

# JUBILATION

A man with glasses, wearing a green t-shirt and a dark leather apron, stands in a workshop. He is holding a large, circular metal wheel with text on it. The background features a chalkboard with various writings and a red bulletin board with several papers and photographs pinned to it. The overall scene is a workshop or museum setting.

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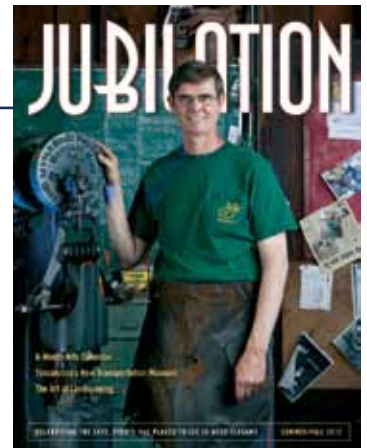
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"People say we work with our hands and our minds, but they often forget about the heart." Just as the sun shines a light on its subjects, Steve Davis' heart brings enlightenment to his designs.

*Photography by  
Porfirio Solorzano*

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## ABOUT OUR CONTRIBUTORS

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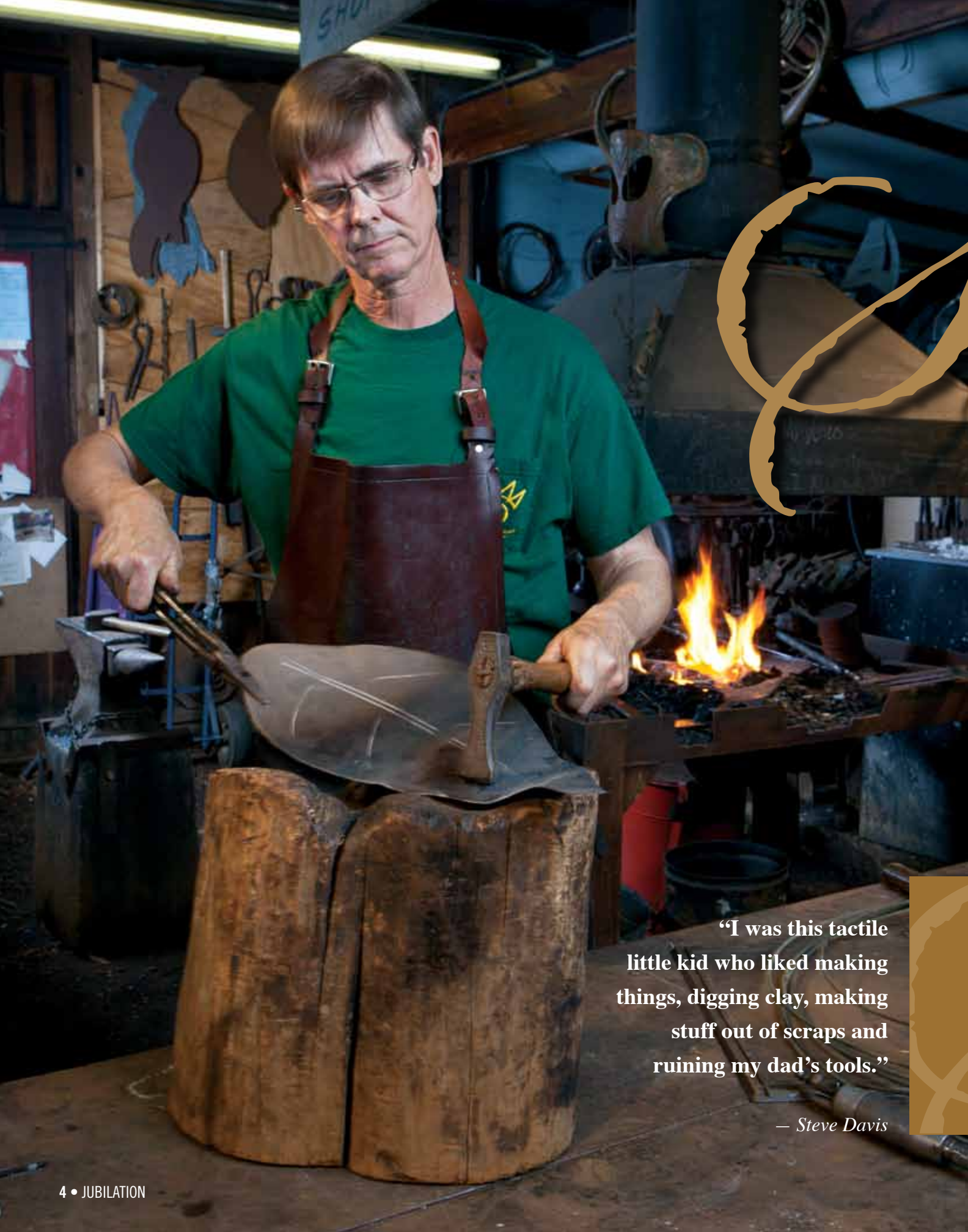
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“I was this tactile  
little kid who liked making  
things, digging clay, making  
stuff out of scraps and  
ruining my dad’s tools.”

— Steve Davis



# Sun Heart

By Sasha Reynolds-Neu

**“It’s really a three-part process when I’m making a piece,” Steve Davis muses. “People say we work with our hands and our minds but they often forget about the heart.” Just as the sun shines a light on its subjects, Davis’ heart brings enlightenment to his designs. He calls upon it to guide his efforts.**

It seems to be working. For more than twenty years, Davis has been a full-time metalsmith at the Kentuck Art Center in downtown Northport, crafting intricate artworks out of metal—primarily copper, steel and brass. Throughout that time, his body of work and his reputation as an artist that can deliver have steadily grown. Almost all the pieces created at his Sunheart Metalworks are commissioned—from functional yard art to elaborate gates and railings to wall sculptures to carved signs to beautiful furniture and more—and he is usually working on two to four projects, in various stages of completion, at a time. He joined one hundred and thirty blacksmiths from around the world in forging an individual ornament depicting flora or fauna from the works of William Shakespeare—Davis designed a stag—for the gates of the Globe Theatre in London.

While he is always grateful for the opportunities, often amazed at the process and sometimes fearful that it will all go away, his path to this successful artistic vocation wasn’t initially clear or straight. In that now-famous 2005 Stanford commencement address, the late Steve Jobs told his audience of attentive graduates that it was only in retrospect that they would be able to “connect the dots” of their life choices and

opportunities in order to accurately assess where they had been led. For Davis, the first of those dots, honing the skills that would eventually lead to his career as a metal artist, would occur in childhood as the oldest of four in his hometown of Columbus, Ohio. “I was this tactile little kid who liked

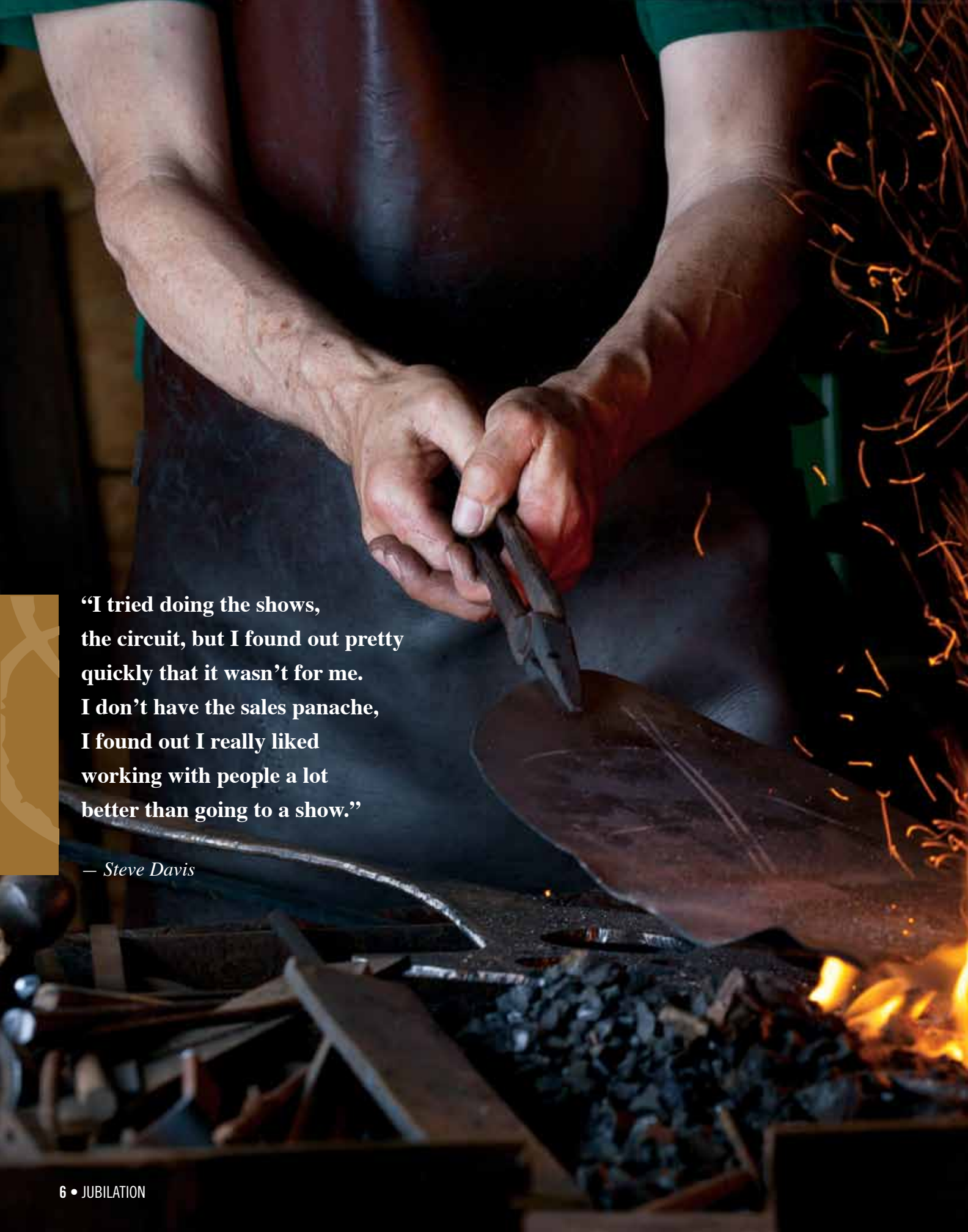
making things,” he laughs, “digging clay, making stuff out of scraps and ruining my dad’s tools.”

Next, near the end of his adolescence, came an opportune summer job at an art metal shop in Columbus that made display items for area department stores. “It was terrific,” Davis recalls. “I’d never worked with hot metal before. Their designers would come up with what they wanted and then we would put it together.”

Then Davis was off to college where he majored in parks and recreation, a newly emerging field. Perhaps his free-spirited nature would be satisfied working at that, he reasoned. He never was, but the major required taking an abundance of art classes—jewelry, pottery, printmaking, woodworking—and another dot was unknowingly connected.

During and after college, Davis took a number of jobs to pay the bills while he visited the flourishing arts and craft fairs of the 1970s and loved the atmosphere of self-employed artisans hawking their handmade wares. He slowly began to entertain the idea of metalsmithing, although when, where and how remained unclear. Blacksmithing had all but died out and courses were just beginning to reemerge. He discovered The Art





**“I tried doing the shows,  
the circuit, but I found out pretty  
quickly that it wasn’t for me.  
I don’t have the sales panache,  
I found out I really liked  
working with people a lot  
better than going to a show.”**

*— Steve Davis*





of Blacksmithing by Alex K. Bealer, browsing a catalogue one day, and ordered it. Davis started buying tools at flea markets, yard sales and auctions and began to experiment with the process.

Then he discovered SOFA (Southern Ohio Forge and Anvil Blacksmith Association), founded by Emmert Studebaker (of the Studebaker car family), and his colleagues, to preserve and promote the art of blacksmithing. Davis would show up at their conferences and help set up chairs. There he was exposed to the best blacksmiths of the day, some self-taught, some trained in Europe. He could see the possibilities. The vision was getting clearer. He took a two-week course on blacksmithing at the Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee.

Meanwhile, five hundred and thirty-one miles due south of Columbus, Ohio, another serendipitous development was occurring that would ultimately impact the course of Davis' life and career. One humid August night an interesting young woman had arrived in Tuscaloosa, Alabama. Her name was Olivia. She had been born and raised in the south of France, near Cannes, but had attended university in England. There she had met another student named Debbie Bond. Bond had traveled from England to Alabama to study the music, the spirituals and the blues of the native culture and had stayed.

Olivia was visiting Bond but had no intention of staying in Alabama, or in the states for that matter, but she appreciated the near-tropical warmth after the chill of England. "After six years living in the UK," she laughs, "I felt like the ice was finally melting off my bones." A network of "delightful people and a supportive community of friends" seemed to spring up around her, and to Olivia's surprise as much as anyone else's, she stayed, settling down in a lovely historic cottage in downtown Tuscaloosa. Then one weekend, while attending a friend's wedding near Selma, she met Steve Davis. Turns out that her friend was marrying a friend of his. A romance blossomed, Davis moved to Tuscaloosa, and he and Olivia were wed. The







last of the dots was about to be connected; for Davis it would all come together here.

Olivia knew of her husband's talents and his desire to become a functioning metal artist, and she thought she knew the woman who might be able to help him. Her name was Georgine Clark, and she was the founding director of the Kentucky Art Center in Northport, just across the Black Warrior River from their house. "Georgine was excited about him renting the space

and opening up the forge at Kentucky," Olivia recalls.

At first, most of Davis' projects were strictly forged and small in scale. Carl Adams, downtown Northport merchant and property owner, and a descendant of one of the area's pioneer families, was supportive from the beginning. He had Davis make parts for his antiques business a block away: a missing arm or hook for a chandelier or a missing leaf on a bed frame. As downtown Northport began morphing into the charming venue it has become, Davis was called upon to make pieces for its lovely streetscape. He made the first group of flowerboxes, the ornate iron posts with hanging flower baskets that dot each corner and other items for local businesses. Davis appreciated Adams' patronage and the opportunity it brought to further develop his skills and get a feel for how to run his business.

"Making the stuff is one thing but the business end, that's the other sixty percent," he observes. The *marketing* part of the business is the aspect that Davis quickly learned he liked the least. While he is a warm, friendly, approachable kind of guy, he's more of an introvert than an extrovert. "I tried doing the shows, the circuit, but I found out pretty quickly that it wasn't for me. I don't have the sales panache," he explains with a smile. "I found out I really liked working with people a lot better than

**"I try to give more to the customer. If I see something that could be done that would make the product fantastic, I'll do it. Because I just don't see everything in the beginning. It's a process."**

— *Steve Davis*

going to a show.” And as a resident artist at Kentuck, Davis soon realized he didn’t really *need* the shows. “People started coming to me with what they wanted. And I would try to do it.”

