of those years was a college graduate, and that was an additional spur.”

After he completed college, Pastorio worked for a number of companies. Beginning in the ’70s, Pastorio was an employee at a Chamber of Commerce in New Jersey, Ford Motor Company, Prudential Insurance, and the U.S. Life Insurance Company. His final job working for corporate America was at Westinghouse.

While working for Westinghouse, Pastorio had the opportunity to travel all over the world. At one point, he ended up living in Brussels for a few years. While there, he decided to go to a culinary school called “La Cuisine,” which taught a French style of cooking.

The culinary school inspired Pastorio to go into the restaurant business. He quit his job and in 1976 he opened a restaurant called the Different Drummer in Staunton.

Pastorio says, “I served international food — everything from Chinese, Japanese, Italian and French to Southern food.”

Pastorio had two restaurants called the Different Drummer, one in Staunton in the ’70s and ’80s and one in Harrisonburg in the ’90s. Neither of them is still in business. He recalls the first staff working
for him at his new restaurant. “I had a group of employees that wouldn’t let me be a dreamer,” Pastorio says.

Pastorio recalls one particular day early on when the dishwasher didn’t show up for work.

“I remember it so well; I had bartenders, waiters and waitresses and no dishwasher — and I was wearing a silk green shirt that day,” Pastorio says. He pauses for a moment to laugh. “By the end of the day, the sleeves of the shirt were bleached white,” he adds.

“I’m just a lucky guy who’s been in the right places at the right times now and again. But life has been relentlessly interesting, even if some of the adventure has been painful. It’s all grist for the mill that shapes us each and together.”

Bob Pastorio

“Since then, it’s been a tangled and sometimes simultaneous web of food and/or food service situations including my own places, operations I would run for others briefly as a consultant, country clubs to get to profitability, I was Food and Beverage director at Massanutten for a few years. Also I did product design for corporate food processors, packaged food manufacturing and, I’m sure, several other things I can’t recall.”

Adding to his diverse background, Pastorio has written over 1,000 published articles for a variety of publications. He started writing in high school and published a few articles in college.

Pastorio has also written columns for a number of publications. Among them are: The Staunton Daily News Leader, the Waynesboro News-Virginian, the Daily News-Record. He wrote articles for the Oxford University Encyclopedia of American Food and Drink. Also, he had articles distributed by The New York Times syndicate, The Los Angeles Times, and US Air Magazine.

In the ’80s, Pastorio recalls seeking a freelance opportunity at the Daily News-Record. “I approached the DNR about writing a local food column and was told they already had one,” Pastorio says. “The columnist quit shortly thereafter, so they let me give it a try.” The same thing happened when he pitched his ideas of writing food columns for the Staunton and Waynesboro papers.

Oxford University Press is assembling an encyclopedia about American food and drink with Andrew Smith as editor. “He (Andrew Smith) and I frequent an online newsgroup (rec.food.historic) and he mentioned his task in the group and asked if anyone would be interested in writing anything for it,” Pastorio says.

“I raised my virtual hand and he said yes,” he says. The encyclopedia will be out in September 2004 according to advance information that Pastorio has received.

Besides his twice-monthly radio show on WSVA, Pastorio currently is doing some consulting on product design and working on writing a low-carb cookbook. He also sells infused vinegars, flavored oils, and fruit juice gords in Dayton Farmers’ Market, the Shenandoah Heritage Farmers’ Market and Kates Natural Products and Sunflower Seed in Harrisonburg. He has accumulated over 10,000 recipe cards.

“I’m just a lucky guy who’s been in the right places at the right times now and again,” Pastorio says. “But life has been relentlessly interesting, even if some of the adventure has been painful. It’s all grist for the mill that shapes us each and together.”

