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Please join us for  
*The Grand Dedication Evening*  
of  
*The Annette Howell Turner Center for the Arts*  
with Special Guest  
*The Honorable Sonny Perdue, Governor of Georgia*  
Tuesday, April 29, 2003  
6:30 p.m.  
527 North Patterson Street

*Business Attire*

*(229) 247-2787*

The Valdosta Daily Times

ALDOSTA

# preView

Issue No. 36

Thursday, July 10, 2003



## THE INCREDIBLE Roberta George

LVAC director  
steps down from  
art's center stage



## Roberta George is leaving as the new art center's executive director, but she will always be at the center of art's heart

**STORY: By Dean Poling**

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**ONE YEAR AGO, Lowndes/Valdosta Arts Center, 1204 N. Patterson St. (No given day, any given day):** Where to begin. How to begin. Let's start.

In the main gallery, a dozen children at long tables learn the rudiments of art surrounded by the exhibited paintings and sculptures of more seasoned artists. At other times, with the children gone and the long tables folded and stored away, this gallery hosts yoga sessions on Wednesday evenings, Open Mic nights one Saturday per month, a group of stamp collectors, a conference of educators, a meeting of minds, a meeting of anyone who requested a place to meet.

At any given time, artists, students, newspaper people, art patrons, LVAC board members, writers, teachers, friends flow in and out of the offices. A bell rings — with every new arrival, with every departure — from the door by LVAC's Hall Gallery. Conversations turn on everything from literature, to upcoming art classes, to LVAC business, to ticket sales for LVAC's annual Presenter Series of touring shows and musicals, to schools attending a series of professionally produced children's plays, to the exhibits displayed in the Main Gallery, the Hall Gallery, the board room. Phones ring with questions about grants for LVAC's multitude of programs, upcoming art exhibits, about microphones needed for a visiting Presenter

VALDOSTA

Series show, about a photography class or a writer's workshop, of the fundraising, fundraising, fundraising for the new art center that will be located closer to Downtown Valdosta. But many people drop by unexpectedly instead of call. The bell on the door rings and rings as visitors come and visitors leave the little art center at 1204 N. Patterson St. Visitors arrive and plop down in the extra chairs available in the administrative offices. Visitors talk business, they talk art, they talk about current events, they talk about how they are doing, what they are doing, what they want to do.

It is chaos. Controlled chaos. Creative chaos. Splendid chaos. The type of chaos that is a balancing act of hospitality, talent, and the artist's "happy accidents." It is chaos that makes sense like the mish-mash of colored pigments, oils, brush and canvas make art.

This building is art. The art of administration that makes the most of every material, each resource. The art of controlled chaos which has a certain rhythm that makes order. The art of making the whole more than the gathered parts.

In their cramped offices, as they have for years in the 1204 N. Patterson St. art center, the LVAC staff of Adann-Kennn Alexxandar, Elaine Kent and Roberta George give this non-stop bustle of activity meaning. And, in doing so, they give the community art in all of its forms.

Many people say the success of this small building, and it is successful, belongs to Roberta George, LVAC's executive director. She will dismiss this notion and say the credit belongs to Elaine, Adann-Kennn, LVAC's board and committees, the artists, the community, the people who visit the center.

The people who make this building come to life.

**N**OW, the Annette Howell Turner Center for the Arts, 507 N. Patterson St. (a recent Tuesday): Funding raised, LVAC moved into its long-awaited new home earlier this year. Several visitors view the works of five exhibits in spacious galleries. There is room to breathe in this center. Elbow room to view works from across time and space. One exhibit features the art of the late Lamar Dodd spanning several decades of his incredible artistic career. Another exhibit features the works of an acclaimed Santa Fe, N.M., artist. One exhibit spotlights quilts from the regional Withlacoochee Quilters Guild. Another gallery hosts artwork from area students. African art empowers a fifth gallery. Each piece of art is significantly spaced and lighted. There is room to stand back from a painting and view it. So much room there is almost an echoed hush in this generosity of space.

It is indeed a magnificent place, a jewel in the crown of Valdosta and Lowndes County's recent metropolitan status.

In the new art center, separate rooms have been allocated for children's art classes, adult art classes, meetings, Open Mic performances, movie nights and various other activities. Separate rooms have been assigned for the staff's office space. A volunteer works the reception desk. To get to the administrative offices, a visitor must speak to the volunteer. The volunteer rings the staff and announces the arrival of an afternoon appointment.

Roberta George seems to leap from her office into the administrative lobby. She is striking. A small frame conditioned by decades of yoga. Eyes that have brightly encountered LVAC's art for years, eyes that have read, edited and written thousands of words for her nationally acclaimed literary magazine from the Snake Nation Press. She speaks in a voice that is unfaltering in its hospitality yet hesitates briefly before speaking her mind; it is a combination of listening and speaking that draws a person in, like a fisherman deftly working a line. She and her husband, Noel George, are parents of five daughters and two sons, now grown and successful in a diversity of fields scattered across the nation, so she knows the stress and love of a big family. And she greets a visitor with a large smile and a hug as if, like local artist Dick Bjornseth says, you are "returning home and being greeted by mom."

For a decade, Roberta George has made a home of LVAC and given it the atmosphere of a home to countless artists, writers, art students, patrons, visitors and almost everyone and anyone else who has walked through LVAC's doors. As local artist Earle McKey says, "Roberta was in every room and doorway taking the pulse of our area artists. There was no reason for her to clock into work in the morning because she was already there." It is hard to imagine a local art center without her but, soon, LVAC must.

Effective Sept. 1, Roberta George is stepping down from her position as



**ROBERTA GEORGE** poses by the Annette Howell Turner Center for the Arts' children's gallery named in her honor.

executive director of LVAC and the new Annette Howell Turner Center for the Arts.