Today his portfolio has grown in scale, scope and style. And his passion for his work has grown with his portfolio. It’s the challenge and execution of the designs and the collaboration with the customers that excite Davis the most. And that collaboration can come in many forms. Sometimes a customer gives him *carte blanche*, as when he designed a wall sculpture for an anthropologist couple, inspired by maps of Machu Picchu. Or when Jack Warner told him he wanted a set of dragon finials for the opposite ends of a handrail in his Westervelt Gardens on cliffs overlooking Lake Tuscaloosa. When they were delivered and installed, Warner, a connoisseur of the finest art from around the world, just stared. Finally, he is reported to have said, “Wow. A real artist did that.”

“So were *you* amazed when they were done?” an interviewer asks Davis recently, of the Warner commission. “Yeah, I was *amazed*! I mean...that’s part of the fun,” he replies enthusiastically. “You know, you get to amaze yourself, too. By not knowing exactly where something is going to go.” It’s been more than ten years since Davis took on that assignment, but its successful execution, a process of intense trial and error, remains one his most complex artistic challenges and accomplishments. Made of many layers of copper with glass eyes, the dragons have aged into a beautiful green patina.

“Steve has had such persistence and has grown as a person and as an artist in ways that are stunning to me,” observes his wife Olivia. “I see all the hours of work he puts in, both at the forge and at home where he is constantly sketching, doing research, and reading art books and journals for inspiration. He loves what he does, and you can see it in the work.”

“I try to give more to the customer. If I see something that could be done that would make the product fantastic, I’ll do it,” explains Davis. “Because I just don’t see *everything* in the beginning. It’s a process.”

The website for Davis’ Sunheart Metalworks provides photos and descriptions of a large number of his designs representing all areas of his work. But none, perhaps, are more intriguing than a commission he did for a woman who wanted a bed that was also an intricate sculpture, one into which hills and oak and pine trees were to be incorporated. The vision came quickly, he reports, but the execution—with his assistant, Frank Adams working along side—took ten months to complete. Entitled “Pine Forest Dreams,” the four posters of the forged and fabricated steel bed are topped with pinecones nestled among branches sprouting pine needles. “There was quite a bit of study involved to make it look realistic, sculptural and still function as a bed,” Davis reflects. “I am grateful to have had the opportunity to work on such a project.”

**“I see all the hours of work he puts in, both at the forge and at home where he is constantly sketching, doing research, and reading art books and journals for inspiration. He loves what he does, and you can see it in the work.”**

— Olivia Davis

“I’m often amazed when I go around Tuscaloosa and Northport today and see examples of Steve’s beautiful work,” continues Olivia. One of the most recent and one of Davis’ proudest works is the riverfront sculpture entitled “Nurturing Friendships, Uniting Culture,” completed for Tuscaloosa’s Sister Cities International (TSCI), whose mission includes the development of international friendship and understanding. To commemorate TSCI’s twenty-fifth anniversary, a plan was developed to commission a sculpture. Drawn to a modernist interpretation incorporating the riverfront, Davis initially visualized a piece that would be suggestive of river, wind and leaves. What emerged was a fluid sculpture of three intersecting oak leaves, for each of Tuscaloosa’s sister cities—Narashino, Japan, Schorndorf, Germany and Sunyani-Techiman, Ghana—and symbolic of the Druid City theme, Tuscaloosa’s historic moniker tied to its ancient oak trees.

“The TCSI Board of Directors met with several sculptors,” explains Director Lisa Keyes, “but Davis’ idea of curved and linking oak leaves was instantly attractive to members.” The copper-colored steel sculpture was installed and dedicated along Tuscaloosa’s River Road Park West on August 24, 2011.

On a recent day at his studio, Davis is seen bending over the first of three large panels commissioned by Carrie Fitts, owner of the Northport restaurant, Fifth & Main, who was motivated to add to the art of Northport, to leave something of beauty behind. Large in scale with fluid bands of silver and geometric shapes of copper on a black background, it is captivating.

“I wanted to do the panels because I wanted something of interest on the large outside wall on Fifth Street,” explains Fitts, “where cars sit in lines waiting for the traffic light to change. And I *love* them. I told Steve what I wanted to do, what I had in mind, and he took off with the idea. He really listens and is very easy to work with. There were no surprises...we spoke, I saw the drawings and he got to work. It’s just what I expected... *fabulous!*” ■



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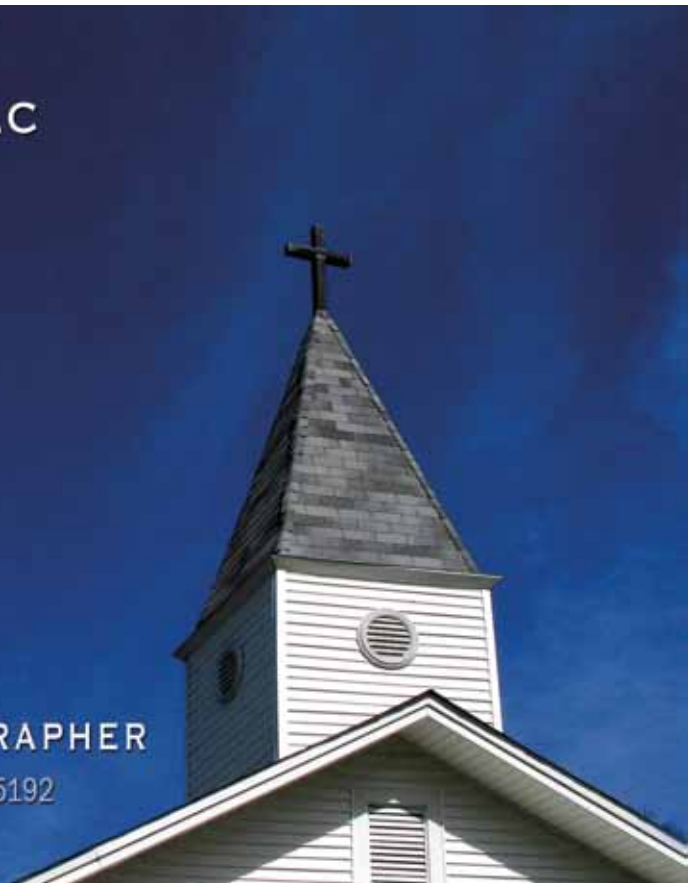
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# THE ART OF La





# Landscaping

by Aimee Karr

**L**andscaping is “the conscious use of skill and creative imagination, especially in the production of aesthetic objects; also: works so produced,” according to Merriam-Webster.com.

Many people may not think of bulldozers, dump trucks, lawn mowers, trees, flowers, shrubs, stones, bricks, sod, pine straw, mulch, and dirt as art supplies. However, these are some of the supplies that landscapers use to create their masterpieces.

Landscaping is all around us: at doctor’s offices, shopping malls, restaurants, parks, along the roadsides, and in our own yards. Landscapers vary widely in background and experience, but they all seem to agree that landscaping should improve the appearance of a property. Whether it’s softscape, which is comprised of plant material, or hardscape, which includes bricks, pavers, and stone, landscaping makes the environment more appealing and enjoyable.

Austin Marcum, Dan Guthrie, Teresa Johnson and Josh Wilson are four of many landscapers who help make the Tuscaloosa area beautiful.

## Austin **MARCUM** ▼

“One word: beautify.” That’s the importance of landscaping to Austin Marcum, owner of Proscap.

After gaining knowledge and experience working for another local landscaping company, a nursery, and his own small lawn care service, Marcum quit college and started Proscap in 2004. Although the first years were tough, he kept going with the support of his wife Brittney. “Being a business owner is tough; you have a lot of stress on you. I appreciate her being positive,” he said.

Despite the stress, Marcum enjoys his profession. “I like being outdoors,” he said. “It’s starting on something new

once a week or once every two weeks, depending on the size of the job. I enjoy transforming something that’s already existing into something really nice and just seeing the process unfold. I like talking to people and trying to learn as much as I can about the business.”

The process for each new project may be the same: meeting with the land owner and developing a master plan, but each project is different. “It depends on the site: the topography of the land, sun exposure, soil conditions, the space that’s being provided for you and the plant maturity. You just have to gather all that information and put it into an overall







## DanGUTHRIE ▲

design,” he said. “Each project has its challenges, and we like the challenge.”

Marcum said he particularly likes the challenge of working with existing landscape. “If you look at new construction, it’s pretty much going to be nothing. But I like a unique challenge of something that’s already there, that has already been challenged before. We like to come in and get a different approach.”

As for future aspirations? “How about landscape an entire city?” he said. “We’ve been happy with the projects that we’ve got, but you can always want bigger and better, I guess.”

“There’s never one, cookie-cutter landscape; everything’s different,” said Dan Guthrie, owner of Guthrie Landscape Services. That’s one aspect of landscaping that led Guthrie to become the third generation to run the family business. His grandfather started the business in 1939; his dad took over in the late 1960’s/early 1970’s, and he has been in charge for the last 8 years.

Although he studied mechanical engineering at UA for four years, Guthrie joined the company full-time around age 21. “I did not want to sit behind a desk, and it’s very hard for me to sit behind one now,” he said. “I’ve done this since I could walk. I learned everything hands-on from my dad. I couldn’t help but like it, love it, live it.” He said he loves being outside, “playing” with the equipment, meeting customers, trying new ideas, doing different things, and solving

problems. “There’s always something that you need to work on or fix. I like the challenge of that.”

Guthrie said all areas of his job are enjoyable, but he especially wanted to work with hardscape when he started. “It wasn’t a living, breathing thing. Everything else in landscape is living; it’s always changing. This is one thing that you build, and it never changes.”

Guthrie has made changes in the business due to mistakes in the past with hopes for a better future. “I think in the past few years, I’ve gotten where I wanted to be and headed in the direction I want, so I hope I can just keep things going the way they are,” he said. “I would hope that I’m making room for any of my kids that want to come into this business and be able to pass on what I was given. If they don’t want it, that’s perfectly fine. They can go do whatever their heart desires.”





## Teresa JOHNSON ▲

“Life began in a garden,” said Teresa Johnson, owner of The Plant Lady Nursery, about the possible reason for her love of plants. “I think it gets you back to the beginning of time; it grounds you.”

Johnson and her husband Darrell own The Plant Lady Nursery, Johnson Greenhouses and Johnson Horticultural Services. “It’s a little bit of everything,” she said. “We’re gluttons for punishment. We don’t know when to stop.”

When Johnson was growing up, her parents owned a retail nursery, and that led to her majoring in horticulture at Auburn University. After working at Barton’s Nursery a few years, she opened her own. She now runs the nursery, does interiorscaping, and landscape design. “My husband installs it, and I design it. So, we’re kind of a team,” she said. “He likes different aspects of horticulture than I do. He likes growing, implementing the

landscapes and things like that. I like the people part. I love the retail, and I love the interiorscaping. I’m a plant nerd.” She said she also enjoys giving plant talks for garden clubs and schools. “I like to incite passion about gardening.”

Johnson said she would like to have a two-story building in front of the nursery with retail downstairs and a classroom upstairs, where elementary school groups could visit. “I think if young kids have a little taste of it, they’ll keep going,” she said. “That’s who is going to be taking care of me when I’m old, so I need them to be as intelligent as possible, and I need them to be horticulturally inclined.”

“I like to be what I call a plant dealer,” she said. “Instead of a drug dealer, I’m a plant dealer. I love to get people addicted to gardening because it is a great passion that anybody can enjoy.”



*Teresa Johnson, the Plant Lady, far right, shows plants to her customers, from left, Phillis Todd and Mary-Alton Griffin inside one of the large greenhouses she has in her shop on Bradley Road in Duncanville, Ala.*





## Josh WILSON ▲

“Landscaping brings out the best in your home,” said Josh Wilson, owner of Green Acres Landscape Service.

Wilson’s company offers services big and small. “We can do a complete tear out from a blank space in front of your house and put in all new trees, shrubs, irrigation and sod,” he said. “We can also come in and leave the shrubs and stuff already at the house and just do a good cleanup, and it really makes a big difference. Fresh mulch or new pine straw can make a big difference in a house, too.”

One of Wilson’s specialties is planting trees. “We planted some big trees this past winter, some 10” caliper trees that weighed about 10,000 pounds a piece,” he said. “I liked seeing them bloom and watching them grow and knowing that we were able to handle something that big, something that might have been grown 2

or 2 1/2 hours away and was transported here to Tuscaloosa after we lost so many trees in April,” he said, referring to the tornado that devastated the area in 2011.

He started out doing much smaller jobs. “I started cutting a few neighbors yards when I was 12 years old,” Wilson said. “When I was 15, my dad had to drive me to cut some yards that weren’t in the neighborhood.” Then, while attending college, he and a friend opened Green Acres. “We were basically just cutting grass, and it expanded from there.”

Wilson’s wife Jennifer joined him in the business in 2010. “We’ve grown in the last few years, and we’d like to continue to grow and build our business,” he said. He has hopes that their 7-year-old son, Fisher, will one day take over the business. “He likes to get out there and help me.”

Landscapers are artists whose work affects our daily lives as we drive to work, shop, stroll through the park, or enjoy time in the yard. Although their methods are not those taught in a traditional art class, and their supplies are not canvas, paint or a pottery wheel, the product is certainly aesthetic. According to The World Book Encyclopedia Dictionary, landscaping means “to make (land) more pleasant to look at by arranging trees, shrubs, flowers, etc.”

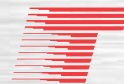
**Austin Marcum, Dan Guthrie, Teresa Johnson and Josh Wilson** help to beautify the Tuscaloosa area. Their artwork can be seen at local businesses and area residences. Cutting grass, pruning shrubs, planting trees and flowers, laying sod, building walls and walkways, and installing irrigation systems are just a few of the multitude of services these landscapers perform, making and keeping our scenery pleasing to the eye. ■

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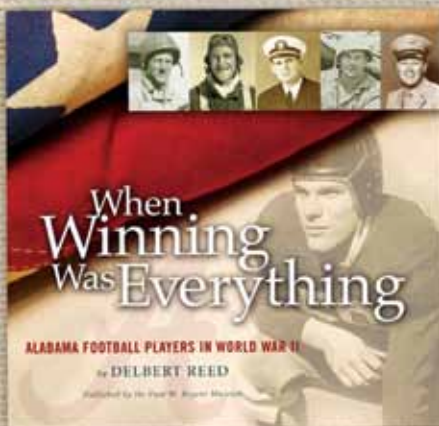
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A collection of personal wartime stories that pay tribute to all the Crimson Tide players who earned our admiration on the football field and in battle.