Brienne Kennedy is a senior media arts and design major. After graduation, she plans on moving and working in Northern Virginia.

sugar pie continued from page 47
1 cup firmly packed brown sugar
1/2 cup baking mix (Bisquick or equivalent)
1/4 teaspoon ground ginger
1/4 teaspoon ground cinnamon
1/2 cup flaked coconut (optional)

Heat oven to 350. Spray or grease a 10-inch pie pan. Combine all ingredients except coconut and mix until smooth. Pour into the pie pan. Sprinkle coconut on top. Bake 40 to 45 minutes or until knife inserted in center comes out clean. As with any pie with no solids, cool thoroughly before cutting. A dab of good vanilla ice cream alongside doesn’t hurt things.

gazpacho

Serves 4 or 5
4 large tomatoes, peeled and seeded
1 cucumber, peeled and seeded
1 green pepper, seeded
1 small onion, peeled
2 tablespoons olive oil
2 tablespoons vinegar
1 garlic clove, peeled
1 teaspoon grated orange peel (optional but desirable)

Chop vegetables very coarsely and put all ingredients into food processor or blender. Process to the degree of smoothness you like, anywhere from chunky to sleekly smooth. Chill in the refrigerator for a couple hours or more. Pour into chilled bowls, garnish with chopped hard-cooked egg, chunks of tomato, cucumber, pepper and/or onion. Sprinkle over top, chopped parsley, cilantro, fresh basil or oregano. Put on a dollop of sour cream and fresh or dried chives.

If you want a more luxurious dish, after all the chopping is done, drop in some cooked shrimp, Crabmeat or sliced chilled lobster. Slices of Italian sausage. Ham shreds. Cheese cubes. I’m sure you have some leftovers, um, encores in your fridge that would be good in here.

cooking on air 49
Fay Meadows packs up food for the Blue Ridge Area Food Bank.
Hunger relief

The Blue Ridge Area Food Bank provides groceries for local families

Story by LAUREN MAGEE
Photography by MORGAN RIEHL

The 22-year-old single mother has been out of work since her youngest son was born, because her car broke down. Together as a family, she and her two kids live off $350 a month from welfare. She knows what it is like to go to bed without food, because most of the time she doesn’t eat so that her kids can.

“Hunger does not discriminate on the basis of age, race, or sex,” explains America’s Second Harvest, the largest domestic hunger-relief organization in the United States. It defines hunger as, “the ability to purchase enough food to meet basic nutritional needs, and it affects the elderly, the unemployed, the disabled, the homeless, the working poor and victims of natural disaster.”

More than 800 million people in the world go hungry. One in 10 households in the United States are living with hunger or are at risk of hunger, according to the Bread for the World Institute.

The study, Hunger in America 2001, reports that the America’s Second Harvest system served by the Blue Ridge Area Food Bank, a tiny white warehouse in Verona, Va., off of Interstate 81, provides food for an estimated 57,772 people annually. “We cover a pretty huge geographic area, over 11,000 miles squared,” says Sarah Clarke, the marketing manager for the Blue Ridge Area Food Bank. With four Food Bank branches, their service area reaches to help nine cities and 25 counties.

“Hunger in the [United States] is probably different than hunger in third world countries,” Clarke explains. “It’s maybe not as screamingly obvious, but it’s there.”

With the help of the Blue Ridge Area Food Bank and other nationwide affiliates, the mission of America’s Second Harvest is to create a hunger-free America.

The two newest programs for the Food Bank are Reach and Operation Angel Food. Reach stands for “Reaching the Elderly and Challenged Households,” and is designed to gives food from the United States Department of Food and Agriculture (USDA) once a month to homebound seniors, low-income seniors, and those with special needs. Nineteen percent of the household members served by the Food Bank are senior citizens.

The Blue Ridge Area Food Bank currently sponsors 73 Kids Café sites, nurturing over 3,100 children each day.

“Hunger in the [United States] is probably different than hunger in third world countries. It’s maybe not as screamingly obvious, but it’s there.”

