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continued on page 14



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BOOK REVIEW

The Dandelion Garden to School Cookbook

by FRAN WITHROW

HERE'S A TIP FOR YOU: don't review a cookbook when you are hungry. The Dandelion Garden to School Cookbook, published by the Linwood Holton Elementary School PTA, made my mouth water and sent me to the kitchen to try several of the recipes.

But that's not unusual: I face that temptation with most cookbooks. What makes the Dandelion Cookbook special is the reason it was written: to support the school's gardens.

The community of Linwood Holton has given its students a priceless gift—a way to learn about and grow food -- and the children are learning firsthand not only about what they eat but also about sustainability, conservation and ecology.

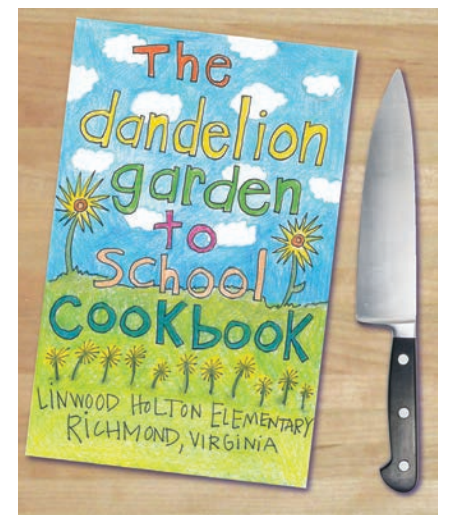
The seed, if you will, was planted in 2009 with the first Holton Harvest Festival, a community outreach event featuring homemade food, games, art and music, created to invite discussion about starting a garden. The idea took off, and since 2009 the "Dandelion Gardens" have expanded to include a shed, a compost bin, irrigation, a butterfly garden, and a fruit and nut edible forest.

In 2012/2013 bluebird houses were added, as well as two rain gardens installed by the Chesapeake Bay Foundation. The fifth Harvest Festival was commemorated with the release of this cookbook in 2013. All proceeds from the cookbook's sale benefit the school's gardens.

The Holton PTA is a group with a mission, folks.

The book features the usual tempting food offerings, which include recipes from parents and faculty, local restaurant the mill on MacArthur, Little House Green Market and culinary school Mise en Place. The cookbook sections are charmingly illustrated by Holton students.


Included are student comments, which show the children's burgeoning literacy as well as their expanding appreciation for the gardens. When I'm in the gar-



den... we get to try new food and vegetables. I have to try some of them and they are good. And you learn (sic) a lot.

Sweet stories are sprinkled in and among the recipes, such as these partial directions for "DJ's Banana-Stuffed French toast." Carefully break eggs into container, tighten lid, and give it to the 6 month old in the jumpy seat ... DJ was the 6 month old in the jumpy seat, but you can borrow any aged child to shake up your eggs!

"Vegetables and Sides" contains information about the school's "Know Your Veggies" program, which introduces seasonal Virginia fruits and vegetables to students. There is also an International Section, containing several intriguing stories and recipes. Be sure to read about "La Sangre de la Bruja (the Blood of the Witch)" and "Yee Sang (Prosperity Salad)." There is even a section at the end of the cookbook about dandelions and all the things you can do with these flowers (or weeds: your call).

One student illustrator of the cookbook summed it up like this: When I'm in the garden like I want to do this for the rest of the day. The garden is verey (sic) fun. I like the garden and so will you. 

**The Dandelion Garden to School
Cookbook**
Linwood Holton Elementary School
PTA
\$20.00
242 pages

JANUARY 2015



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HIDDEN HISTORIES

Mohammed Mossadeh, Man of the Year

BY JACK R. JOHNSON

WAS EVER THERE a greater fall from grace? Democratic Iranian leader, Mohammed Mossadeh, is not widely remembered in this country, but he was Time Magazine's Man of The Year, for 1951. His picture along

As soon as the coup succeeded, many of Mosaddeh's former associates and supporters were tried, imprisoned, and tortured. Some were sentenced to death and executed. And on December 21st, 1953, Mosaddeh himself was sentenced to three years' solitary confinement in a military prison. Afterwards, he was kept under house arrest at his Ama-



with a glowing write up was published on January 7th, 1952. Just two short years later, he was in an Iranian prison, watched over by the newly installed Shah of Iran. What happened in the interim? One word: oil.