**R**OBERTA GEORGE, Now, Then (and in between): Where to begin with Roberta George. How to begin ...

Local artist and teacher Walter Hobbs recalls a "By, George!" moment from years ago, when he first met her. He was teaching an art class, meeting his students, and he spoke to what appeared as a beautiful, young girl whom, to Hobbs' surprise, said she was the mother of five children and older than him. "I thought how can she be the mother of five children?" Hobbs says. And Roberta George would have two more children. It is a telling account, but it doesn't fully explain Roberta George. So, this is not the place to start.

Perhaps, Arizona is where her story should begin. She spent her childhood in Arizona.

Perhaps, it should start with her arrival in Valdosta. Her father sold Bibles, and she was a teen-ager.

Perhaps, it should start when she met Noel George at a Catholic Church communion breakfast. She was finishing high school and he was finishing college. It was a personally momentous occasion. They would marry and she would remain in Valdosta.

Perhaps, her story should begin in the late '80s, when she founded the Snake Nation Press. Yes, perhaps, it should. At the helm of her Snake Nation Press, she delved into her love for literature as art. She wrote. She advertised for submissions from writers throughout

the region and the nation. She edited works, selected works, and published a literary magazine. Since, her Snake Nation publications have grown, even though she has dedicated so much time and energy to her LVAC duties.

Numerous local people are involved with producing the magazine. Hundreds of written submissions of essays, novellas, and short stories from across the nation arrive in Snake Nation's mailbox annually. It is a literati hit from San Francisco to New York. Recently, Snake Nation won its third recognition as one of Writer's Digest's 50 best small literary presses in the U.S.

Snake Nation publications are an eclectic mix of sharp writing and smartly reproduced art. Since its inception, the literary magazine's covers have often been illustrated by area artists. By the early '90s, George's work on Snake Nation made her a member of the Lowndes/Valdosta Arts Commission. In the early '90s, LVAC was going through some administrative changes.

A move to another area led to Burt Bright stepping down as executive director of LVAC. With his departure, LVAC needed a new director. Local artist and LVAC member Wilby Coleman believed Roberta George would make a perfect replacement. "She was so darn bright," says Coleman, who continues by saying LVAC was "extraordinarily lucky" that she agreed to take the position.

As LVAC's executive director, there are numerous stories and observations of George's skills in the job.

There is Roberta the hard worker.

Coleman mentions her overpowering work ethic. She would be with a Presenter Series company helping them pack and load sets as late as 4:30 a.m. and then be back in the office the next morning.

There is Roberta the diplomat. One LVAC member notes that dealing with groups of artists is "like herding cats." But George was able to organize artists and deal with bureaucrats, attracting creative participants for multiple events while ably lobbying funding from politicians, business leaders and foundation heads to make these activities a reality.

There is Roberta the artist's advocate. "I find her to be tireless in energy, infectiously enthusiastic and a champion for making the arts available to everyone," says Bob Harrison, who has worked with George in bringing numerous Presenter Series shows in and out of town. "Roberta has been a soldier for the creative spirit in our area," says artist Earle McKey. "She embodies the 'art spirit.'"

There is Roberta the human being. She has time for everyone, friends and co-workers say. The poor were given the same opportunities as the rich, the unknown as much attention as the established, the young equal patience as the adult. She is credited with increasing the involvement of youth in local arts. The new center's children's gallery is named in her honor.

**T**hen, there is Roberta. She reluctantly agrees to talk for a story about her career as LVAC's director. She has long welcomed

## remarks ON Roberta

Local people's thoughts on Roberta George



## ROBERTA GEORGE's retirement as LVAC's director goes into effect Sept. 1.

and enjoyed newspaper stories about local artists, LVAC events, the new art center, but she seems embarrassed by the idea of a story about her. "It makes it sound like I'm dead," she laughs.

Ask her about her accomplishments as LVAC's executive director, she cites several things that have made her proud. She mentions the association of LVAC with the Georgia Council of the Arts. She remembers cleaning out a storage room in the old art center and creating the Hall Gallery, which allowed LVAC to exhibit an additional show each month. She mentions hiring Adann-Kennn Alexandar, the center's curator of galleries, who is also the movie critic for The Valdosta Daily Times.

And she mentions numerous people who have contributed much to LVAC's success. She notes the commitment of Lena Bosch and Bob Harrison in keeping the Presenter Series alive. Dorothy Pearlman who suggested that the Presenter Series evolve into presentations of Broadway shows. Wilby Coleman who approached her about the executive director's job and his unwavering dedication to the center. She mentions dozens of students

in the yoga classes she has taught at LVAC for years, the groups who found a meeting place with LVAC providing them with space while these unlikely organizations' members discovered art. She talks about wonderful ideas that came from unexpected people. She discusses children and the importance of art (visual arts, literature, music, theater) in shaping their lives.

She tells stories about art and people and she weaves them in a way that is ordered chaos as one seemingly unrelated subject threads together with an earlier point. The art of conversation. She recalls introducing Shakespeare's "Hamlet" to a group of unruly middle-school students. How does one explain "Hamlet," often cited as the world's greatest work of literature and theater, to children? She asked the youngsters if they had an uncle whom they literally hated? Having offered a real question that many of the children could personally understand, she continued: Suppose you came home from school and your uncle had killed your father and married your mother; what would you do? And that is the basic plot of "Hamlet." And her remarks inspired a bunch of

young kids to better understand Shakespeare. And that is the magic of Roberta George.

She makes art accessible to people who don't normally see themselves as artistically inclined.

**T**HE FUTURE, Annette Howell Turner Center for the Arts: Effective Sept. 1, Roberta George will no longer be LVAC's executive director. As for why she is leaving now that the arts commission is housed in a new center, she says that she wants to spend more time with her family and that the new center requires additional duties that do not interest her.