Sarah Clarke

The goal of Operation Angel Food is to ensure proper growth and nutrition to children between the ages of 2 and 5. The program offers take-home snacks to at risk preschoolers who are too young for after-school programs. A $75 donation can provide one child with a snack — either a granola bar, 100 percent fruit juice box,
peanut butter crackers, or another nutritious snack for one school year. Last year alone, 8,183,901 pounds of food was distributed through the Blue Ridge Area Food Bank. “And we get food through donations, from manufacturers, through food drives, we purchase some food, we also distribute USDA foods for the government,” Clarke adds.

Being an affiliate of America’s Second Harvest has its perks, according to Lyn Hall, the operations director of the Food Bank. As an affiliate, the Food Bank is entitled to receive food or donations from the National Donors of America’s Second Harvest. To be a member of the agency, the Food Bank must qualify as a non-profit organization and pass standard inspections every other year.

“We’ve gotten quite a bit of product through grants, like trucks and things like that that we wouldn’t have been able to get if we weren’t an affiliate of America’s Second Harvest,” Hall says. America’s Second Harvest also provides education for their affiliates. “They do a lot of work, I mean we do it on a local level, but they talk to everyone throughout the whole country,” Hall adds.

America’s Second Harvest makes it possible for food banks to deliver the quality and quantity that they do to all that may need it. Hunger, however, affects a variety of people in a variety of ways. “People have this perception that food banks only serve homeless people, but they are only five percent of the people we help,” Clarke says.

In fact, 40 percent of the people they serve are the working poor and 49 percent don’t have a vehicle, so it would be difficult for them to get to a grocery store even if they had money, according to a Blue Ridge Area Food Bank Network brochure. In addition, 67 percent of households receiving assistance have no health insurance and 66 percent have incomes below the national poverty level. And of all those people, approximately 67 percent are Caucasian, 30 percent are African American and 0.5 percent are Hispanic.

The Food Bank is there to help everyone at anytime. “We get people like construction workers who make really good money, but you know they may be laid-off for three months in the wintertime and not have the money, so temporarily they need help but they don’t need long-term help,” Clarke says. “There are a lot of people that need help one time and there are people that have on-going needs.”

“People have this perception that food banks only serve homeless people, but they are only five percent of the people we help.” Sarah Clarke

Thirty-eight percent of the Food Bank’s clients report having to choose between paying for food or paying for heat or electricity. But, the Food Bank and its branches work hard together to better help the community as a whole. “We don’t do a whole lot of directly giving people food, but if someone comes here and says they need help, we give them a box of food and then we send them to one of the agencies where they can go to regularly,” Clarke says.

Emergency Feeding Programs and their stocked warehouse of food are also provided by the Blue Ridge Area Food Bank for people in need. In addition, they constantly have charities and food drives to help raise funds including Letter Carrier Food Day, the SYSCO Food Show, open houses and Hunger Awareness Day.

The Food Bank uses direct distribution of flyers throughout the community to let people know that they qualify for services and refer them to places where they can receive monthly access, according to Clarke. Most people don’t even know that they are eligible for these services, Clarke says.

But, the Blue Ridge Area Food Bank Network helps other agencies like food pantries, soup kitchens, missions, half-way houses, residential shelters, child and senior day care, and disaster victims by supplying them with food to give out.

None of these services or agencies would work, however, without the dedication of its volunteers. The Food Bank’s warehouse alone has approximately 75 volunteers, and all the board members are volunteers, Clarke says.

These volunteers mainly work in salvage where they sort out large carts full of dented cans to ship to other agencies. But, volunteers also stock the ceiling-high shelves, fold letters, label, file and perform various other secretarial tasks, Clarke says. To become a volunteer, “all you have to do is call,” Clarke says, and they will refer you to an agency in which one can be of assistance.

Kate Pazdan, a James Madison University student, volunteers her time Wednesday evenings to the Patchwork Pantry, which provides groceries to people who can’t meet their food needs. “Each week we have different jobs, we either push carts out to people’s cars with groceries, load groceries, sign in people, interview, or call charts,” Pazdan says. “I enjoy volunteering because I feel better about myself by making an impact on another life.”