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An outreach program for the School of Music in the Moody Music Building, The University of Alabama's Community Music School (CMS) offers private and group instruction on wind, brass, and string instruments, piano, organ, voice, guitar, and drums. Students range in age from Pre-K to retirees and beginning to advanced in development. Ensembles include youth and adult string ensembles, a youth jazz combo, and select chamber music groups.

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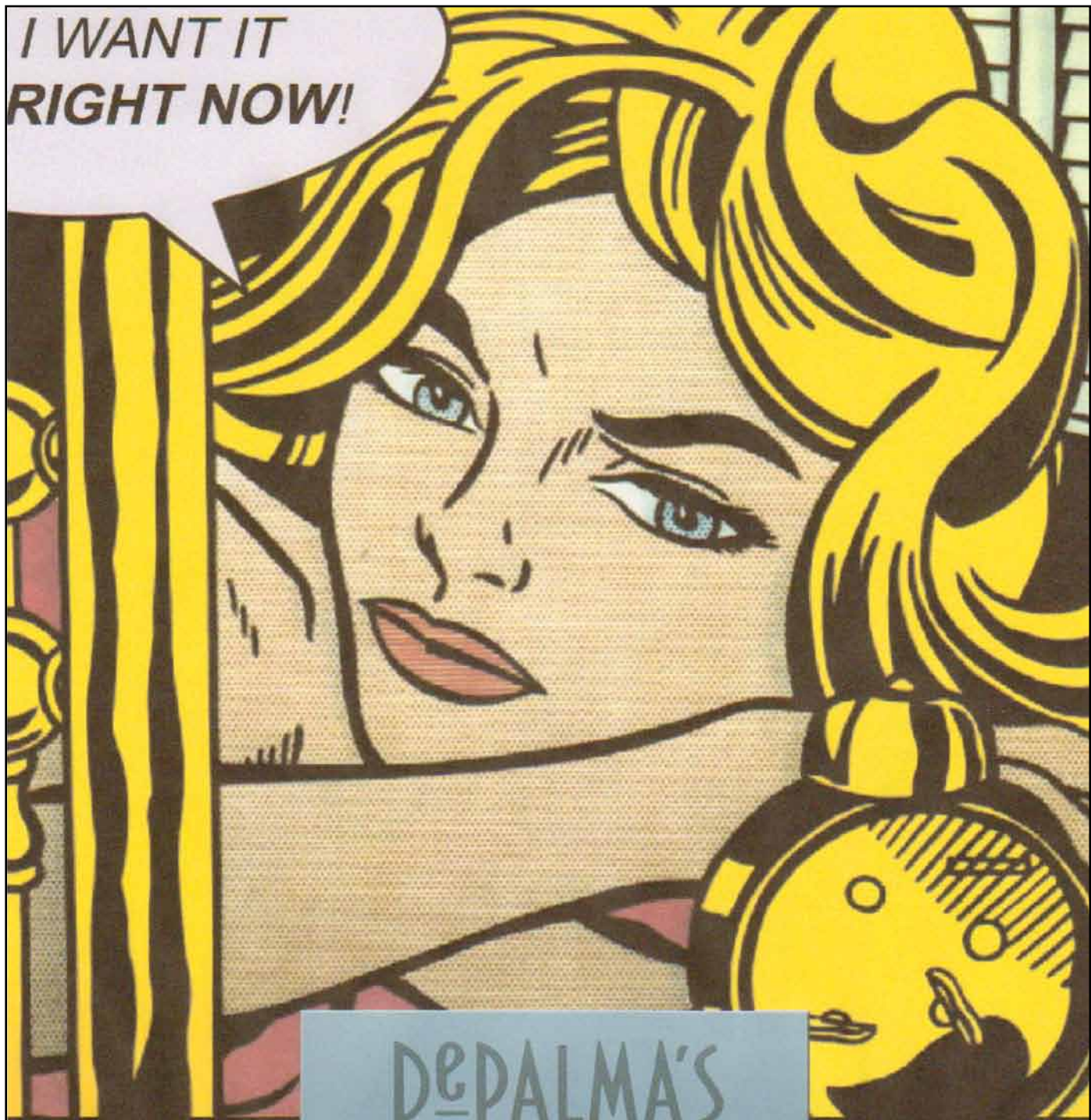


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For more information call 205.348.6741 or [www.music.ua.edu/community-music-school](http://www.music.ua.edu/community-music-school)



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- **Learn** to express yourself in art
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- **See** two new exhibitions every month, opening on first-Thursday Art Night
- **Bring your kids** to third-Saturday *a la CARTE*
- **Shop** for unique gifts of art and fine craft
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- **Take part** as a member and volunteer

Mark your calendar for the 41st Annual Kentuck Festival of the Arts, October 20 and 21, 2012, and remember Kentuck is more than just the third weekend in October!

503 Main Avenue  
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# 6-MONTH PULL-OUT CALENDAR OF EVENTS

**TUSCARTS.ORG**



## ► JULY

### JULY 2 - AUGUST 3

The University of Alabama Art Department  
**"JAZZ" EXHIBIT**

*Paul R. Jones Gallery, Downtown Tuscaloosa*  
 Tue-Fri 10 am-6 pm, Sat 12 pm-5 pm  
 No Admission Charged  
 345-3038 or [art.ua.edu/site/galleries/paul-r-jones-collection](http://art.ua.edu/site/galleries/paul-r-jones-collection)

### JULY 3

Children's Hands-On Museum  
**INDEPENDENCE DAY BASH:**  
**4TH OF JULY DANCE W/ DJ CHUCKIE**  
*CHOM*

9 am-4:30 pm  
 Free with Museum Admission  
 349-4235 or [chomonline.org](http://chomonline.org)

The Arts Council  
**SUMMER BAMA ART HOUSE: TBA**

*Bama Theatre*  
 7:30 pm  
 \$7 gen/\$6 seniors and students/  
 \$5 AC members  
 758-5195 or [tuscarts.org](http://tuscarts.org)

### JULY 4

Tuscaloosa County Park and Recreation  
 Authority, Tuscaloosa Symphony  
**"CELEBRATION ON THE RIVER,"**  
**FAMILY ACTIVITIES, MUSIC & FIREWORKS**

*Downtown Tuscaloosa*  
 Time TBA  
 556-3220 or [tcpara.org](http://tcpara.org)

### JULY 5

**"ART NIGHT"**

*Downtown Northport and Tuscaloosa Galleries*  
 5 pm-9 pm  
 No Admission Charged  
[tuscarts.org/artnight.php](http://tuscarts.org/artnight.php)

### JULY 5 - 27

Kentuck Association  
**"ECLECTIC ART FROM GORDO'S**  
**CROSSROADS ARTS ALLIANCE"** and  
**"WORK BY ANNA MULLIN"**

*Kentuck Art Center, Northport*  
 Opening Reception Thursday, July 5, 5-9 pm  
 Gallery Hours: Tues-Fri 9 am-5 pm &  
 Sat 10 am-4:30 pm  
 No Admission Charged  
 758-1257 or [kentuck.org](http://kentuck.org)

### JULY 10

Tuscaloosa Museum of Art:  
 Home of the Westervelt Collection  
**"ART WITH FRIENDS"**

*The Westervelt Company, Jack Warner Pkwy.*  
 5:30-7:30 pm  
 No Admission Charged  
 562-5296

The Arts Council  
**SUMMER BAMA ART HOUSE: TBA**

*Bama Theatre*  
 7:30 pm  
 \$7 gen/\$6 seniors and students/  
 \$5 AC members  
 758-5195 or [tuscarts.org](http://tuscarts.org)

### JULY 12

Tuscaloosa County Preservation Society  
**SUNDOWN LECTURE SERIES**  
 "Different Perspective: An Examination of the  
 Original Appearance of Tuscaloosa Historic  
 Homes" presented by Dr. Robert Mellow  
*Battle-Friedman House*  
 Light refreshments served from 5:15 - 5:40 pm  
 Lecture from 5:45 - 6:30 pm  
 Members Admitted Free, \$5 Non-Members  
 758-6138 or [historictuscaloosa.org](http://historictuscaloosa.org)

### JULY 13 - 22

Theatre Tuscaloosa  
**"GYPSY"**  
*Bean-Brown Theatre,*  
*Shelton State Community College*  
 7:30 pm Thurs-Sat; 2 pm Wed & Sun  
 Admission: \$22 Adults, \$18 Seniors (60+),  
 \$14 Students/Children  
 Pay-What-You-Can Preview: Thurs, July 12  
 391.2277 or [theatretusc.com](http://theatretusc.com)

### JULY 14

West Alabama Quilters Guild  
**MONTHLY MEETING – SPEAKER TBA**  
*Tuscaloosa Department of Transportation*  
 8:45 am Basics & Beyond, 9:30 am Project  
 Reports, 10:30 Program  
 No Admission Charged  
 556-6579 or [waqq.com](http://waqq.com)

Children's Hands-On Museum  
**MUSEUM MADNESS: "IT'S THE BEE'S KNEES"**  
*CHOM*  
 10 am-4 pm  
 Free with Museum Admission  
 349-4235 or [chomonline.org](http://chomonline.org)





## JULY 16 - 27

Tuscaloosa Children's Theatre

### THEATRE CAMP 2012

Shelton State Community College

Mon-Fri 8:15 am - 12:05 pm 1 Class = \$92;

2 Classes = \$172; 3 Classes = \$252;

4 Classes = \$262

310-8010 or tuscaloosachildrenstheatre.com

## JULY 17

The Arts Council

### SUMMER BAMA ART HOUSE: TBA

Bama Theatre

7:30 pm

\$7 gen/\$6 seniors and students/

\$5 AC members

758-5195 or tuscart.org

## JULY 20

Children's Hands-On Museum

### "PAJAMA DAY"

CHOM

9 am - 4:30 pm

Free with Museum Admission

349-4235 or chomonline.org

## JULY 21

Kentuck Museum Association, Inc.

### KENTUCK A LA CARTE

10 am to 2 pm

No Admission Charged

758-1257 or kentuck.org

Kentuck artist Steve Davis and his team work to complete the Riverfront sculpture "Nurturing Friendship, Uniting Culture"

## JULY 23 - 27

The University of Alabama Museums

### INDIAN SUMMER DAY CAMP for Ages 9-13

Moundville Archaeological Park

205-371-8732 or crcooper@crimson.ua.edu

## JULY 24

The Arts Council

### SUMMER BAMA ART HOUSE: TBA

Bama Theatre

7:30 pm

\$7 gen/\$6 seniors and students/

\$5 AC members

758-5195 or tuscart.org

## JULY 27

West Alabama Quilters Guild

### "JOURNEY IN THE LIFE OF A FABRIHOLIC"

by Peggy Barkle

The Unitarian-Universalist Congregation

7 pm

No Admission Charged

556-6579 or waqq.com

## JULY 28

West Alabama Quilters Guild

### "BLENDABLE CURVES" WORKSHOP

by Peggy Barkle

Tuscaloosa Department of Transportation

9 am-4 pm

Advanced Registration and Fee Charged

556-6579 or waqq.com

# ▶ AUGUST

## AUGUST 2

### "ART NIGHT"

Downtown Northport and Tuscaloosa Galleries

5 pm-9 pm

No Admission Charged

tuscart.org/artnight.php

## AUGUST 2 - 30

Kentuck Association

### "BASKETS BY BILLY R. SIMS" and

### "PHOTOGRAPHY BY FULL MOON ARTIST TANYA MIKULAS"

Kentuck Art Center, Northport

Opening Reception Aug 2, 5-9 pm

Gallery Hours: Tues-Fri 9 am-5 pm &

Sat 10 am-4:30 pm

No Admission Charged

758-1257 or kentuck.org

## AUGUST 4

Children's Hands-On Museum

### "BACK TO SCHOOL BASH"

CHOM

10 am - 12 pm

Free with Museum Admission

349-4235 or chomonline.org

## AUGUST 9

Tuscaloosa County Preservation Society

### SUNDOWN LECTURE SERIES

"Women and Refinement in Antebellum Alabama 1830 - 1860"

presented by Dr. Shirley Foster

Battle-Friedman House

Light refreshments served from 5:15 - 5:40 pm

Lecture from 5:45 - 6:30 pm

Members Admitted Free, \$5 Non-Members

758-6138 or historictuscaloosa.org

## AUGUST 9 & 10

The Actor's Charitable Theatre

### DINNER THEATRE

Location/Admission TBA

6:30 pm

theactonline.com

## AUGUST 11

West Alabama Quilters Guild

### MONTHLY MEETING:

Program "Itch-to-Stitch"; Boyd School Quilts

Tuscaloosa Department of Transportation

8:45 am Basics & Beyond, 9:30 am Project

Reports, 10:30 am

No Admission Charged

556-6579 or waqq.com

Children's Hands-On Museum  
**MUSEUM MADNESS: "CHICKA CHICKA BOOM BOOM"**  
*CHOM*  
10 am - 4 pm  
Free with Museum Admission  
349-4235 or chomonline.org

### AUGUST 14

Tuscaloosa Museum of Art:  
Home of the Westervelt Collection  
**"ART WITH FRIENDS"**  
*The Westervelt Company, Jack Warner Pkwy.*  
5:30-7:30 pm  
No Admission Charged  
205-562-5296

### AUGUST 14 - SEPTEMBER 18

Tuscaloosa County Park and  
Recreation Authority  
**BEGINNER WATERCOLOR CLASSES**  
with John Tilley  
*Phelps Activity Center*  
Tuesdays from 6 pm-8 pm  
\$70 per person, plus supplies  
562-3230 or tcpara.org

### AUGUST 14 - OCTOBER 6

The University of Alabama Art Department  
**"DEPICTING PORTRAITS" EXHIBIT**  
*Paul R. Jones Gallery, Downtown Tuscaloosa*  
Tue-Fri 10 am-6 pm, Sat 12 pm-5 pm  
No Admission Charged  
345-3038 or art.ua.edu/site/galleries/paul-r-jones-collection

### AUGUST 15 - SEPTEMBER 19

Tuscaloosa County Park and  
Recreation Authority  
**ADVANCED WATERCOLOR CLASSES**  
with John Tilley  
*Phelps Activity Center*  
Wednesdays from 1 pm-3pm  
\$70 per person, plus supplies  
562-3230 or tcpara.org

### AUGUST 18

Kentuck Museum Association, Inc.  
**KENTUCK A LA CARTE**  
10am to 2pm  
No Admission Charged  
205-758-1257

Kip Tyner Productions  
**TALENT SEARCH**  
*Bama Theatre*  
6pm  
205-553-0589, 205-394-8375