However, she has offered to remain in the position past Sept. 1, if the board

desires, as an interim director until a new director is hired. Already, LVAC is searching for a new executive director.

"The search committee is already accepting applications," says Mary Gooding, LVAC president. "We plan to advertise locally as well as in arts periodicals. We would love to have someone local but experience and expertise are key. ... As we search for a new executive director, we hope to find someone with just the right combination of vision, experience in arts programming, and business-management skills to lead the Annette Howell Turner Center for the Arts to all it can be in the coming years. It's a big job but also a very exciting one."

As for Roberta George, she plans to have continued involvement with the art center. She hopes to have a small office there, where she will continue writing LVAC grant proposals, develop writing conferences like the successful one hosted by the center in June, help coordinate Open Mic nights and spend more time writing. Her chores as an arts administrator may be nearly finished, but her work as an advocate of the arts and people will continue. □

**Earle McKey, local artist:** "There are many fine people who have made significant contributions to our new cultural center and we deeply appreciate this, but the recent resignation of Roberta George as director of Lowndes/Valdosta Arts Commission has sent an arrow through the hearts of this creative community. She has spent many long years building the foundation so essential for our present success. Roberta was in every room and doorway taking the pulse of our area artists. There was no reason for her to clock into work in the morning because she was already there. Mrs. George never saw her job as a position! She was approachable. An emerging artist could walk in off of the street and be granted time. You were never dismissed. She has a dedicated interest in art and the welfare of the people who produce it. Roberta has been a soldier for the creative spirit in our area. She embodies the 'art spirit.' Where Mrs. George goes she will foster electricity, productivity and her rare and precious brand of humanity."

**Mary Gooding, LVAC president:** "Roberta is an institution at LVAC and she will be greatly missed. Her name is synonymous with the arts in Valdosta. The legacies she leaves behind include a smiling hospitality and a sincere desire to share art with everyone in the community — young & old, rich & poor, amateur & professional."

**Bob Harrison, LVAC board of directors:** "Having worked with Roberta for many years on the LVAC Arts Commission, I find her to be tireless in energy, infectious enthusiasm and a champion for making the arts available to everyone. She has a wonderful quality of making everyone feel appreciated as a volunteer and her own contribution to our new arts center is unmeasurable."

**Dick Bjornseth, local artist, LVAC instructor, past president of Southern Artists League:** "(Roberta is) one of the most accommodating and considerate people I have had the pleasure of working with. She has a tough position dealing with a large and diverse board. Sometimes, as in any organization, she has had to deal with people of opposing viewpoints. But she has always been upbeat, cooperative, humble, and never negative. I particularly appreciate her always welcoming smile and generous personality. Whenever I go into LVAC, it is like returning home and being greeted by mom. But Roberta is also a strong and dedicated woman, who has done an amazing job in transitioning LVAC from a small LOCAL art center to a vastly larger and impressive facility. The new LVAC facility should be the pride of the entire South Georgia and North Florida region. Nothing nearby even comes close."

**Lena Bosch, LVAC member:** "I have had the pleasure of knowing Roberta some 30 years. Our sons, Bart and Noel, attended the same elementary school. Roberta has always marched to the tune of a special drummer, making her unique and interesting. She has been instrumental in LVAC reaching another level — a new home — the Annette Howell Turner Center for the Arts. She has earned her so-called retirement which will be just another busy road dedicated to her first love — writing!"

**Wilby Coleman, local artist, past LVAC visual arts committee chairman, and the man credited for hiring Roberta George:** "LVAC was extraordinarily lucky in Roberta. She is bright, inventive and Roberta does not think inside the box on any subject. She worked incredibly long hours and she cares about people, truly cares about them, and that comes across. She loves the arts: music, drama, the visual arts, but she brings an extra dimension to it — she brought the arts to the attention of people who aren't normally associated with the arts. People who are poor and people who aren't as educated as we might think we are. ... I don't think the art center would have survived without her abilities."

**Loyce Turner, former state senator and the man whose family's initial funding made possible the Annette Howell Turner Center for the Arts, which is named for his late wife:** "Roberta is just about the most gracious lady I've ever had dealings with. She has been instrumental in the success of the new art center. Roberta is unusually talented and I was impressed with her and I was disappointed to hear she was going to retire. She has an unusual talent for making everybody feel important and needed. Roberta and Annette were very much alike in their involvement with people and the arts." □

# CHICAGO in South Georgia

Famed band plays  
this weekend,  
Wild Adventures



CHICAGO

**VALDOSTA**

Liner notes of the band Chicago's first album explain why this pop-rock group adopted the name of the Windy City: "If you must call them something, speak of the city where all save one were born, where all of them were schooled and bred. Call them Chicago."

For more than 30 years, Chicago has performed as a synchronization of pop, rock and jazz. Chicago's members have formed a band with a solid core that has maintained its originality and musical dexterity through the years. The group has