Even Clarke admits, “It’s nice to be able to come to work and know that you hopefully helped somebody else out.”

People don’t have to donate time to help though. Local businesses and the USDA lead the pack in donations along with manufacturers, processors, wholesalers, brokers, retailers, route men, farmers and food drives. Anyone can donate, and any donation helps to purchase food and get it to the people who need it.

The Food Bank accepts donations of food anytime of the year. “We are not a grocery store;
we don’t have the same food every week,” Clarke says. “As far as food, the greatest need right now is for cereal.”

“A little can do a lot,” Clarke says. For every $1 cash donation, the Food Bank can distribute $17 worth of food equaling 10.81 pounds or eight meals. And, out of every dollar donated, 95 cents goes to the mission of feeding hungry people.

Hunger may seem like an overwhelming problem, but a little can go a long way, whether it’s time, food, money or even a car. Think of the future. “Depriving those children is really depriving all of us long-term because they are going to be the adults,” Clarke says.

Lauren Magee is a senior media arts and design major with dual minors in nutrition and kinesiology from Westminster, Md. After graduation, she plans to move back home and wait tables until she can pursue a career in print journalism working with health communication.

ABOVE: Harlem Eller helps organize the food at the local Blue Ridge Area Food Bank. Nonperishable items are the items most in need at food banks.
A Grand

With more than 250 rare shield formations, Grand Caverns is ranked No. 2 in the United States by Parade Magazine
JUDGING BY THE YELLOW-and-green wooden billboard slightly north of Exit 235 on Interstate 81, one might think the Grand Caverns is just another Virginia tourist trap popularized by the 1950s automobile culture. In a stretch of historical battlefields and other monuments, Grand Caverns usually takes a backseat to its neighbor 40 miles north, Luray Caverns, which receives more publicity. In fact, if the sign at the entrance to the park at the base of the mountain did not point it out, most tourists would not even know that Grand Caverns is rated the No. 2 caverns in the United States by Parade Magazine.

Located less than 20 minutes southeast of Harrisonburg, the cave might never have been discovered had it not been for a 17-year-old trapper named Bernard Weyer. In 1804, Weyer was looking for his animal traps, and after noticing one was missing, he searched for it and found it wedged in an opening. “When he pulled his trap out of the opening, he felt a cold burst of air in his face,” explains Melissa Moats, one of the Grand Caverns’ 25 tour guides. “He shined his lantern down in the small hole and that’s how the cave was discovered.”

Two years later, in 1806, the cave opened for tours, currently making it the oldest show cave in the United States. Although it was briefly called Amon’s Cave, the cavern was known as Weyer’s Cave for over 100 years until 1926, when new property owner Holly Stover changed the name to Grand Caverns. In 1889, only 10 years after electricity was installed in the first home in the United States, the Westinghouse Company connected electricity inside the Grand Caverns.

Although Weyer discovered the cave only 200 years ago, it has been around for quite some time. According to Moats, Pre-Cambrian rock formations and fossils were found on the mountain. “That leads us to believe that this cave was here before dinosaurs,” she says.

One of the features that makes the Grand Caverns unique is that it is located in a vertical fault. While other caves in the Shenandoah Valley were formed in horizontal layers, the Grand Caverns’ limestone layers are vertical after a tectonic force turned it. “The rock layer was flipped about 500 to 550 million years ago,” Moats estimates. She also says some of the formations are about 300,000 to 500,000 years old.

A WALK TO REMEMBER

One step into the cave and cool, damp air hits your face like a cold shower. And if the blast of 54-degree cool air isn’t refreshing enough, the sight of the first room in the caverns is breathtaking. The interior illuminates shades of red and orange, comparable to the burnt orange color of rust on an old piece of metal. Hundreds of stalactites line the ceiling, each unique in width and length. On the cave’s floor, stalagmites build up from the ground.