### AUGUST 21

The Arts Council  
**FALL BAMA ART HOUSE: TBA**  
*Bama Theatre*  
7:30 pm  
\$7 gen / \$6 seniors and students /  
\$5 AC members  
758-5195 or tuscarts.org

### AUGUST 22 - SEPTEMBER 21

The University of Alabama Art Department  
**AYNSLEE MOON MFA EXHIBITION**  
*UA's Sella-Granata Art Gallery*  
Mon-Fri 10 am - 4 pm  
art.ua.edu/site/galleries/woods-hall-gallery

### AUGUST 23

The University of Alabama Press  
**BOOK SIGNING: "DARKROOM"** by Lila Weaver  
*EveryWoman Book Club at the University Club*  
12 pm  
No Admission Charged  
uapress.ua.edu

### AUGUST 23 - SEPTEMBER 21

The University of Alabama Art Department  
**"BRIAN NOVATNY: SELECTED PAINTINGS AND DRAWINGS"**  
*UA's Sarah Moody Gallery of Art*  
Opening Reception Sept 6, 6 pm-8 pm  
Gallery Hours: Mon-Fri 9 am-4:30 pm, Thurs 5 pm-8 pm  
No Admission Charged  
348-1891 or art.ua.edu/site/galleries/sarah-moody-gallery-of-art

### AUGUST 24, 25 AND 26

The University of Alabama School of Music  
**ADULT STRINGS WEEKEND**  
*UA's Moody Music Building*  
All Day  
No Admission Charged  
348-1477 or music.ua.edu

### AUGUST 28

The Arts Council  
**FALL BAMA ART HOUSE: TBA**  
*Bama Theatre*  
7:30 pm  
\$7 gen / \$6 seniors and students /  
\$5 AC members  
758-5195 or tuscarts.org

## ► SEPTEMBER

### SEPTEMBER 4

The Arts Council  
**FALL BAMA ART HOUSE: TBA**  
*Bama Theatre*  
7:30 pm  
\$7 gen / \$6 seniors and students /  
\$5 AC members  
758-5195 or tuscarts.org

### SEPTEMBER 6

**"ART NIGHT"**  
*Downtown Northport and Tuscaloosa Galleries*  
5 pm-9 pm  
No Admission Charged  
tuscarts.org/artnight.php

### SEPTEMBER 6 - 28

Kentuck Association  
**"TWO-DIMENSIONAL WORK BY KENTUCK FESTIVAL ARTIST ELLIE ALI" and "FRIENDS OF HURRICANE CREEK: ART FROM SALVAGE"**  
*Kentuck Art Center, Northport*  
Opening Reception Sep 6, 5-9 pm  
Gallery Hours: Tues-Fri 9 am-5 pm &  
Sat 10 am-4:30 pm  
No Admission Charged  
205-758-1257 or kentuck.org

### SEPTEMBER 7

The University of Alabama School of Music  
**FACULTY RECITAL: DANIEL SWEANEY, VIOLA**  
*Concert Hall, UA's Moody Music Building*  
7:30 p.m.  
No Admission Charged  
348-1477 or music.ua.edu

### SEPTEMBER 8

West Alabama Quilters Guild  
**MONTHLY MEETING, Program:**  
*"Leaf Pounding" by Bettye Kimbrell*  
*Tuscaloosa Department of Transportation*  
8:45 am Basics & Beyond, 9:30 am Project Reports, 10:30 am Program  
No Admission Charged  
556-6579 or waqq.com

Children's Hands-On Museum  
**MUSEUM MADNESS: "SINK OR FLOAT"**  
*CHOM*  
10 am - 4 pm  
Free with Museum Admission  
349-4235 or chomonline.org



## SEPTEMBER 11

Tuscaloosa Museum of Art:  
Home of the Westervelt Collection  
**"ART WITH FRIENDS"**  
*The Westervelt Company, Jack Warner Pkwy.*  
5:30 pm-7:30 pm  
No Admission Charged

The Arts Council  
**FALL BAMA ART HOUSE: TBA**  
*Bama Theatre*  
7:30 pm  
\$7 gen / \$6 seniors and students /  
\$5 AC members  
758-5195 or tuscarts.org

## SEPTEMBER 13

Tuscaloosa County Preservation Society  
**SUNDOWN LECTURE SERIES**  
"Genealogy 101" presented by Robert Guffin  
*Battle-Friedman House*  
Light refreshments served from 5:15-5:40 pm  
Lecture from 5:45-6:30 pm  
Members Admitted Free, \$5 Non-Members  
758-6138 or historictuscaloosa.org

The University of Alabama School of Music  
**FACULTY RECITAL: NOEL ENGBRETSON, PIANO**  
*Concert Hall, UA's Moody Music Building*  
7:30 pm  
No Admission Charged  
205-348-1477 or music.ua.edu

## SEPTEMBER 15

Kentuck Museum Association, Inc.  
**"KENTUCK A LA CARTE"**  
10am to 2pm  
No Admission Charged  
205-758-1257

## SEPTEMBER 17

Tuscaloosa Symphony Orchestra  
**"PICTURES AT AN EXHIBITION"**  
*Concert Hall, UA's Moody Music Building*  
7:00 pm  
Admission Charged  
752-5515 or tsoonline.org

## SEPTEMBER 18

The Arts Council  
**FALL BAMA ART HOUSE: TBA**  
*Bama Theatre*  
7:30 pm  
\$7 gen / \$6 seniors and students /  
\$5 AC members  
758-5195 or tuscarts.org

## SEPTEMBER 21 - 23

The Actor's Charitable Theatre  
**"THE JELLYBEAN CONSPIRACY"**  
*Bama Theatre*  
Fri at 7:30, Sat at 2 pm & 7:30 pm,  
Sun at 2 pm  
\$10 children, \$15/\$20 adults  
theactonline.com

## SEPTEMBER 24

The University of Alabama School of Music  
**HUXFORD SYMPHONY ORCHESTRA**  
*Concert Hall, UA's Moody Music Building*  
7:30 pm  
No Admission Charged  
348-1477 or music.ua.edu

## SEPTEMBER 24 - 28 AND 30

UA Department of Theatre and Dance  
**"FOOLS" BY NEIL SIMON**  
*Allen Bales Theatre*  
Mon-Fri at 7:30 pm, Sun at 2:00 pm and  
7:30 pm  
\$10  
348-3400 or theatre.ua.edu

## SEPTEMBER 25

The Arts Council  
**FALL BAMA ART HOUSE: TBA**  
*Bama Theatre*  
7:30 pm  
\$7 gen / \$6 seniors and students /  
\$5 AC members  
758-5195 or tuscarts.org

## SEPTEMBER 27

The University of Alabama School of Music  
**ALABAMA WIND ENSEMBLE**  
*Concert Hall, UA's Moody Music Building*  
7:30 pm  
No Admission Charged  
348-1477 or music.ua.edu

# ▶ OCTOBER

## OCTOBER 1

The Arts Council  
**SMALL GRANTS PROGRAM DEADLINE FOR SUBMISSION**  
*The Arts Council Offices - Bama Theatre*  
5 pm  
758-5195 or tuscarts.org

The University of Alabama School of Music  
**SYMPHONIC BAND**  
*Concert Hall, UA's Moody Music Building*  
7:30 pm  
No Admission Charged  
348-1477 or music.ua.edu

## OCTOBER 1 - NOVEMBER 22

The University of Alabama Art Department  
**CURRENT GRADUATE STUDENT EXHIBITION**  
*UA's Sella-Granata Art Gallery*  
Mon-Fri 10 am - 4 pm  
art.ua.edu/site/galleries/woods-hall-gallery

## OCTOBER 2

The Arts Council  
**MANHATTAN SHORT FILM FESTIVAL**  
*Bama Theatre*  
7 pm  
\$7 gen / \$6 seniors and students /  
\$5 AC members  
758-5195 or tuscarts.org

## OCTOBER 4

**"ART NIGHT"**  
*Downtown Northport and Tuscaloosa Galleries*  
5 pm-9 pm  
No Admission Charged  
tuscarts.org/artnight.php

## OCTOBER 4 - 26

Kentuck Association  
**"TWO-DIMENSIONAL WORK BY KENTUCK FESTIVAL ARTIST MICHEL DELGADO"**  
*Kentuck Art Center, Northport*  
Opening Reception Oct 4, 5-9 pm  
Gallery Hours: Tues-Fri 9 am-5 pm &  
Sat 10 am-4:30 pm  
No Admission Charged  
758-1257 or kentuck.org

### OCTOBER 4 - 30

Tuscaloosa News and The Arts Council  
**3RD ANNUAL "MONSTER ART" EXHIBIT**  
*Bama Theatre*  
Gallery Hours: Mon-Fri 9 am-noon & 1 pm-4 pm; also during Bama Events  
Closing Reception Oct 30 at 5:30 pm  
Admission TBA  
tuscaloosaneews.com or tuscarts.org

### OCTOBER 4 - NOVEMBER 16

The University of Alabama Art Department  
**"THORNTON WILLIS: A DECADE OF PAINTING"**  
*UA's Sarah Moody Gallery of Art*  
Opening Reception Oct 4, 6 pm-8 pm  
Gallery Hours: Mon-Fri 9 am-4:30 pm,  
Thurs 5 pm-8 pm  
No Admission Charged  
348-1891 or art.ua.edu/site/galleries/  
sarah-moody-gallery-of-art

### OCTOBER 5 - 7

Tuscaloosa Children's Theatre  
**"INTO THE WOODS, JR."**  
*Bama Theatre*  
Fri at 7 pm; Sat at 2 pm and 7 pm;  
Sun at 2 pm  
\$7-\$20  
462-0100 or tuscaloosachildrenstheatre.com

### OCTOBER 5 - 14

Theatre Tuscaloosa  
**"THE DIXIE SWIM CLUB"**  
*Bean-Brown Theatre, SSCC Martin Campus*  
Thurs-Sat 7:30pm; Wed & Sun 2pm  
Adults \$17, Seniors (60+) \$15, Students/Children \$12  
Pay-What-You-Can Preview: Thurs, October 4  
391.2277 or theatretusc.com

### OCTOBER 9

Tuscaloosa Museum of Art:  
Home of the Westervelt Collection  
**"ART WITH FRIENDS"**  
*The Westervelt Company, Jack Warner Pkwy.*  
5:30-7:30 p.m.  
No Admission Charged

The Arts Council  
**FALL BAMA ART HOUSE: TBA**  
*Bama Theatre*  
7:30 pm  
\$7 gen / \$6 seniors and students /  
\$5 AC members  
758-5195 or tuscarts.org

### OCTOBER 10 - 13

The University of Alabama Museums  
**"MOUNDVILLE NATIVE AMERICAN FESTIVAL"**  
*Moundville Archaeological Park*  
Wed and Thur from 9 am - 3:30 pm,  
Fri and Sat from 9 am - 5 pm  
\$8 students/child and \$10 adults  
205-371-8732 or moundville.ua.edu

### OCTOBER 11

Tuscaloosa County Preservation Society  
**SUNDOWN LECTURE SERIES**  
"Passion for Natural History - The Great Artist and Scholars of the 17th, 18th, and 19th Century" presented by Gilbert Johnston  
*Battle-Friedman House*  
Light refreshments served from 5:15-5:40 pm  
Lecture from 5:45-6:30 pm  
Members Admitted Free, \$5 Non-Members  
758-6138 or historictuscaloosa.org

### OCTOBER 13

West Alabama Quilters Guild  
**MONTHLY MEETING, PREPARATION FOR KENTUCK FESTIVAL**  
*Tuscaloosa Department of Transportation*  
8:45 am Basics & Beyond, 9:30 am Project Reports, 10:30 am Program  
No Admission Charged  
556-6579 or waqq.com

Children's Hands-On Museum  
**MUSEUM MADNESS: "LITTLE MONSTERS"**  
*CHOM*  
10 am - 4 pm  
Free with Museum Admission  
349-4235 or chomonline.org

### OCTOBER 15 - 21

UA Department of Theatre and Dance  
**"SIDE MAN" BY WARREN LEIGHT**  
*UA's Marian Galloway Theatre*  
Mon-Sat at 7:30 pm, Sun at 2 pm  
\$18 Adults/\$15 Seniors/\$12 Students  
348-3400, theatre.ua.edu

### OCTOBER 16

The Arts Council  
**FALL BAMA ART HOUSE: TBA**  
*Bama Theatre*  
7:30 pm  
\$7 gen / \$6 seniors and students /  
\$5 AC members  
758-5195 or tuscarts.org

### OCTOBER 16 - 19

The University of Alabama  
Department of Theatre and Dance  
**DANCE ALABAMA! FALL CONCERT**  
*UA's Morgan Auditorium*  
Tue-Thu at 7:30 pm and Fri at 5:30 pm  
\$18 Adults/\$15 Seniors/\$12 Students  
348-3400 or theatre.ua.edu

### OCTOBER 20

Kentuck Museum Association, Inc.  
**"KENTUCK A LA CARTE"**  
10am to 2pm  
No Admission Charged  
205-758-1257

### OCTOBER 20 - 21

Kentuck Museum Association, Inc.  
**2012 KENTUCK FESTIVAL OF THE ARTS**  
*Kentuck Park*  
Sat and Sun 9am-5pm  
\$10 per day at the gate  
758-1257 or kentuck.org

### OCTOBER 23

The Arts Council  
**FALL BAMA ART HOUSE: TBA**  
*Bama Theatre*  
7:30 pm  
\$7 gen / \$6 seniors and students /  
\$5 AC members  
758-5195 or tuscarts.org

### OCTOBER 23 - 26

The Arts Council  
**FANFARE CARAVAN: "GINGERBREAD BOY"**  
**SCHOOL PRODUCTIONS**  
8:30 am & 1:30 pm  
Reservations and fee required  
758-5195, x4 or tuscarts.org

### OCTOBER 25

Children's Hands-On Museum  
**MUSEUM MADNESS: "HALLOWEEN SPOOKTACULAR"**  
*CHOM*  
5:30 pm-7:30 pm  
Costume is Your Admission  
349-4235 or chomonline.org





## OCTOBER 27

Children's Hands-On Museum  
**MUSEUM MADNESS: "BOO BREAKFAST"**  
*CHOM*  
 8:30 am-10 am  
 \$15 per person, reservations needed  
 349-4235 or chomonline.org

## OCTOBER 29

Tuscaloosa Symphony Orchestra  
**"SYMPHONY SPOOKTACULAR"**  
*Concert Hall, UA's Moody Music Building*  
 7:00 pm  
 Admission Charged  
 752-5515 or tsoonline.org

## OCTOBER 29 - NOVEMBER 4

UA Department of Theatre and Dance  
**"A NEW BRAIN"**  
*UA's Allen Bales Theatre*  
 Mon-Sat at 7:30 pm, Sun at 2 pm  
 \$10 All Tickets  
 348-3400, theatre.ua.edu