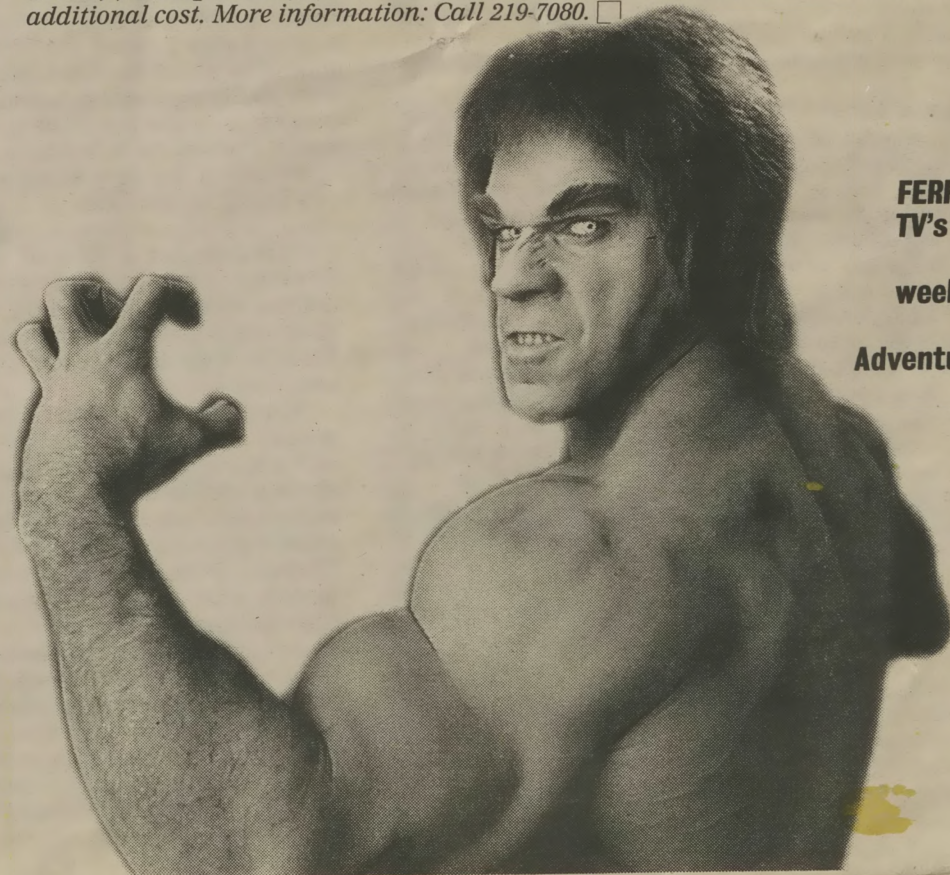
recorded approximately 30 albums, won numerous awards, and been a regular on song charts for decades.

This weekend, Chicago brings its hits and sound to South Georgia with a scheduled concert at Wild Adventures Super Park.

*Chicago is scheduled to play 7 p.m. Sunday, Wild Adventures Super Park, Old Clyattville Road. Concert is included in the park's regular admission: \$34.95 (plus tax), adults; \$28.95 (plus tax), senior citizens, youths. Reserved seating is available at an additional cost. More information: Call 219-7080.* □

## Lou Smash!

Bodybuilder Lou Ferrigno, who played Marvel Comics' Hulk in "The Incredible Hulk" TV series of the late '70s and early '80s, is scheduled for a Saturday visit at Wild Adventures Super Park, where he will meet fans and sign autographs. With the recent release of "Hulk" the movie, people are again interested in Ferrigno's take on the super-powered green guy. While the movie creates the Hulk with computer animation, Ferrigno gave Hulk TV life with green make-up, putty nose and brows, a wig, and his muscular physique. Ferrigno does make a cameo appearance early in the movie "Hulk" appearing as a security guard conversing with Hulk creator Stan "The Man" Lee. Ferrigno also has a recurring role as himself on the CBS series "King Of Queens." Meeting Lou Ferrigno is included in Wild Adventures' regular park admission. □



**LOU  
FERRIGNO,  
TV's Hulk,  
this  
weekend,  
Wild  
Adventures.**

# Five movies and you'll never guess which one makes an A-

## Movie Reviews

### "Charlie's Angel's: Full Throttle"

(Action/Comedy: 1 hour, 45 minutes); **Starring:** Cameron Diaz, Drew Barrymore, Lucy Liu, Bernie Mac, Justin Theroux, Demi Moore; **Director:** McG; **Rated:** PG-13 (Violence, sexual innuendo, and profanity.)



Adann-Kennn  
Alexandar

**Movie Review:** Natalie (Diaz), Dylan (Barrymore), and Alex (Liu) are back fighting crime for Charles "Charlie" Townsend (serene voice of John Forsythe). This time, the Angels are fighting badboy Seamus O'Grady (Theroux), a crime lord bent on getting revenge for all those responsible for imprisoning him. No. 1 on his list is Dylan.

Bernie Mac joins the cast as Jimmy Bosley, the new Bosley. One would think a comedian as funny as Bernie Mac would add comedy to these characters, but he does nothing to garner more laughs. Perhaps this

is because "Full Throttle" is one huge joke.

McG, a.k.a. Joseph McGinty Nichol, director of the first "Charlie's Angels" (2000), directs this film based on the television series by Ivan Goff and Ben Roberts. Most of the scenes are drenched in special visual effects and action scenes unrealistically combined with loud music. The film's screenplay is underdeveloped and is uninteresting until Demi Moore enters the picture. Moore, as ex-Angel Madison Lee, proves that age has nothing to do with beauty. She outshines Diaz, Barrymore, and Liu, all of whom are trite. At its best, the film boasts a surplus of supporting characters and cameos, such as Olsen Twins, Bruce Willis, Ja'net DuBois, singer Eve, and Jaclyn Smith of the television series "Charlie's Angels" (1976-81). These Angels are an over-kill with too many action scenes, more stuntmen than cast members, and goofy girly scenes unworthy of even Rose Nylund of the "Golden Girls."

**Grade:** C (One half throttle would have been plenty.)

**"28 Days Later"** (Sci-fi/Drama/Horror: 1 hour, 53 minutes); **Starring:** Cillian Murphy, Naomie Harris, Noah Huntley, Brendan Gleeson, Megan Burns and Christopher Eccleston; **Director:** Danny Boyle; **Rated:** PG-13 (Violence, nudity, gore, and strong profanity.)