In addition to the red-orange color caused by iron oxide in the rock, the cave boasts other hues thanks to different mineral deposits. Areas of the cavern feature a grayish tone attributed to magnesium oxide. Some formations look as though they are covered by ice from a fresh frost storm. However, calcite deposits on the formations cause the whitish color. One other hue lines the walls, but it isn’t natural to the cave. The commercial lighting in the Grand Caverns, as well as the pollen and
dust brought in by humans, causes a green substance, referred to as cave algae, to grow.

A number of the rooms inside the cavern were given names distinguished by the formations in that particular room. One of the first rooms on the tour with such a distinction is the Persian Palace. As they enter the room, tourists are greeted by a large set of formations that resemble red-orange draperies or Persian rugs that hang from the ceiling. Each drapery is rippled smoothly as if it were a curtain caught by a gust of wind in front of an open window.

Just south of the Persian Palace lies the Armory, which receives its name from the rare shield-like formations hanging from the roof of the inlet. Many of the formations, which tend to be circular or oval shapes, hang at a 45-degree angle. Each shield is approximately three inches thick in the center, and paper-thin around the edges with a thin air pocket in the center — a creation that baffles scientists.

“It’s a mystery to geologists because they do not know how they are formed,” Moats explains to her tour group upon leading them into the Armory.

The shields are one reason the Grand Caverns is ranked No. 2. “While most caves have zero to three, we have over 250,” Moats says with a smile.

On the north side of the Persian Palace lies the Armory, which receives its name from the rare shield-like formations hanging from the roof of the inlet. Many of the formations, which tend to be circular or oval shapes, hang at a 45-degree angle. Each shield is approximately three inches thick in the center, and paper-thin around the edges with a thin air pocket in the center — a creation that baffles scientists.

“Just south of the Persian Palace lies the Armory, which receives its name from the rare shield-like formations hanging from the roof of the inlet. Many of the formations, which tend to be circular or oval shapes, hang at a 45-degree angle. Each shield is approximately three inches thick in the center, and paper-thin around the edges with a thin air pocket in the center — a creation that baffles scientists.”

The shields are one reason the Grand Caverns is ranked No. 2. “While most caves have zero to three, we have over 250,” Moats says with a smile.

On the north side of the Persian Palace lies the 5,000 square-foot Grand Ballroom, which hosted several 19th century dances. Past the ballroom is a hallway called Lover’s Lane. Couples would sneak into the passage during the dances to share a private moment, according to Moats. Yet, Lover’s Lane was not always so lovely.

“That used to be called ‘Fat Man’s Misery’ in the 1800s,” says Cynthia Miller, the park’s manager of almost five years. “They enlarged that in the 1840s or 1850s and renamed it.”

Along the way, one might see a bat sleeping along the wall, or as one tour group did, receive a fly-by by a bat. Grand Caverns features two species of bats — the Eastern Pipistrelle and the American Brown.

One room along the path is Dante’s Inferno, which is not on the current guided tour because the room doesn’t have electricity. It gets its name, Moats says, from when tours would go back in the room in the 1800s.

“When they would go back in this room, there is a very strange air current,” she explains. “As soon as they would enter this room, the candle would mysteriously blow out. They thought ghosts or something very supernatural were back in this room.”

Moats, who is allowed to go into Dante’s Inferno because she is an employee, describes the air current as if you rolled down car windows a few inches while driving.

She says it is one of her favorite places in the cavern. “I absolutely love Dante’s Inferno. I pray that one day tours can go back there because it is so beautiful.”

With a look down the long hallway into the Cathedral, one sees a small stalagmite in the middle of the walkway. Yet, the formation called George Washington’s Ghost is not tiny at all. Because of the dim lighting and the slight decline into the Cathedral, the stalagmite is an optical illusion and actually stands almost nine feet tall. The Cathedral itself is the largest room in the Grand Caverns, according to Moats, who says the hall is about 270 feet long, about 70 feet tall at its tallest point and about 50 feet wide at its widest point. Although the walls mainly are a rust color, one will notice vertical black marks along the wall, which are made from soot residue.