## OCTOBER 30

Tuscaloosa News and The Arts Council  
**3RD ANNUAL "MONSTER ART" FUNDRAISER AND CLOSING RECEPTION**  
*Bama Theatre*  
 5:30 pm  
 Admission TBA  
 tuscaloosaneews.com or tuscarts.org

## OCTOBER 30 - NOVEMBER 2

The Arts Council  
**SUBMISSION OF WORKS TO WEST ALABAMA JURIED SHOW**  
*The Arts Council Office*  
 9 am-12 noon & 1 pm-4 pm  
 Application, labels & fee required  
 Notification of winners at tuscarts.org on Nov 9  
 758-5195 or tuscarts.org

# ► NOVEMBER

## NOVEMBER 1

**"ART NIGHT"**  
*Downtown Northport and Tuscaloosa Galleries*  
 5 pm-9 pm  
 No Admission Charged  
 tuscarts.org/artnight.php

The University of Alabama School of Music  
**CAVELL TRIO**  
*UA's Moody Concert Hall*  
 7:30 pm  
 No Admission Charged  
 348-1477

## NOVEMBER 1 - 28

The Arts Council  
**SUBMISSION OF DOUBLE EXPOSURE CD ENTRIES** — Deadline Nov 28 at 5 pm  
*The Arts Council Offices*  
 9 am-noon and 1 pm-4 pm  
 Application, labels and fees required  
 Accepted Entries Posted on website Dec 14  
 Jan 17-Feb 17 Exhibit at Bama Theatre  
 Closing Reception Feb 17 from 2 pm-3:30 pm  
 758-5195 or tuscarts.org

## NOVEMBER 1 - 29

Kentuck Association  
**"CLAY BY SANDRA RICE AND MIXED MEDIA BY MARTHA HOPKINS" and "CLAY BY JESSICA SMITH"**  
*Kentuck Art Center, Northport*  
 Opening Reception Nov 1, 5-9 pm  
 Gallery Hours: Tues-Fri 9 am-5 pm & Sat 10 am-4:30 pm  
 No Admission Charged  
 205-758-1257 or kentuck.org

## NOVEMBER 5

The University of Alabama School of Music  
**CAMPUS BAND**  
*Moody Concert Hall*  
 7:30 pm  
 No Admission Charged  
 348-1477

## NOVEMBER 6

The Arts Council  
**"POETRY OUT LOUD" WORKSHOP**  
*Bama Theatre*  
 9 am-1 pm  
 758-5195, x4 or tuscarts.org

The University of Alabama School of Music  
**JAZZ BAND**  
*UA's Moody Concert Hall*  
 7:30 pm  
 No admission charged  
 348-1477

## NOVEMBER 6 - 9

UA Department of Theatre and Dance  
**ALABAMA REPERTORY DANCE THEATRE FALL CONCERT**  
*Morgan Auditorium*  
 Tues-Thurs at 7:30 pm and Fri at 5:30 pm  
 \$18 Adult/\$15 Senior/\$12 Student  
 348-3400 or theatre.ua.edu

## NOVEMBER 8

The University of Alabama School of Music  
**WIND ENSEMBLE**  
*UA's Moody Concert Hall*  
 7:30 pm  
 No admission charged  
 348-1477

## NOVEMBER 9

The University of Alabama School of Music  
**FALL SPECTRUM CONCERT**  
*UA's Moody Concert Hall*  
 7:30 pm  
 No admission charged  
 348-1477

## NOVEMBER 10

West Alabama Quilters Guild  
**MONTHLY MEETING**, Program TBA  
*Tuscaloosa Department of Transportation*  
 8:45 am Basics & Beyond, 9:30 am Project Reports, 10:30 am Program  
 No Admission Charged  
 556-6579 or waqq.com

Children's Hands-On Museum  
**MUSEUM MADNESS: "FABULOUS FALL"**  
*CHOM*  
 10 am-4 pm  
 Free with Museum Admission  
 349-4235 or chomonline.org

### NOVEMBER 12

The University of Alabama School of Music  
**SYMPHONIC BAND**  
*UA's Moody Concert Hall*  
7:30 pm  
No admission charged  
348-1477

### NOVEMBER 12 - 16 AND 18

UA Department of Theatre and Dance  
**"MISALLIANCE" BY GEORGE BERNARD SHAW**  
*UA's Marian Galloway Theatre*  
Mon-Fri at 7:30 pm and Sun at 2 pm  
\$18 Adult/\$15 Senior/\$12 Student  
348-3400 or theatre.ua.edu

### NOVEMBER 12 - DECEMBER 7

The University of Alabama Art Department  
**ANDREW PRUETT & JAMES DAVIS  
MA EXHIBITION**  
*UA's Sella-Granata Art Gallery*  
Mon-Friday 10 am - 4 pm  
art.ua.edu/site/galleries/woods-hall-gallery

### NOVEMBER 13

Tuscaloosa Museum of Art:  
Home of the Westervelt Collection  
**"ART WITH FRIENDS"**  
*The Westervelt Company, Jack Warner Pkwy.*  
5:30-7:30 pm  
No Admission Charged  
562-5296

The University of Alabama School of Music  
**UNIVERSITY SINGERS**  
*UA's Moody Concert Hall*  
7:30 pm  
No Admission Charged  
348-1477

### NOVEMBER 13 – DECEMBER 18

The Arts Council  
**WEST ALABAMA JURIED SHOW**  
*Bama Theatre*  
Weekdays 9 am-12 noon & 1 pm-4 pm and  
during Bama Theatre events  
Closing Reception Dec 18 from 5 pm-6:30 pm  
No admission charged  
758-5195 or tuscarts.org

### NOVEMBER 14

The University of Alabama School of Music  
**JAZZ BAND/CRIMSON SLIDES**  
*UA's Moody Concert Hall*  
7:30 pm  
No Admission Charged  
348-1477

### NOVEMBER 15

The University of Alabama School of Music  
**UNIVERSITY CHORUS**  
*UA's Moody Concert Hall*  
7:30 pm  
No Admission Charged  
348-1477

### NOVEMBER 17

Kentuck Museum Association  
**"KENTUCK A LA CARTE"**  
*Kentuck Art Center*  
10 am-2 pm  
No Admission Charged  
758-1257 or kentuck.org

### NOVEMBER 19

The University of Alabama School of Music  
**CONTEMPORARY ENSEMBLE**  
*UA's Moody Concert Hall*  
7:30 pm  
No Admission Charged  
348-1477

### NOVEMBER 20

The University of Alabama School of Music  
**BRASS ENSEMBLE**  
*UA's Moody Concert Hall*  
7:30 pm  
No Admission Charged  
348-1477

### NOVEMBER 26

The University of Alabama School of Music  
**UNIVERSITY OF ALABAMA TROMBONE CHOIR**  
*UA's Moody Concert Hall*  
7:30 pm  
No Admission Charged  
348-1477

### NOVEMBER 27

The Arts Council  
**"POETRY OUT LOUD" COMPETITION**  
*Bama Theatre*  
8:30 am-1 pm  
No Admission Charged  
758-5195, x4 or tuscarts.org

### NOVEMBER 29

The Arts Council  
**BAMA FANFARE: "MARTHA SPEAKS"**  
*Bama Theatre*  
9:30 am & 12:30 pm  
\$5 per ticket; reservations required  
758-5195, x4 or tuscarts.org

### NOVEMBER 30 AND DECEMBER 2

The University of Alabama School of Music  
**"HILARITAS"**  
*UA's Moody Concert Hall*  
Fri at 7:30 pm, Sun at 3 pm  
No Admission Charged  
348-1477

### NOVEMBER 30 - DECEMBER 9

Theatre Tuscaloosa  
**"GODSPELL"**  
*Bean-Brown Theatre, SSCC Martin Campus*  
Thurs-Sat 7:30pm; Wed & Sun 2pm  
Adults \$17, Seniors (60+) \$15, Students/Children \$12  
Pay-What-You-Can Preview: Nov 29  
391.2277 or theatretusc.com

## ► DECEMBER

### DECEMBER 1

Children's Hands-On Museum  
**"SNOWFLAKE SATURDAY AND ELF WORKSHOP"**  
*CHOM*  
10 am-4 pm  
Free with Museum Admission  
349-4235 or chomonline.org

### DECEMBER 3

Tuscaloosa County Park and  
Recreation Authority  
**WEST AL CHRISTMAS PARADE**  
*Downtown Tuscaloosa*  
Tree Lighting 5:15 pm; Parade 6 pm  
No Admission Charged  
562-3230 or tcpara.org

### DECEMBER 4

Downtown Northport Merchants  
**DICKENS DOWNTOWN**  
*Historic Downtown Northport*  
5 pm to 8 pm  
No Admission Charged  
758-1257



## DECEMBER 6

### "ART NIGHT"

*Downtown Northport and Tuscaloosa Galleries*

5 pm-9 pm

No Admission Charged

[tuscarts.org/artnight.php](http://tuscarts.org/artnight.php)

## DECEMBER 6 - DECEMBER 21, JANUARY 9 - JANUARY 18

The University of Alabama Art Department

### "SARAH MOODY GALLERY OF ART PERMANENT COLLECTION"

*UA's Sarah Moody Gallery of Art*

Opening Reception Dec 6, 6 pm-8 pm

Gallery Hours:: Mon-Fri 9 am-4:30 pm, Thurs

5 pm-8 pm

No Admission Charged

348-1891 or [art.ua.edu/site/galleries/sarah-moody-gallery-of-art](http://art.ua.edu/site/galleries/sarah-moody-gallery-of-art)

## DECEMBER 6 - 28

Kentuck Association

### "KENTUCK STUDIO ARTISTS GROUP SHOW"

*Kentuck Art Center, Northport*

Opening Reception Dec 6, 5-9 pm

Gallery Hours: Tues-Fri 9 am-5 pm & Sat 10

am-4:30 pm

No Admission Charged

758-1257 or [kentuck.org](http://kentuck.org)

## DECEMBER 7 - 9

Tuscaloosa Children's Theatre

### "A CHRISTMAS CAROL"

*Bama Theatre*

Fri at 7 pm; Sat at 2 pm and 7 pm; Sun 2 pm

Ticket \$7 - \$20

462-0100 or [tuscaloosachildrenstheatre.com](http://tuscaloosachildrenstheatre.com)

## DECEMBER 8

West Alabama Quilters Guild

**MONTHLY MEETING**, Program: "Two Color Quilt Challenge" and Holiday Party

*Tuscaloosa Department of Transportation*

8:45 am Basics & Beyond, 9:30 am Project

Reports, 10:30 am Program

No Admission Charged

556-6579 or [waqq.com](http://waqq.com)

Children's Hands-On Museum

### "CANDYLAND BREAKFAST WITH SANTA & MRS. CLAUS"

*CHOM*

Sat 8 am-9:30 am and 10 am-11:30 am /

Brunch 12 pm-1:30 pm

\$15 per person /museum members \$

10 per person

349-4235 or [chomonline.org](http://chomonline.org)

## DECEMBER 8

Children's Hands-On Museum

### "SNOWFLAKE SATURDAY AND ELF WORKSHOP"

*CHOM*

10 am-4 pm

Free with Museum Admission

349-4235 or [chomonline.org](http://chomonline.org)



## DECEMBER 10

Tuscaloosa Symphony Orchestra

### "CHRISTMAS AROUND THE WORLD"

*Concert Hall, UA's Moody Music Building*

7:00 pm

Admission Charged

752-5515 or [tsoonline.org](http://tsoonline.org)

## DECEMBER 11

Tuscaloosa Museum of Art: Home of the

Westervelt Collection

### "ART WITH FRIENDS"

*The Westervelt Company, Jack Warner Pkwy.*

5:30 - 7:30 p.m.

No Admission Charged

## DECEMBER 13 - 15

The Actor's Charitable Theatre

### MEDIEVAL CHRISTMAS FEAST

*Location/Admission TBA*

[theactonline.com](http://theactonline.com)

## DECEMBER 14, 15 & 16

Tuscaloosa Community Dancers

### "NUTCRACKER" BALLET

*Bama Theatre*

Fri 7 pm, Sat 2 pm & 7 pm, Sun 2 pm

Adults \$21, Seniors 60+ \$17,

Child/Students \$12

752-4220 or [tuscaloosacommunitydancers.com](http://tuscaloosacommunitydancers.com)

Children's Activities call 752-4220

## DECEMBER 15

Kentuck Museum Association, Inc.

### "KENTUCK A LA CARTE"

10am to 2pm

No Admission Charged

758-1257

Children's Hands-On Museum

### "SNOWFLAKE SATURDAY AND ELF WORKSHOP"

*CHOM*

10 am-4 pm

Free with Museum Admission

349-4235 or [chomonline.org](http://chomonline.org)

## DECEMBER 18

The Arts Council

### WEST ALABAMA JURIED SHOW CLOSING RECEPTION

*Bama Theatre*

5 pm-6:30 pm

No admission charged

758-5195 or [tuscarts.org](http://tuscarts.org)

## DECEMBER 22

Children's Hands-On Museum

### "SNOWFLAKE SATURDAY AND ELF WORKSHOP"

*CHOM*

10 am-4 pm

Free with Museum Admission

349-4235 or [chomonline.org](http://chomonline.org)

## DECEMBER 29

Children's Hands-On Museum

### "NEW YEAR'S ROCKIN NOON"

*CHOM*

11:30 am-1:30 pm

Free with Museum Admission

349-4235 or [chomonline.org](http://chomonline.org)



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*TCT Announces its 27th season  
2012 - 2013*

**Into the Woods, Jr.**

**October 5-7, 2012**

**A Christmas Carol**

**December 7-9, 2012**

**Sleeping Beauty**

**April 26-28, 2013**



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## NATIVE AMERICAN FESTIVAL

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ARTS MARKET  
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STORYTELLING

**205-371-2234**

13 miles south of Tuscaloosa  
From I-20/59 take exit 71-A onto  
AL Hwy. 69S / moundville.ua.edu







# *Tuscaloosa's New* TRANSPORTATION

by Margaret Clevenger



# MUSEUM

*Y*ears ago, hot summer days found the Queen City Bath House overflowing with youngsters eager to find cool respite in the sparkling water of the Queen City Pool. After decades of sitting unused, the old building is once again thriving with activity. These days visitors are not focused on swimming, but are learning about Tuscaloosa's history and the story of transportation in the area. The Mildred Westervelt Warner Transportation Museum officially opened its doors December 13 in the old bath house and within sight of the Black Warrior River, a major player in Tuscaloosa's development.