**Movie Review:** After breaking into a primate-research facility, animal-rights activists release caged chimps, who are being forced to watch displays of violent imagery, against the warnings of a researcher who says the animals are infected. The enraged creatures attack their liberators, a bloody attack that leaves dead people everywhere. Twenty-eight days later, Jim (Murphy) awakens in a hospital to find that he is alone in London. The streets are empty; there are no people seen anywhere in the big city. After being chased by infected people with red eyes and raging behavior, Jim meets Selena (Harris) and Mark (Huntley), who tell him that RAGE, a contagious disease spread by blood and other body fluids, has infected and killed many in Europe. Jim and just a few others struggle to keep from becoming victims of RAGE.

To many, little is probably known of this keenly done film, which is reminiscent of "Night of the Living Dead" (Director George A. Romero, 1968) and "A Clockwork Orange" (Directed by Stanley Kubrick, 1971). Both "Living Dead" and "Orange" had violent scenes that were effective in capturing the angst and "28 Days Later" is just as



LEGALLY BLONDE 2: Reese Witherspoon.

thought-provoking and captivating, letting mystery and uncertainty be its focus while providing a few scare tactics. Cillian Murphy is spectacular. One can almost feel his character's pain, losses and loneliness. He becomes the movie's reluctant hero, becoming what he had tried to prevent — enraged. Psychologically, Murphy's character is fascinating alone and makes the movie more intriguing. "28 Days Later" also takes its time to develop its story and characters, a seemingly long and slow process that works well, making this photoplay an intense and thought-provoking thriller with plenty scare tactics, and good dramatic moments. Other than a few bad photography shots, one must say hats off to Danny Boyle for a great modern thriller.

**Grade:** A- (28 days to see a good film.)

*Playing larger cities*

**"Terminator 3: Rise of the Machines"** (Sci-fi/Action: 1 hour, 49 minutes); **Starring:** Arnold Schwarzenegger, Nick Stahl, Claire Danes, Kristanna Loken, and David Andrews; **Director:** Jonathan Mostow; **Rated:** R (Strong violence, nudity, and profanity.)

**Movie Review:** John Connor (Stahl), now a young man on the run from his past, encounters a third T-800 or Terminator (Schwarzenegger), who tells Conner about a female terminator, called T-X or Terminatrix (newcomer Loken), that is out to assassinate him and others, including Conner's future wife Kate Brewster (Daines). T-800 has come back through time and must protect John again. All this as the verge of the rise of the machines is at hand.

Arnold Schwarzenegger has said many times, "I'll be back." And, here he is again as the muscled, cybernetic Terminator. Like all blockbuster summer movies, "Terminator 3" is at times unbelievable, but this sequel is funnier and a slightly light-hearted compared to its prequels directed by James Cameron, "The Terminator" (1984) and "Terminator 2: Judgment Day" (1991). Yet, Schwarzenegger and the cast are wonderful and deliver plenty of action. As the movie

nears its ending, it becomes more cerebral, involving theories about time, destiny, and matters of love. The movie's best acting comes from the non-mechanized characters — then again robots should not like the human characters. Still, Schwarzenegger and Loken are able to generate more character than some of their colleagues. If it is too hot outside go inside to a cool cinema and see "Terminator 3," a movie that could easily have Schwarzenegger back in a prequel. So maybe, just maybe, he will be back.

**Grade:** B (He's back and he's good.)

### "Sinbad: Legend of the Seven Seas"

(Animation/Action: 1 hour, 24 minutes); **Starring (voices):** Brad Pitt, Catherine Zeta-Jones, Michelle Pfeiffer, Joseph Fiennes, and Dennis Haysbert; **Directors:** Patrick Gilmore and Tim Johnson; **Rated:** PG (Violence and some crude)

**Movie Review:** When Arabian Sinbad, voiced by Pitt, says "Who's bad? Sinbad." One has to agree with him. In this latest voyage of the swashbuckling sailor of the seven seas, Sinbad must recover the Book of Peace from Eris (Pfeiffer), the Goddess of Discord. This voyage is minor, despite the voices of big names like Pitt, Zeta-Jones, Pfeiffer, Joseph Fiennes, and FOX television's Dennis Haysbert of "24".

Unlike the currently showing "Finding Nemo," characters in "Sinbad" are as flat as they are on paper. This DreamWorks production is weak, and the story even more frail. Just think, it took two directors to helm this adventure that leaves you wanting — for another animated movie that is.

**Grade:** C- (Almost sinfully bad.)

### "Legally Blonde 2: Red, Blue & Blonde"

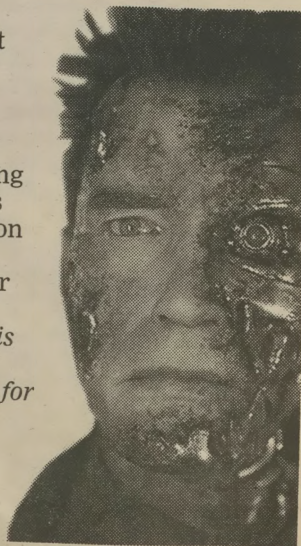
(Comedy: 1 hour, 34 minutes); **Starring:** Reese Witherspoon, Sally Field, Bob Newhart, Luke Wilson, Jennifer Coolidge, and Regina King; **Director:** Charles Herman-Wurmfeld; **Rated:** PG-13 (Sexual innuendo.)

**Movie Review:** Now a Harvard postgrad, Elle Woods (Witherspoon) is out to save her dog Brewster's mother, that is being held captive in an animal-testing facility. In an effort to secure legislation for animal rights, Woods goes to Washington, D.C., putting her nuptial plans on hold.