“In the 1800s, every person over the age of 16 in a tour group was allowed to hold a candle,” Moats explains. “They would take torches and jam them into the cracks and crevasses of the walls.”

“Just past the halfway point of the cavern lies a tall jug, which is placed under an actively dripping stalacite. The jug was used to collect water so that spelunkers could get a drink to refresh themselves while on the tour during the 1800s and early 1900s. Moats says tourists would have needed a water break because, at the time, tours would have taken five to eight hours, whereas today’s tours take about one hour.

Other rooms of interest are the Bridal Chamber, which features a flowstone formation that resembles a bride’s veil, as well as Jackson’s Hall, named after Civil War General Stonewall Jackson. During the war,
Union and Confederate soldiers had camps near the Grand Caverns and would take tours when they were not in battle. One formation in the room is said to look like Jackson's horse. Legend says, when told of this, Jackson refused to enter the cave. "I fear I shall be underground soon enough, and I have no desire to speed the process," Jackson supposedly replied. Moats says it was known later that Jackson might have been claustrophobic. The cave, which is three-eighths of a mile long, ends with a room that features about 35 shields, as well as a formation that looks like an opened oyster shell.

LOOK, BUT DON'T TOUCH
Before entering the Grand Caverns, the tour guides warn visitors to not touch any formations in the caverns. If a person were to touch or damage a formation, that person would be fined $1,000. In 1974, the Cave Protection Act came into play, making it illegal to harm the cave in any way, according to Miller.

Yet, that was not always the case. For decades, tourists were allowed to break off formations to take home with them as souvenirs. That stopped midway through the 1900s, Miller says. "In the 1950s is when they started to realize that it was so harmful to the cave to break off formations."

Up until 1974, tour guides encouraged visitors to sign or carve their names on one of the cave's walls. Thousands of names line the walls of several chambers, including Weyer's and several Civil War soldiers.

While the formations are fragile, there is another reason why no one is allowed to touch them. Any contact with the rock, in effect, kills its ability to grow. "Over the years, a lot of people have touched our formations, and just like humans, the formations have pores in them," Moats explains as she touches the palm of her hand. "When we touch them, because of the natural oils in our hands, it waterproofs these pores and the formations cannot grow."

In contrast, if a formation breaks naturally and falls, it would connect itself back to the cave and begin to regrow, Moats later adds.

The formations take years to mature. In fact, it takes about 100 to 150 years per each cubic inch for a stalagmite, stalactite, column or drapery formation to grow. Flowstone, however, takes almost 300 years per cubic inch. This makes many of Grand Cavern's features hundreds of thousands of years old.

SUPERNATURAL POWERS?
Several of the tour guides say there is something special about the cave, something more powerful that its scenic beauty. "You can feel as bad as you want to feel, and I swear, this cave has healing powers," Moats says as she rests on a picnic table awaiting the next tour to begin. "You can feel really bad and go into the cave and come out feeling like you went to sleep and woke up again."

But it isn't just about feeling better. The supernatural powers also extend inside the cavern, according to another guide. Just before Dante's Inferno, there is a small wishing pool. The legend says that if you make a wish and get the coin into the water, your wish will come true. Not only that, but you will have one year of good luck. However, if you toss your coin on the outside surrounding areas, your wish will never come true and you will have one year of bad luck. Just a myth? Not if you ask guide Jason Armentrout, who tossed his coin on the outer ring of the pool.

"The exact next day, I got a letter in the mail, which was my bank statement that said I was $300 overdrawn in my banking account," he says as he sits beside Moats on the table. "I believe that has something to do with that, because it's never been explained."

Drew Wilson is a senior media arts and design major from Danville, Va. Following graduation, he hopes to continue a career in sports journalism.
Flow Blue china is one of the categories of antiques that Charlotte Showker carries in her Mt. Crawford antique store.

Photo by Morgan Riehl