*the MUSEUM is INTERACTIVE  
with FEATURES that APPEAL  
to ALL AGES*

“The museum moves chronologically,” says Shaina Strom, the new museum’s director. “Basically it starts with prehistory, the natural resources that you can find in the region. Then it moves to the earliest Alabamians, the Moundville Indians, then to the earliest settlers. The earliest settler’s exhibit has artifacts that came from the downtown revitalization project where there was so much excavating before they started building.”

Those artifacts include several bottles of different colors, shapes, and inscriptions that are showcased behind clear window panes. Here visitors will find a pale green glass flask with a raised profile of Andrew Jackson. There is also a light purple bottle with rounded shoulders from the Jos. A. Magnus Company in Cincinnati, Ohio. A whiskey bottle carries the markings of the Old Joe Gideon Brothers.

The museum is interactive with features that appeal to all ages. Many of the exhibits have iPads to flip through for

additional information. In the general store, wooden barrel lids can be raised to reveal jacks, playing cards, and a bag of marbles; all items that would have been for sale in the early 1900s. In that same area, a platform/steamboat with a fixed steering wheel invites a child’s imagination to soar.

Other exhibits cover the power of a horse-drawn wagon as well as the horsepower under the hood of a 1909 Maxwell automobile. There are many black and white photos blown up and displayed throughout the museum. One of those is a photo of the impressive iron bowstring bridge that replaced the wooden bridge between Northport and Tuscaloosa in 1882.

The Alabama and Chattanooga Line was Tuscaloosa’s first railroad, coming to the city in 1871. A year later, the A&C roared across forty six miles of track in the county. Track of another sort carried the Tuscaloosa Trolley through downtown in 1912. A section of the trolley’s track is on display along with the spikes that secured the track to wooden crossties.

According to Strom, the Civil War exhibit of the museum has been one of the most popular with visitors. This exhibit features bullets, mini balls, and a musket bayonet bent to use as a tool; all treasures donated from individuals here in town. “We have a lot of local historians that may not be well-known, but history has been a life-long dedication of theirs,” Strom says. “I have been approached in a million different ways by people who







SHAINA STROM  
*Director*

have been holding onto these very precious artifacts all their lives, things that have been handed down through the family, and they don't know what to do with them. And now they have finally found a home. They are able to loan their objects, or donate their objects, and are contributing to this educational facility. I think that the museum is poised to be a great place of pride for a lot of Tuscaloosans."

The 1940s building that houses the museum is itself a notable piece of Tuscaloosa history. The art deco-styled Queen City Pool Bath House was designed by Don Buel Schuyler, a student of Frank Lloyd Wright. Transforming the aging bath house into a sparkling new museum, while retaining as much as possible of the historic flavor, was a challenge.

"We had to take up the old tile floor because it was crumbling, and the tile was turning loose," says Clif Penick, director of facility maintenance for Tuscaloosa. "We put glass brick over the top of the old tile where the shower stalls were so you can still see some of the original tile. It cost us about

two months of work to take the old floor out and put a floor back. The columns that go around the rotunda area were rusted off at the base, and we had to do structural repair to those and beef them back up."

The new floor is a polished stained concrete that Penick says is a feature that the city has been using in many of its buildings because it is cost-effective and durable. Black lines painted on the floor mark where original walls once stood.

A new roof, air conditioning, plumbing, and electrical systems were added. From the outside, the building still has its round shape and looks much the same as it always has, only spruced up, cleaner and brighter. At one time the outside walls had a covering of a stucco-like finish called parging, but that had deteriorated and was removed, revealing the aggregate underneath.

The budget of more than one and a half million dollars covered renovating the building and preparing the museum for opening. Teresa Lewis, economic development coordinator for the city of Tuscaloosa, has been involved in the project since 2004 when she wrote a grant seeking federal funds. "It was through the Federal Highway Administration Transportation Enhancement program," Lewis says. Tuscaloosa was awarded the grant and had to match it with twenty per cent. "In accepting that grant in the amount of \$1,040,000, the city was obligated to match in the amount of \$260,000," Lewis says. "In addition



*the MUSEUM is POISED to be  
a GREAT PLACE of PRIDE for  
a lot of TUSCALOOSANS*





Visitors will be drawn to the exhibits that reveal the history of Tuscaloosa through transportation.

to that, the city of Tuscaloosa contributed another \$231,114, bringing the total budget to \$1,531,114.” The additional money covered aspects of the project that were not covered by the grant.

Although the museum is owned by The City of Tuscaloosa, during the first year of set up the city shared the cost of management and operation with The University of Alabama.

Lewis is pleased with the final product. “I am so proud of it, and I know it is going to be a wonderful asset for our city for many, many years,” she says.

## HISTORY OF THE QUEEN CITY BATH HOUSE AND POOL

The new museum is named for Mildred Westervelt Warner, a Tuscaloosa business woman and philanthropist who was head of Gulf States Paper for more than 20 years. Warner had worked alongside her father, Herbert Westervelt, and helped him steer Gulf States through the Great Depression. In 1938, after her father’s death, Warner took over the company and by 1950, Gulf States Paper supplied almost one in five of every grocery bag sold in the United States.

After her teenage son, David Warner, Jr., died in a swimming accident in 1931, Mildred Warner built several pools both in Tuscaloosa and elsewhere. “She wanted everybody to learn how to swim,” says Helene Hibbard, Warner’s daughter. Hibbard was only a baby when her oldest brother died, but she says her siblings were close to their brother.

“My sister was four years older than I, and she remembered a lot about David,” Hibbard says. “She greatly felt the loss because she was a favorite of his. And Mother said that he and Jack never spent a day apart until the day he died.”

Hibbard recalls the details that her family told her about her brother’s death. “David was at Camp Eberhart, a YMCA camp in Michigan,” she says. “He was an extremely good swimmer, but he was horsing around, dived off and hit his head on an underwater obstruction and broke his neck. My mother set up what would have been his inheritance as a charitable foundation, and with that she built I don’t know how many pools.”

One of those swimming pools was the one at the Queen City Park. The David Warner Foundation put up \$25,000, and the Work Projects Administration contributed additional funds.

## THE MILDRED WESTERVELT WARNER TRANSPORTATION MUSEUM

The Musuem is located at 1902 Jack Warner Parkway. For more information call 759-9603.

Hours: Open Tuesday through Saturday:  
10:00 A.M. until 4:30 P.M.  
*Closed on Sunday, Monday, and Holidays.*

Admission: Adults \$5                      Youth(6-17) \$2  
Seniors(65+) \$2                      Five and under Free

Dedication ceremonies for the pool and bath house were held May 18, 1943. It is a day Hibbard remembers well.

“It was a real big thing to open that pool in Tuscaloosa,” Hibbard says. “My sister was in the band that played down there for it. And there were two boy scouts and myself, and we were supposed to be the first ones in the pool. We went out there to practice, and they had just put that water in the pool, and it was like ice. I think I was the last of the three to go in, but I dived off the high dive. I used to go down there all the time, and I dived off the high dive many times after that. I did a lot of swimming there in my youth. We lived in Pinehurst, and it wasn’t too far to ride my bike down there, but walking back up the hill with my bicycle was a bit more trouble.”

Hibbard says her mother was not a swimmer, but she wanted everybody to learn to swim and to learn to practice good safety rules around the water.

The Queen City Park swimming pool closed in the 1980s, and the bath house sat empty until the transportation museum opened a few months ago. The pool complex and other park structures were placed on the National Register of Historic Places in 1992.

How does Hibbard think her mother would feel about turning the old bath house into a transportation museum? “I think she would probably approve. The pool was in a condition that it could not be used as a pool anymore.”

Hibbard says she learned much about Tuscaloosa when she visited the new museum. “There is a lot of the history of the town connected with it,” she says. “When they started talking about putting a transportation museum there, I was all in favor of it. It is interactive and interesting. And it was done so much better than I ever dreamed anybody could.” ■



*the MUSEUM is going to be a  
WONDERFUL ASSET for our  
city for many, many years*





# Questions *for* Tina Turley

by Margaret Clevenger



**T**ina Turley doesn't sleep much during January. As executive producer of Theatre Tuscaloosa an important part of Turley's job is selecting the five plays that the theater company will perform over the next year. It is a tedious process that keeps her awake at night, ruminating over her choices. Turley gave us a behind the scenes look at what goes into producing a live stage performance as well as the highs and lows of running a community theater.

## Where did you get your start in theater?

I was in a one-act play, "Of Winners, Losers, and Games" in high school (in Texas) and we went to state competition. I had a small part and I wore a referee uniform. Then I went to Tarleton State University, and I was going to be a sports broadcaster, but I kept doing more shows and taking more theater courses and decided to major in it. I've been pretty lucky to make a living most of my life in the theater, one way or another.

## What is it like to put on a show?

The fun thing about theater to me is that it changes every couple of months. After auditions we'll go into rehearsals six days a week, taking Saturdays off. We rehearse in the evenings, usually from seven until ten, because people have day jobs. We rehearse for four or five weeks for a play without music, and for musicals we'll rehearse six to eight weeks. You have to pace yourself or you will get real tired. That's how dedicated these actors are. They are not getting paid; they're doing it because they love it. Then we'll go into technical rehearsals and add costumes. On Thursday we'll have a pay what you can final dress rehearsal which is a chance

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for us to have an audience and see how they respond to the show. Then we do a run of two weekends and work in seven to nine performances. Then it's over and you start all over again. I had about ten days downtime between "Noises Off" and "Smoke on the Mountain."

### **What are the challenges of running Theatre Tuscaloosa?**

Just like any nonprofit, fundraising and awareness. We are lucky that we partner with Shelton State (the group performs at the Bean-Brown Theatre on campus) so we kind of have a parent that helps us. But the challenges are constantly trying to keep it afloat financially, keep volunteers interested, and keep actors wanting to give of their time.

### **How can someone become involved with Theatre Tuscaloosa either as an actor or behind the scenes?**

We have a small staff and we do these huge fully realized plays so we are very dependent on volunteers. It is okay to be curious and know nothing about it but want to learn. Come volunteer in whatever area you are interested in—whether you've got carpentry skills or if you want to do something in the costume shop. Even if you can't sew, if you can use a hot glue gun we can use you. If you have no experience in acting but want to, come audition. I teach as well as direct because I am dealing with people who don't have professional training. We offer some workshops, and we're going to try to do more of that. Then for kids we have camp with Children's Theatre this summer.

### **What is your most memorable moment as a director?**

There was one particular instance that stands out when I was directing "Nunsense." The woman that was playing Mother Superior got this horrible stomach flu. It was going around and in fact I had two friends who were in the hospital with it. She called me about ten that Sunday morning and said "I don't think I can do the show." The final matinee was at two. I told her to take some medicine and call me in an hour. She said "I can barely stand up". And I said "Do you think you can make it to the theater?" Well, you know the show must go on. I was going through her part in my head but just because you direct a show doesn't mean you know it. I met her at the theater and asked her did she have one more show in her and she said "Nope." So I went on for her with

book in hand. It was sort of an out of body experience. The other actors were amazing to work with that day.

### **What do you see in the future for Theatre Tuscaloosa?**

I have been pondering the future a lot lately because I don't know where live theater is headed. The immediate access to entertainment now is something that we are having to compete with. I think once people step into the theater and experience it, we can get them back. It is harder and harder to get people to experience it for the first time because you physically have to go somewhere and it is a different art form. We need to stay up with the times so we tweet and we do YouTube videos. We have to figure out a way to keep doing what we do and stay up with what the world demands of us.

### **How do you spend your time away from the theater?**

I don't have a lot of downtime. What I do for a living is fun and my work and pastime collide. I dabble with writing plays, and I write poetry and blog. If I were not doing theater I would probably be a folk singer. My husband plays guitar and I love to listen to him and sing with him. I don't play any instruments, but I absolutely love to listen to good Americana music or music that is a little different, a little edgy, or has a story to it. I like to listen to Kate Campbell or Robert Earl Keen. I like to go to small venue concerts. Some people think the arts and sports don't mix but I am a huge Alabama football fan and I've loved football and baseball my whole life. My dream growing up was to be the first lady quarterback for the Dallas Cowboys.



“I've been pretty lucky to make a living most of my life in the theater, one way or another.”





# UAPRESS

at its Best!

**T**ucked away on the second floor of the McMillan Building on The University of Alabama campus, is a staff of seventeen who publish award-winning books that introduce the world to all that the state of Alabama has to offer – and then some! The University of Alabama Press, established in 1945 as the scholarly publishing arm of the university and produces 70 to 75 books a year. Besides documenting the history of the state, the Press covers topics such as art, with the award-winning *Tin Man* by Charlie Lucas, Ben Windham, and Chip Cooper; natural history, with *Butterflies of Alabama: Glimpses into Their Lives* by Sara Bright and Paulette Haywood Ogard; memoirs by influential Alabamians such as Wayne Flynt and his *Keeping the Faith: Ordinary People, Extraordinary Lives*; along with its deep list of books on civil war history, southern history, literary criticism, archaeology, and, of course, sports. The following pages highlight a few of the Press's most-recent book releases, which can be ordered through the Press website at [www.uapress.ua.edu](http://www.uapress.ua.edu) or where all good books are sold.

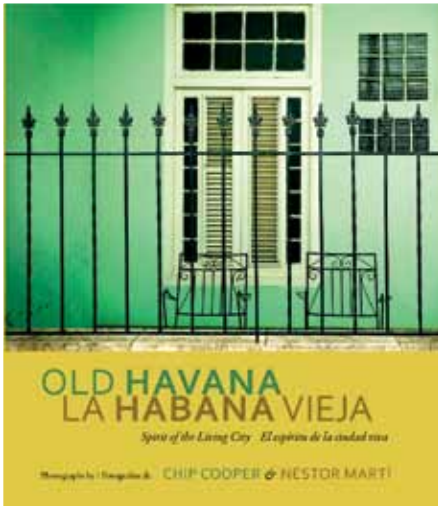
## **Old Havana/La Habana Vieja** **Spirit of the Living City/** ***El espíritu de la ciudad viva*** *by Chip Cooper, Néstor Martí*

*Old Havana: Spirit of the Living City* artistically captures the architecture, people, and daily life of La Habana Vieja (Old Havana) through the lenses of two visionary photographers and colleagues, one American and the other Cuban. Bilingual essays are included.