"Legally Blonde" (Director Robert Luketic, 2001), based on Amanda Brown's novel, was a treat and showed how a presumably naive blonde outsmarted her fellow students. "Legally Blonde 2: Red, Blue & Blonde" has Elle Woods in hot pink trying to outsmart politicians. While the effort is worthy, it is hardly worthwhile. Comedic scenes have their moments, and the message is good about saving animals from harm. However, Director Herman-Wurmfeld tries to use what worked in the first "Legally Blonde" here too — a good formula but overused and not fresh this second time. Clips from "Mr. Smith Goes to Washington," a 1939 film directed by Frank Capra, are shown during one scene, giving the notion that Witherspoon's Elle Woods is another Jefferson Smith — and she is not!

**Grade:** C (Dye hair another color.)

Adann-Kennn Alexandar is curator of galleries with the Annette Howell Turner Center for the Arts.



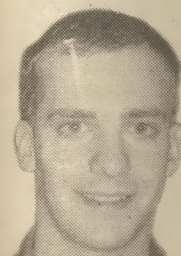
TERMINATOR 3



# Metallica hits rock bottom on 'St. Anger'

## CD Reviews

**M**etallica's latest release, "St. Anger," conjures up a longing for the good old days of "Load" and "Re-Load" when one could pose the question: "Does Metallica still have it? If they actually tried to make a good metal album, could they still do it?" At least at that point in their career this was an unanswered question, allowing some hope to remain that the group might return to making fast, technical, excellent heavy metal. On "St. Anger," Metallica answers this question with no room for argument by proving that they definitely do not have it, and have no idea where it is. The whole album is a sad attempt to reclaim their metal throne and prove they can still rock as hard as they ever could. From the opening track, "Frantic," where singer James



**Matt Walker**  
Columnist

Hetfield, fresh out of rehab, sings, "My lifestyle determines my deathstyle," it is clear that this record is going to be a joke. If the Metallica who recorded "Master of Puppets" came to the future and saw this Metallica, they would rock them off the stage, then beat them up.

The music on "St. Anger" sounds like a watered-down version of what has been dubbed "nu metal," a genre so inherently bad, it does not need any help from these guys. Most of the songs are divided into several rigid parts that seem to randomly interchange with each other. Guitarist Kirk Hammett, who has neared the top of many all-time best lists, chooses not to play any solos and very few lead riffs on this album. And



Hetfield's lyrics often sound as much like an aging rock star as they do a teenager's first attempts at profundity: "It's my world and you can't have it!" and "Shoot me again, I ain't dead yet," are just a couple of examples. The best thing about this album is that with tracks like "Some Kind of Monster" and "Invisible Kid," which drag on for over eight minutes with no memorable or exciting moments, is that it leaves plenty of time to reminisce about how good Metallica used to be.

*Matt Walker is a Valdosta State University graduate and a contributing writer to Valdosta Preview.*

## CHART TOPPERS

### BILLBOARD TOP 20 SINGLES

1. "Crazy In Love," Beyonce (feat. Jay-Z). Music World.
2. "Magic Stick," Lil' Kim (feat. 50 Cent). Queen Bee.
3. "This Is The Night," Clay Aiken. RCA.
4. "Rock Wit U (Awww Baby)," Ashanti. Murder Inc.
5. "21 Questions," 50 Cent (feat. Nate Dogg). G-Unit.
6. "Get Busy," Sean Paul. Black Shadow.
7. "Unwell," matchbox twenty. Atlantic.
8. "Bring Me To Life," Evanescence (feat. Paul McCoy).
9. "Right Thurr," Chingy. Disturbing Tha Peace.
10. "So Gone," Monica. J.
11. "I Know What You Want," Busta Rhymes & Mariah Carey (feat. The Flipmode Squad). J.
12. "Miss Independent," Kelly Clarkson. RCA.
13. "Flying Without Wings," Ruben Studdard. J.
14. "Drift Away," Uncle Kracker (feat. Dobie Gray). Lava.
15. "Never Leave You — Uh Ooh, Uh Ooh!," Lumidee.
16. "Can't Let You Go," Fabolous (feat. Mike Shorey & Lil' Mo).
17. "In Those Jeans," Ginuwine. Epic.
18. "P.I.M.P.," 50 Cent. Shady.
19. "When I'm Gone," 3 Doors Down. Republic.
20. "Rock Your Body," Justin Timberlake. Jive.

### BILLBOARD TOP 20 ALBUMS

1. "Dangerously In Love," Beyonce. Music World.
2. "Hotel Paper," Michelle Branch. Maverick.
3. "Dance With My Father," Luther Vandross. J.
4. "Da Unbreakables," Three 6 Mafia. Hypnotize Minds.
5. "St. Anger," Metallica. Elektra.
6. "Get Rich Or Die Tryin'," 50 Cent. Shady. (Platinum — certified sales of 1 million units)
7. "After The Storm," Monica. J.
8. "Fallen," Evanescence. Wind-up. (Platinum)
9. "Come Away With Me," Norah Jones. Blue Note.

### (Platinum)

10. "Bare," Annie Lennox. J.
11. "Hail To The Thief," Radiohead. Capitol.
12. "Thankful," Kelly Clarkson. RCA. (Platinum)
13. Soundtrack: "2 Fast 2 Furious." Disturbing Tha Peace.
14. Soundtrack: "Charlie's Angels: Full Throttle." Columbia.
15. Soundtrack: "The Lizzie McGuire Movie." Walt Disney.
16. "The Very Best Of Cher," Cher. Geffen.
17. "Metemora," Linkin Park. Warner Bros.
18. "The Ownerz," Gang Starr. Virgin.
19. "Dutty Rock," Sean Paul. VP. (Platinum)
20. "0304," Jewel. Atlantic.

### HOT ADULT CONTEMPORARY

1. "Drift Away," Uncle Kracker (feat. Dobie Gray). Lava.
2. "Have You Ever Been In Love," Celine Dion. Epic.
3. "If You're Not The One," Daniel Bedingfield. Island.
4. "The Game Of Love," Santana (feat. Michelle Branch).
5. "Can't Stop Loving You," Phil Collins. Atlantic.
6. "Beautiful," Christina Aguilera. RCA.
7. "One," Faith Hill. Warner Bros.
8. "Don't Know Why," Norah Jones. Blue Note.
9. "Forever And For Always," Shania Twain. Mercury.
10. "Hole In The World," Eagles. ERC.

### TOP CONTEMPORARY CHRISTIAN ALBUMS

1. "Worship Together: I Could Sing Of Your Love Forever," Various Artists. Time Life. (Gold)
2. "Almost There," MercyMe. INO. (Gold)
3. "WOW Worship (Yellow)," Various Artists.
4. "Stacie Orrico," Stacie Orrico. Forefront.
5. "Offerings II: All I Have To Give," Third Day. Essential.
6. "Rise And Shine," Randy Travis. Word-Curb.
7. "Adoration: The Worship Album," Newsboys. Sparrow.
8. "The Beautiful Letdown," Switchfoot. Sparrow.
9. "Worship Together: Be Glorified," Various Artists.
10. "Two Lefts Don't Make A Right... But Three Do," Relient K.

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Simply what you  
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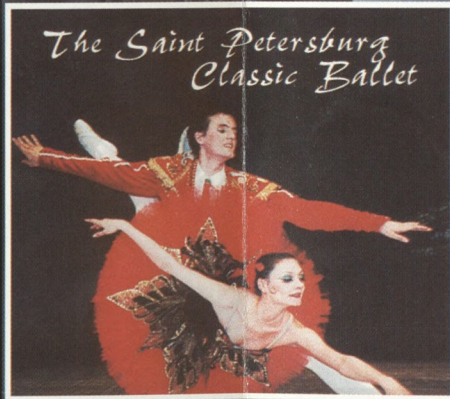
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Heart & Soul

Mac Frampton

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# *The Annette Howell Turner Center for the Arts*



*Dedication Ceremony  
April 29, 2003*



ANNETTE HOWELL TURNER  
**Center For The Arts**  
CELEBRATING THE ART IN LIFE



Dr. Loyce Turner

&

Annette Howell Turner

The purpose of the Arts Commission is to study, pursue and present the visual arts, the performing arts and the literary arts in the City of Valdosta and Lowndes County. The Lowndes/Valdosta Arts Commission, Incorporated, is an outgrowth of Arts Incorporated, which was chartered in 1962. In 1972, the county gave its sponsorship and the title became the Lowndes County Arts Commission/Arts Incorporated. Wishing to enlarge its vision and function, the Commission was reorganized in 1978 as the Lowndes/Valdosta Arts Commission, Incorporated, a private non-profit corporation.

The Lowndes/Valdosta Cultural Arts Center opened in February, 1990 at 1204 North Patterson Street, a 4,000 square foot facility. The Annette Howell Turner Center for the Arts, a 17,000 square foot facility, offers five times the gallery space and provides an outstanding presence and image to this community.

Your kind support of our new Center for the Arts will help improve facilities and give opportunities for many to Celebrate the Art in your life, in the lives of your children, and in your community. Our new facility offers more gallery space, outdoor sculpture garden, meeting and entertaining spaces, classrooms, after school programs, and performing stage. All of which are impressive community assets which will help our area attract new residents and businesses.

Thanks to the support of the Turner family and their generous initiative for making this cultural center a reality. The Annette Howell Turner Center for the Arts honors a great lady who was truly a friend to the arts and this entire community.

*The Annette Howell Turner  
Center for the Arts  
Dedication Ceremony*

- Welcome.....Lena Bosch**  
Dedication Committee Chair
- Remarks & Acknowledgements.....Mary Gooding**  
Chairwoman LVAC
- Remarks from City.....James H. Rainwater**  
Mayor
- Remarks from County.....Rod Casey**  
Chairman
- Introduction of Legislative Delegation.....Lena Bosch**
- Remarks.....Representative Ron Borders**
- Presentation.....Senator Tim Golden**
- Tribute to Annette Howell Turner.....Bill Sineath**  
LVAC Board Member
- Introduction of Dr. Loyce Turner.....Lena Bosch**
- Introduction of Keynote Speaker.....Dr. Loyce Turner**
- Special Comments.....Honorable Sonny Perdue**  
Governor
- Closing Remarks.....Mary Gooding**



ANNETTE HOWELL TURNER  
**Center For The Arts**  
CELEBRATING THE ART IN LIFE

*Special Thanks to the Following:*

*Valdosta Daily Times*

*Media Southeast*

*WALB-TV*

*Star 105 Radio*

*WAAC 93 Radio*

*Valdosta Magazine*

*Metro Magazine*

*Valdosta State University Music Department*

*Crissy Staley*

*Valdosta Junior Service League*

*Ellis Rickett and Associates Architects*

*Osborne Construction Company*

*Jim Megow, Hahira Nursery*

*Sally Querin & Brett Ganas, Landscape Architects*

*And all of our generous supporters*



*Granddaddy's  
House*

## *Georgia Farm Life in the 1940s*

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### *The Farm in Yarn*

*paintings and stories by*

**Annie Greene**





Annie L. Greene, painter, craftswoman, and retired educator, is best known for her yarn paintings. After introducing her junior high school students to small-scale yarn painting in the 1970s, she began to produce and exhibit large-scale works with yarn.

Her paintings frequently reflect culturally and socially relevant images of her life as an African American in the rural South. Other subjects for her paintings have included carnival masks, children's games, music and dance, scenes of worship services, and urban life.

Annie has received numerous honors over her lifetime for her visual art and for her community service. Annie's art work has garnered several awards at the Chattahoochee Valley Art Museum's annual Affair on the Square, more than any other exhibitor. She is listed in *Who's Who of American Women*; was named Troup County Teacher of the Year in 1976; and has had over 30 solo art exhibitions. Her work is in over 180 museum, corporate and individual collections.