Chip Cooper and Néstor Martí began collaborating in 2008, documenting the picturesque features of the oldest and most historically rich quarter in Cuba's capital city at the behest of Eusebio Leal Spengler, the historian of the city of Havana and the director of the Habana Vieja restoration project. Cooper's and Martí's images highlight the spirit of







*“The photographs are full of love for the Cubans and give us the dignity that really fills us with pride.”*

—Julio Larramendi, photographer and author from Havana, Cuba

*“Chip Cooper and Néstor Martí have captured the essence of old Havana: its people, its harbor, its streets and alleyways, its balconies and balustrades. Lives passing by windows and through arched doorways. An older world fixed in time, yet hauntingly familiar somehow...the spirit perhaps of a longed-for déjà vu, an adventure to be had.”*

—Jim Harrison III, Chairman Alabama State Council on the Arts

*“Chip Cooper has spent the last three decades defining a sense of place that few, if any, modern photographers have been able to capture. The images throughout his books have not only been poignantly beautiful, they have also raised awareness of our architectural past and the need to preserve it. With his latest book, Old Havana, it seems clear to me that Chip is working at the kind of world-class level we may not have seen since the days of Walker Evans and Dorothea Lange. He is THAT good.”*

—Mark Mayfield, former editor-in-chief of *House Beautiful* magazine



change and renewal underlying the restoration of this international treasure and its revival as a vibrant business and residential area.

Inspired by the work of twentieth century American photographer Walker Evans, Cooper and Martí, through perspectives both unique and deeply entwined, capture the humanity of the city in a language at once universal and transcendent.

Néstor Martí has a degree in art history. He also studied documentary, advertising, and fashion photography. As photographer of the Havana Historian’s Office for more than ten years, he has developed an extensive portfolio that includes documentary and press photography as well as patrimonial photography, urban landscapes, and portraiture. He has published his work in a wide range of books, magazines, and websites.

Chip Cooper was director of



photography for The University of Alabama for thirty-three years and is now artist-in-residence in the Honors College and a faculty member in Arts and Sciences. While working for the university, he has published the following books: *Hunting: The Southern Tradition*, *Alabama Memories*, *Silent in the Land*, *Common Threads*, *Crimson: The University of Alabama*, and recently *Tin Man*. He has shown his work nationally and internationally, and his photographs are in many museums, as well as private and corporate collections.







***“The book is especially well written. Perhaps no other work of modern literary journalism has received as much critical attention as *In Cold Blood*, so I found it interesting that this book provided an entertaining view of the subject and a thorough review of the materials.”***

—Norman Sims, author of *True Stories: A Century of Literary Journalism and Literary Journalism in the Twentieth Century*

***“Truman Capote and the Legacy of *In Cold Blood* is a riveting, finely written psychological/literary analysis, combined with meticulous historical research by a Kansas native. Ralph Voss’s subject is the context, creation, and impact of Capote’s book. Voss’s approach is an honest investigation into the very processes of investigation—by law enforcement in Kansas and by Capote the writer—as well as the creative processes of those influenced by *In Cold Blood* to contribute to American popular culture.”***

—Claudia Durst Johnson, author of *Understanding To Kill A Mockingbird: A Student Casebook to Issues, Sources, and Historic Documents*

***“Ralph Voss skillfully captures the fascination Kansas and the nation have for acts of senseless violence, good detective stories, the meting out of justice, and the writers who venture into ‘true crime.’ In this book, Voss not only examines, but substantially contributes to, the legacy of Capote and *In Cold Blood*.”***

—Thomas Fox Averill, author of *Ordinary Genius*

## **Truman Capote and the Legacy of “*In Cold Blood*”**

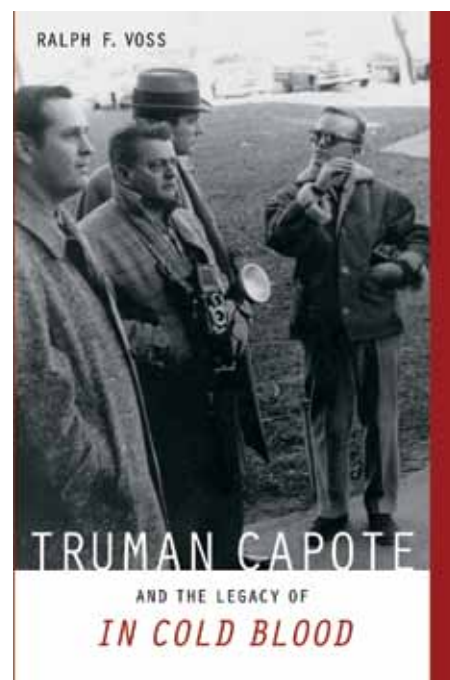
by Ralph F. Voss

*Truman Capote and the Legacy of *In Cold Blood** is the anatomy of the origins of an American literary landmark and its legacy.

Ralph F. Voss was a high school junior in Plainville, Kansas in mid-November of 1959 when four members of the Herbert Clutter family were murdered in Holcomb, Kansas, by “four shotgun blasts that, all told, ended six human lives,” an unimaginable horror in a quiet farm community during the Eisenhower years. No one in Kansas or elsewhere could then have foreseen the emergence of Capote’s book—which has never gone out of print, has twice been made into a major motion picture, remains required reading in criminology, American Studies, sociology, and English classes, and has been the source of two recent biographical films.

Voss examines Capote and *In Cold Blood* from many perspectives, not only as the crowning achievement of Capote’s career, but also as a story in itself, focusing on Capote’s artfully composed text, his extravagant claims for it as reportage, and its larger status in American popular culture.

Voss argues that Capote’s publication of *In Cold Blood* in 1966 forever transcended his reputation as a first-rate stylist but second-rate writer of “Southern gothic” fiction; that *In Cold Blood* actually is a gothic novel, a sophisticated culmination of Capote’s artistic development and interest in lurid regionalism, but one that nonetheless eclipsed him both personally and artistically. He also explores Capote’s famous claim that he created a genre called the “non-fiction novel,” and its status as a foundational work of “true crime” writing as practiced by authors ranging from Tom Wolfe and Norman Mailer to James Ellroy, Joe McGinniss, and John Berendt.



Voss also examines Capote’s artful manipulation of the story’s facts and circumstances: his masking of crucial homoerotic elements to enhance its marketability; his need for the killers to remain alive long enough to get the story, and then his need for them to die so that he could complete it; and Capote’s style, his shaping of the narrative, and his selection of details—why it served him to include this and not that, and the effects of such choices—all despite confident declarations that “every word is true.”

Though it’s been nearly 50 years since the Clutter murders and far more gruesome crimes have been documented, *In Cold Blood* continues to resonate deeply in popular culture. Beyond questions of artistic selection and claims of truth, beyond questions about capital punishment and Capote’s own post-publication dissolution, *In Cold Blood*’s ongoing relevance stems, argues Voss, from its unmatched role as a touchstone for enduring issues of truth, exploitation, victimization, and the power of narrative.

Ralph F. Voss is the author of *The Strains of Triumph: A Life of William Inge*, editor of *Magical Muse: Millennial Essays on Tennessee Williams*, and coeditor of *Against the Grain: A Volume in Honor of Maxine Hairston*.

## Facing South: Portraits of Southern Artists

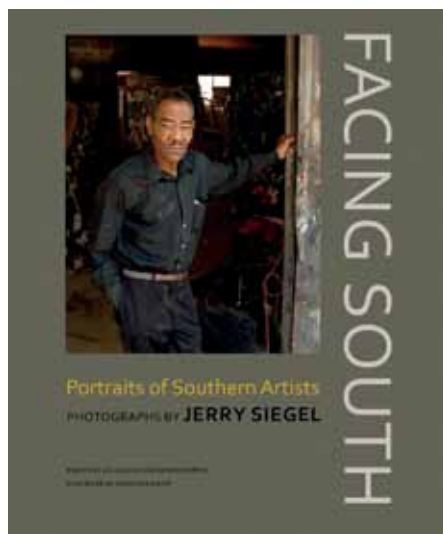
*Photographs by Jerry Siegel*  
by Jerry Siegel

For more than fifteen years, Jerry Siegel has been photographing southern artists. Following in the footsteps of his namesake uncle, Jerry Siegel—who was one of the earliest collectors and promoters of southern artists—the younger Siegel continually traces regional southern artistic talent back to its creators, whom he captures in portraits as emotionally affecting as they are visually striking.

*Facing South: Portraits of Southern Artists* reproduces, in both black-and-white and color, one hundred of these portraits of the artists that Siegel has worked with—potters, sculptures, and photographers. *Facing South* also includes two essays, one on the nature of photographic portraiture by Julian Cox and one on the regional countenance reflected in Siegel's portraits by Dennis Harper. Brief biographies of the one hundred subjects are also included.

*Facing South* is a co-publication of The University of Alabama Press and the Jule Collins Smith Museum of Fine Art at Auburn University.

Jerry Siegel, a native of Selma, graduated from the Art Institute of Atlanta. After twenty-nine years as a much-sought after commercial photographer in Atlanta, Siegel relocated to Birmingham where he continues to shoot for commercial clients while also pursuing his fine arts work, which also includes documenting the unique cultural landscape of the South, focusing on the Black Belt region as well as his ongoing series of portraits of southern artists. His work has been shown in solo exhibitions at the Ogden Museum of Southern Art in New Orleans, the Museum of Contemporary Art of Georgia in Atlanta, the Wiregrass Museum of Art in Dothan, and the Montgomery Museum of Fine Art. A commissioned body of work for the Columbus Museum in Columbus, Georgia, was featured in the 2009 solo



exhibition *Now and Then, Snapshots of the South*.

Julian Cox is chief curator of the de Young Museum, San Francisco, and has formerly served as curator of photography at the High Museum of Art in Atlanta.

Dennis Harper is the curator of the Jule Collins Smith Museum of Fine Art at Auburn University.

Marilyn Laufer, Ph.D., is director of the Jule Collins Smith Museum of Fine Art at Auburn University and coauthor of *Myths and Metaphors: The Art of Leo Twiggs*.

*“Jerry Siegel is a master of composition. He uses it in his photographs to create mini biographies, inviting us, gently, into the soul of his subjects.”*

—Leo Twiggs, Professor Emeritus of Art at South Carolina State University, an innovative batik artist, and first artist to receive the Verner Award (Governor's Trophy) for outstanding contributions to the arts in South Carolina

*“Southerners are often accused of fabrication, certainly of embroidering the truth. Jerry Siegel's remarkable portraits of some of our special storytellers, our visual artists, remind us of the tales they, too, tell in paint, in stone, and in pencil.”*

—William Eiland, director of the Georgia Museum of Art

*“Jerry Siegel captures the wonderfully poised relationship between the artist and his work with all the wrinkles, eccentricities and voluptuousness intact.”*

—James Herbert, painter with permanent collections in MoMA, and recipient of two Guggenheims





IN MARION, BLACK PATIENTS USED THE CLINIC'S ALLEY ENTRANCE.



INSIDE, A  
SEPARATE  
WAITING  
ROOM.



I SAW THIS WITH MY OWN EYES.

I SAW THAT BLACK MAIDS WERE  
SUPPOSED TO SIT IN THE BACK  
SEAT OF THEIR EMPLOYERS' CARS.



I SAW THAT BLACK PEOPLE  
WERE SUPPOSED TO...



...GO AROUND TO THE BACK  
DOOR OF WHITE PEOPLE'S  
HOUSES.

## Darkroom: A Memoir in Black and White

by Lila Quintero Weaver

*Darkroom: A Memoir in Black and White* is an arresting and moving personal story about childhood, race, and identity in the American South, rendered in stunning illustrations by the author, Lila Quintero Weaver.

In 1961, when Lila was five, she and her family emigrated from Buenos Aires, Argentina, to Marion, Alabama, in the heart of Alabama's Black Belt. As educated, middle-class Latino immigrants in a region that was defined by segregation, the Quinteros occupied a privileged vantage from which to view the racially charged culture they inhabited. Weaver and her family were firsthand witnesses to key moments in the civil rights movement. But *Darkroom* is her personal story as well: chronicling what it was like being a Latina girl in the Jim Crow South, struggling to understand both a foreign country and the horrors of our nation's race relations. Weaver, who was neither black nor white, observed very early on the inequalities in the American culture, with its blonde and



*"A vivid, insightful, and moving illustrated graphic memoir by Weaver, who emigrated from Argentina to the American South as a young girl in 1961, recounting her impressions of her family's new and unexpected life in racist, rural Alabama during the civil rights movement. In beautiful gray-shaded drawings, Weaver depicts the reality of the segregated and newly integrated South and her struggle to position herself as an ally to her black classmates, only to find that it's a path fraught with pitfalls from both sides of the divide."*

—Publisher's Weekly

*"Darkroom: A Memoir in Black and White is remarkable for its truth-telling about two important issues concerning Alabama's past and present: the civil rights movement and immigration. These stories, rendered through the words and eyes of a young Latina girl who came from Argentina to Marion, Alabama, are made vivid and immediate through Weaver's highly accessible drawings and dialogue. This is a book—about maturation, family, education, and social change—every schoolchild, parent, and citizen should experience."*

—Sena Jeter Naslund, author of *Ahab's Wife*, *Four Spirits*, and *Adam & Eve*

*"Lila Quintero Weaver's Darkroom is an impressive debut work. A memoir in the vein of Alison Bechdel's Fun Home and Howard Cruse's Stuck Rubber Baby, Weaver's mesmerizing tale is matched by her accomplished drawing and design skills. Darkroom is the story of a childhood, of a Latino immigrant family, of the struggle for justice in the Deep South. Weaver's appealing pencil renderings perfectly capture the book's themes of being caught in the middle, witness to (and participant in) one of the most turbulent periods in American history."*

—Josh Neufeld, author of *A.D.: New Orleans After the Deluge*



blue-eyed feminine ideal. Throughout her life, Lila has struggled to find her place in this society and fought against the discrimination around her.

Lila Quintero Weaver received her BA from New College at The University of Alabama. She and her husband, Paul, live in Northport, Alabama. *Darkroom* is her first book.





## Desert Rose The Life and Legacy of Coretta Scott King

By Edythe Scott Bagley with Joe Hilley

*Desert Rose* details Coretta Scott King's upbringing in a family of proud, land-owning African Americans with a profound devotion to the ideals of social equality and the values of education, as well as her later role as her husband's most trusted confidant and advisor. *Desert Rose* was written by Coretta's sister Edythe Scott Bagley. Mrs. Bagley passed away in June of 2011; however, Bernice King, who is the youngest daughter of Dr. Martin Luther King, Jr. and Coretta Scott King will be traveling with Edythe's son, Arturo Bagley, to promote the book.

Coretta Scott King—noted author, human rights activist, and wife and partner of famed Civil Rights Movement leader Martin Luther King, Jr.—grew up in the rural Alabama Black Belt with her older sister, Edythe Scott Bagley. Bagley chronicles the sisters' early education together at the Crossroads School and later at the progressive Lincoln School in Marion. She describes Coretta's burgeoning talent for singing and her devotion to musical studies, and the sisters' experiences matriculating at Antioch College, an all-white college far from the rural South. Bagley provides vivid insights into Coretta's early passion for racial and economic justice, which lead to her involvement in the Peace Movement and the National Association for the Advancement of Colored People.

As Coretta's older sister, Edythe shared in almost all of Coretta's many trials and



tribulations. *Desert Rose* charts Coretta's hesitance about her romance with Martin Luther King and the prospect of having to sacrifice her dream of a career in music to become a minister's wife. Ultimately, Coretta chose to utilize her artistic gifts and singing voice for the Movement through the development and performance of Freedom Concerts. This book also charts Coretta's own commitment and dedication, in the years that followed King's death, to the causes of international civil rights, the antiapartheid movement, and the establishment of the King Center in Atlanta and the national King Holiday. Coretta's devotion to activism, motherhood, and the movement led by her husband, and her courageous assumption of the legacy left in the wake of King's untimely assassination, are wonderfully detailed in this intimate

biography.

Edythe Scott Bagley, education pioneer, activist, and sister of Coretta Scott King, was born and raised just north of Marion, Alabama. She enrolled at Antioch College in 1943, becoming the first African American student. Bagley earned a master's degree in English from Columbia University and an MFA in theatre arts from Boston University. She taught at Albany State College in Georgia and Norfolk State University in Virginia, and in 1971 joined the faculty of Cheyney State College, where she was the leading force behind establishing the theatre and arts major.

Edythe served as an active member of the board of directors for the Atlanta-based King Center from its founding in 1968. She also represented her sister as a speaker and made radio and television appearances on behalf of the Martin Luther King Jr. Center for Nonviolent Social Change. Bagley passed away in June of 2011.

## Circling Faith Southern Women on Spirituality

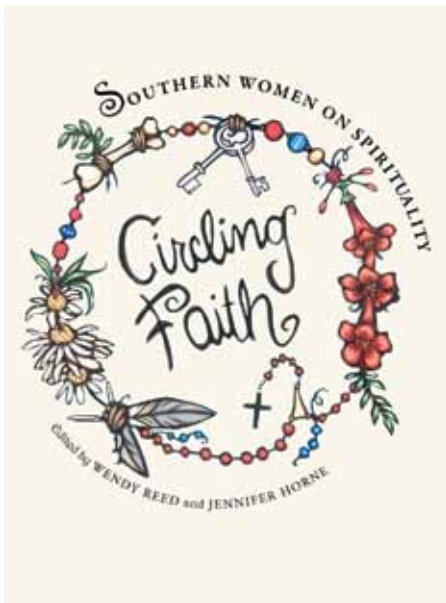
Edited by Wendy Reed, Jennifer Horne

*Circling Faith* is a collection of essays by southern women that encompasses spirituality and the experience of winding through the religiously charged environment of the American South.

Mary Karr, in "Facing Altars," describes how the consolation she found in poetry directed her to a similar solace in prayer. In "Chiaroscuro: Shimmer and Shadow," Susan Cushman recounts how her dissatisfaction with a Presbyterian upbringing led her to hold her own worship services at home and eventually to join the Eastern Orthodox Church. "Magic," by Amy Blackmarr, depicts a religious practice that occurs wholly outside of any formal setting—she recognizes places, such as a fishing shack in south Georgia, and things, such as

***"Desert Rose is a must-read for anyone interested in learning about the first family of the Civil Rights Movement. This book offers an insightful look at the life of Coretta Scott King, and by default the life of Dr. King, from a unique and rare perspective. It provides an excellent ground-level view of African American life in Perry County and in Alabama's Black Belt."***

—Hasan Kwame Jeffries, author of *Bloody Lowndes: Civil Rights and Black Power in Alabama's Black Belt*



**“Circling Faith is a vital, welcome, eclectic, and ecumenical collection, and an important addition to contemporary works exploring spirituality. To students of southern culture, women’s studies, and contemporary American divinity and religious studies, this book will prove to be a valuable resource.”**

—Melissa J. Delbridge, author of *Family Bible*

crystal Cherokee earrings, as reminders that God exists everywhere and that a Great Comforter is always present. In “The Only Jews in Town,” Stella Suberman gives her account of growing up as a religious minority in Tennessee, connecting her story to a larger narrative of Eastern European Jews who moved away from the Northeast, often to found and run “Jew stores” in midwestern and southern towns. Alice Walker, in an interview with Valerie Reiss titled “Alice Walker Calls God ‘Mama,’” relates her dynamic relationship with her God, which includes meditation and yoga, and explains how she views the role of faith in her work, including her novel *The Color Purple*. These essays showcase the large spectrum of spirituality that abides in the South, as well as the equally large spectrum of individual women who hold these faiths.

Wendy Reed writes, produces, and

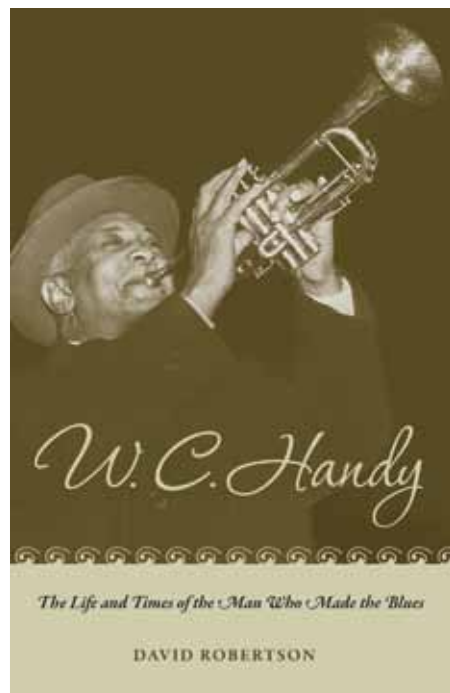
directs at The University of Alabama Center for Public Television and Radio. She has received two Regional Emmys for her work with *Discovering Alabama* and also directs and produces the series *Bookmark* along with various documentaries. She also teaches in the College of Communication and Information Sciences at The University of Alabama. Reed is coeditor of *All Out of Faith: Southern Women on Spirituality*.

Jennifer Horne is the author of *Bottle Tree: Poems* and coeditor of *All Out of Faith: Southern Women on Spirituality*. She currently teaches in The University of Alabama Honors College and serves as poetry book reviews editor for *First Draft Reviews Online*.

## W. C. Handy The Life and Times of the Man Who Made the Blues

by David Robertson

David Robertson charts W. C. Handy’s rise from a rural-Alabama childhood in the last decades of the nineteenth century to his emergence as one of the most celebrated songwriters of the twentieth century. The child of former slaves,



**“Robertson . . . casts overdue light on Handy’s essential role in establishing the blues as a popular art.”**

—David Hadju, *New York Times Book Review*

**“Robertson’s work is a fascinating look at not only Handy’s life but the history and business of American music.”**

—Publishers Weekly

**“An overdue and highly readable account of the man known as the Father of the Blues.”**

—Los Angeles Times

Handy was first inspired by spirituals and folk songs, and his passion for music pushed him to leave home as a teenager, despite opposition from his preacher father. Handy soon found his way to St. Louis, where he spent a winter sleeping on cobblestone docks before lucking into a job with an Indiana brass band. It was in a minstrel show, playing to racially mixed audiences across the country, that he got his first real exposure as a professional musician, but it was in Memphis, where he settled in 1905, that he hit his full stride as a composer. At once a testament to the power of song and a chronicle of race and black music in America, W. C. Handy’s life story is in many ways the story of the birth of our country’s indigenous culture—and a riveting must read for anyone interested in the history of American music.

David Robertson is the author of three previous biographies—of the slave rebel Denmark Vesey, the former U.S. Secretary of State James F. Byrnes, and the bishop James A. Pike—and of a historical novel about John Wilkes Booth. His poetry has appeared in the *Sewanee Review* and other journals, and he has provided political and literary commentary to ABC News and the *Washington Post*. He was educated in Alabama and lives in Ohio. ■



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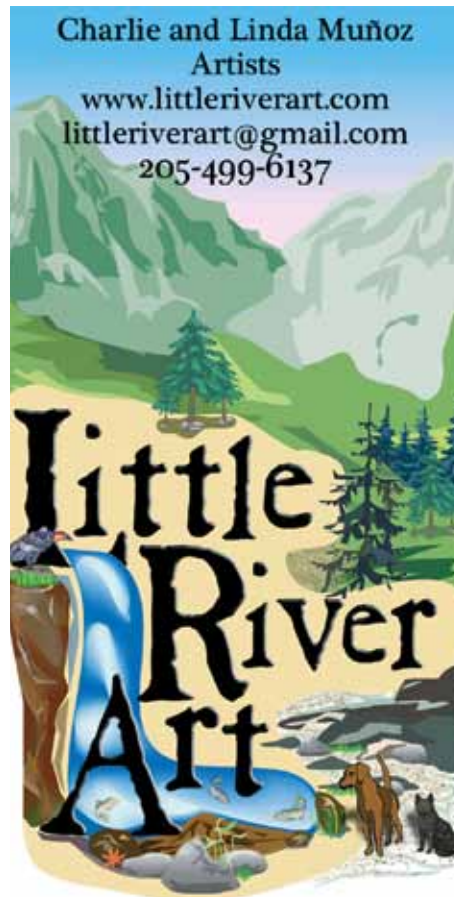
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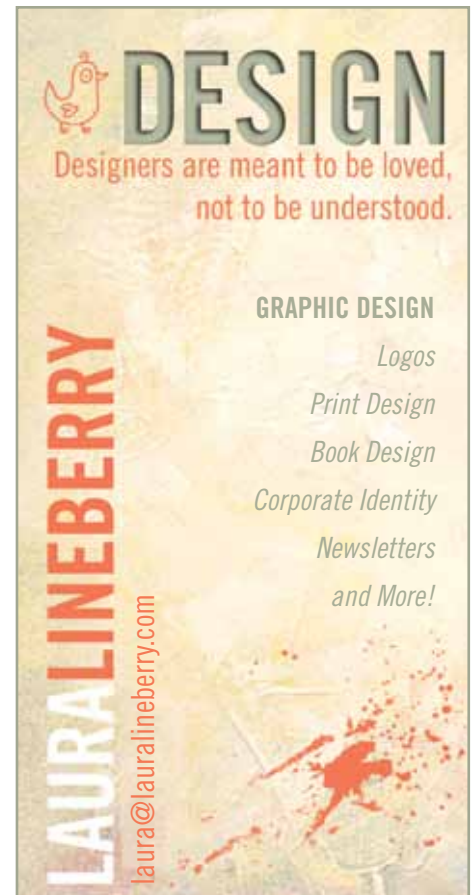
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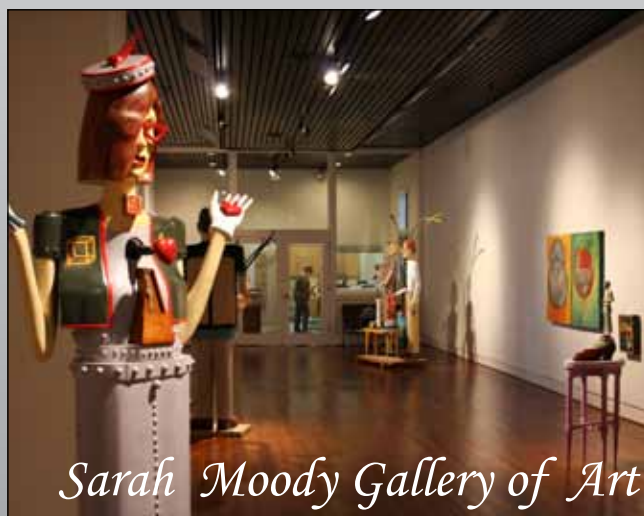
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# The Last Page | by MARGARET CLEVENGER

**W**hen I returned home and opened my front door, the blast of hot air nearly took my breath away. The heat of a Tuscaloosa June can be lethal and it had been bottled up inside the house all day. The air conditioner had gone on the blink.

The next morning when the serviceman climbed the ladder to the attic to check the central unit, I was hopeful that cold air would soon be circulating again. He pushed the attic door aside, stuck his head through the opening, looked around a moment, then scurried back down into the hall.

“Ma’am, I’m not going up there,” he said, clearly shaken. “You’ve got bats in your attic. Call me when you get the bats out, then I’ll come back to fix the air conditioner.” He was already in his truck as the last of his words reached my ears.

It was sweltering, my air conditioner was broken, and I had bats in my attic. I had no idea who to call and a quick perusal of the yellow pages revealed no Bats R Us. Finally, I decided to try my pest control company. I phoned them and explained my situation.

“Well, no,” I was told, “we don’t remove bats.” I slumped, crestfallen. “But, wait a minute,” the secretary said, bringing my hopes back up, “we do have a business card someone left the other day. I’ll give you the number.”

The animal expert answered my page, made the trip to my house, and confidently informed me that yes, he certainly could take care of my flying mammal problem. Great Scott, I had found Batman.

My personal Black Knight screened the chimney, caulked cracks and crevices, and assured me that my humble abode was now bat-proof. He did issue a warning, “They’ll be angry when they try to return to their cozy little hideaway and are denied entrance.”

Angry? That was an understatement.

Later that night, Thwack! Boom! Whap! It sounded like major construction going on above my head as they flew into the side of the house.

Then it happened. I heard something different, a little bit of a rattle. I rose from my sofa to investigate and tracked the noise to the hall bathroom. As I flipped on the light, whoosh-- a bat dropped through the overhead ventilation fan. Quick as a flash, I slammed the door shut, trapping him inside. My heart was racing. I remembered what Batman had told me about a bat



needing an opening no larger than a thumb, so I grabbed a towel from the linen closet and stuffed it into the sliver of a crack at the bottom of the door. I wasn’t taking any chances.

What do I do now, I asked myself, trying to remain calm. It was late on a Saturday night and I had a bat captive in my bathroom. Could I wait until morning to call someone? Heck no, I had a bat in my bathroom.

I found Batman’s business card where he had written his cell phone number while telling me “Call if you need me.” So I called.

“I’ll be there in twenty minutes,” he said. And he was.

I greeted him saying “this way” and solemnly pointed him toward the bathroom. He cautiously entered the room, wearing no protective gear except gloves, and closed the door behind him. I stayed in the hall, several feet away. I heard Batman talking softly, almost cooing, to that wicked-looking creature of the night.

In a few seconds, he emerged, gently cupping the offending interloper in the palms of his hands. “See,” he said, “it’s just a little one. And he’s more frightened of you than you are of him.”

“Not likely,” I muttered under my breath.

It was midnight when Batman climbed on the roof, checked for any missed openings, and screened the vent pipe the bat had slipped through. “They can’t get in now,” he promised. “You can get a good night’s sleep.”

I didn’t sleep a wink.

“Ma’am, I’m not going up there. You’ve got bats in your attic. Call me when you get the bats out, then I’ll come back to fix the air conditioner.”



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