Most of Annie's teaching career was spent developing the talent of promising high school students in Troup County until her retirement in 1989. Always a teacher, Annie continues to conduct workshops and demonstrations of yarn painting at arts and civic organizations throughout Georgia.

Annie received a bachelor of science degree in elementary education from Albany State University and a master of arts degree in art education from New York University. She lives in LaGrange with her husband Oliver N. Greene, Sr.

Annie Greene's artwork is very well known in LaGrange and throughout Georgia. It is art work that warms the heart as it teaches us about our history through her depictions of rural, everyday life in our state. Annie accomplishes this through her unique medium, yarn painting. Although her designs are not complex, they hold an amazing amount of detail and strong color, all done with snippets of colored yarn glued to stiff paper.

The Chattahoochee Valley Art Museum is pleased to host the first exhibit of Annie's new series, *Georgia Farm Life in the 1940s: The Farm in Yarn*, and to offer it as a traveling exhibition to arts organizations throughout Georgia. *Georgia Farm Life* includes 37 yarn paintings depicting Annie's experiences during two summers spent on her grandparents' farm in Adel. A story accompanies each painting. Encouraged by her family, Annie wrote the companion prose as a way of documenting the stories she often told to her children when they were young.

We are very grateful to Pat and Gail Hunnicutt of LaGrange for sponsoring the *Georgia Farm Life* exhibition at the Chattahoochee Valley Art Museum, and to the LaGrange Chapter of Delta Sigma Theta Sorority for sponsoring the opening reception.

This exhibit is also supported in part by the Georgia Council for the Arts through appropriations of the Georgia General Assembly.

—Keith Rasmussen  
Executive Director



Chattahoochee Valley Art Museum  
112 Lafayette Parkway  
LaGrange GA 30240  
(706) 882-3267  
[www.cvam-online.org](http://www.cvam-online.org)

## *Flagging Down the Train*

*When Florine and I were small children living in Hinesville, Mama took us by train to Adel...To catch the train Daddy would get someone to take us to a small community a few miles away. The train did not come through Hinesville. As the train got in sight, the man whose car we rode in would tease and frighten us by sitting on the track and pretend to let the train run over him. When the train got closer, he would stand on the track and wave his handkerchief back and forth in the air to stop the train...*



## *The Rolling Store*

*The rolling store was a store on wheels filled with general merchandise that came out to the rural areas in Georgia...Usually the store got around once a week to each area of the county.*

*The rolling store, to my remembrance, carried many products: bolts of cloth, needle and thread, flavorings and spices for pies and cakes, salt and pepper, sugar, coffee, rice, flour, meal, dried beans and peas, canned goods, soap, epsom salt for constipation and a good spring clean-out, cod liver oil to prevent colds...and 'asafetida' to put in bags that were tied around babies' necks for colds and other ailments...*



### *Saturday Mornings*

*There was no fieldwork on Saturday mornings. However, we kids had the duty of 'sweeping the yards'.*

*Most small town Southerners did not grow grass in their yards, so the custom was to sweep the yards with brush brooms (a bundle of sticks tied together with twine) or straw brooms (tall yellow straw that grew in the field).*

*Perhaps we were tired by Saturday for we were lazy at this task. Grandmama would...try to encourage us to work faster. She even tried to bribe us by promising to let us go to the movies in the afternoon if we finished our job...*



## Georgia Farm Life in the 1940s

### EXHIBITION CHECKLIST

- Flagging Down the Train
- Granddaddy & Grandmama's Farm
  - Cooking Dinner
  - Mealtime
- Aunt Dixie's Chocolate Chip Cookies
  - Sweet Potato Vines
  - The Watermelon Patch
  - The Watermelon Cuttings
  - The Watermelon Cuttings II
- Topping & "Suckling" the Tobacco
  - The Tobacco Barn
  - The Cotton Field
- The Berry Picking Season
  - The Cows
  - The Cows II
- The Chicken Yard
- Monday Morning Wash Day
  - Saturday Morning
- Strolling Around the Town Square
  - The Carnival
  - The Picture Show
  - The Radio
  - The Graphophone
  - Sunday in Adel
  - The Bicycle Ride
  - The Truck Ride
- The Five and Dime Store
  - The Rolling Store
- The Screened-in Front Porch
  - The Mailbox
  - The Sing-A-Long
- A Visit with Aunt Hattie
  - The Grape Arbor
  - The Back Yard Swing
  - Hog Killing
  - The Smokehouse
- Cane Grinding and Syrup Making

All text excerpts are from the Georgia Ancestress stories of Annie Greene.

# United States Senate

WASHINGTON, DC 20510-1005

October 3, 2000

Ms. Roberta George  
Lowndes/Valdosta Arts Commission  
Post Office Box 1966  
Valdosta, Georgia 31603-1966

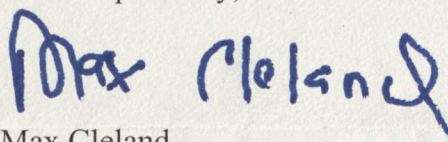
Dear Roberta:

Thank you so much for your kind letter. I am sorry that it has taken me some time to respond to you, but please know how much I appreciate your kind words.

I believe as strongly as you do in the power of art to enrich the spirit and feed the creativity. It is very good to know that the Lowndes/Valdosta Arts Commission is doing so well in its mission. As I see it, public support for the arts is important because it can help accomplish precisely the kinds of work that you seem to be doing — reaching out across the community to bring art into the lives of Americans who otherwise would not be exposed to its inspiring power.

Keep up the good work of "opening doors of perception"! If ever I can be of help to you, please let me know.

Most respectfully,



Max Cleland  
United States Senator

MC:lrt