Mossadeh was a secularist, a proponent of workers' and women's rights, and an avid defender of basic political and social freedoms. More ominously for the British during this period, Mossadeh wanted to nationalize Anglo-Iranian Petroleum company, a joint oil company that would later become better known as BP.

For this reason, Winston Churchill wanted a revolution or military coup d'état to overthrow Mossadeh. Eisenhower himself was not enthusiastic about supporting Churchill's intentions with Iran, but his Secretary of State and CIA Director, the Dulles brothers, eventually convinced him otherwise. A covert operation that came to be known as Operation Ajax was led by Kermit Roosevelt, grandson of late U.S. President Theodore Roosevelt. The first coup attempt failed, but the second did not. The Shah of Iran was installed.

dabadns residence, until his death on March 5th, 1967.

The Anglo-Iranian Oil venture subsequently changed its name to British Petroleum or the familiar BP that we know today. The increasing repression under the Shah eventually led to his being overthrown, but it took more than two long decades, and because the Shah had so successfully crushed most secular opposition, the 1979 revolution was deeply Islamic and fundamentalist in nature. Most Americans didn't understand why Iranian revolutionaries subsequently attacked the American Embassy in Tehran, taking dozens of hostages, but most Iranians knew exactly why they had done this.

It was payback for destroying their chance at Democracy all those years ago when Mossadeh had the temerity to insist that the wealth provided by the oil of Iran should stay in Iran. The U.S. coup against Mosaddeh served as a rallying point in the anti-US protests that overthrew the Shah of Iran. To this day he is said to be one of the most popular figures in Iranian history.



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MUSIC

John Small and Mark Merritt At Stir Crazy In Bellevue

by ANNE JONES



THE YEAR WAS 1979. The setting? A crowded bar in the West End called the Jolly Ox, off Glenside and Broad. The crowd? Anxiously waiting for the band to start. Right in the middle of that crowd was me. Plus a few friends, front and center table. Every week, twice a week, for two years. Same table, same waiters, same band. John Small and Mark Merritt. I practically majored in them in college. It was a short 18-minutes from campus to downbeat, every chance we got. In fact, they had quite a following for a long time, starting with their early days at Poor Richards, on through to Jolly Ox, and then Tobacco Company. By the mid '80's they had gone their separate ways – John to Potter's Pub and Mark (on bass) with different bands and a long-running teaching gig. 32 years passed before they re-connected, about three years ago.

And now they are better than ever, still playing some old favorites for their old fans, and lots of new stuff (for them) for everybody. John has a running joke with the audience that they play mainly stuff by dead guys, which almost rings true. Whatever they're playing, it sounds right, whether it's Fats Domino, Neil Diamond, Merle Haggard or the Mavericks. John's the front man on guitar,

a natural entertainer who connects with the audience like they're old friends, and often they are. Aside from the old favorites like Duke of Earl and Let's Stay Together, he's perfected a couple of bluesy numbers, a soulful Stormy Monday and a pleading, poignant take on Need Your Love So Bad (from old-school Fleetwood Mac) with some fancy guitar work. And then there's Mark's voice. I've seen diners put down their forks, get quiet, turn their chairs around, and listen, stunned by the pure sound of it. When he sings Unchained Melody or Hank William Jr's Bluesman, he just opens his mouth and his heart spills out, paralyzing the audience. John always introduces "the dulcet tones of Mark Merritt."

And that's another reason they make such an appealing combo: their chemistry. After all, they've known each other practically their whole lives, and they're more relaxed this go-round, seemingly happier and having more fun with it. And so's the audience.

John Small and Mark Merritt will make their Bellevue debut on Thursday, January 29 at Stir Crazy Cafe on MacArthur Avenue, as part of their popular Thursday night music series. 7:30 pm. Don't miss out - it's a nice way to spend an evening. You can find their schedule on Facebook on the John Small and Mark Merritt Gigs page. **NJ**

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BOOK REVIEW

Ocracoke The Pearl of the Outer Banks

by CHARLES MCGUIGAN

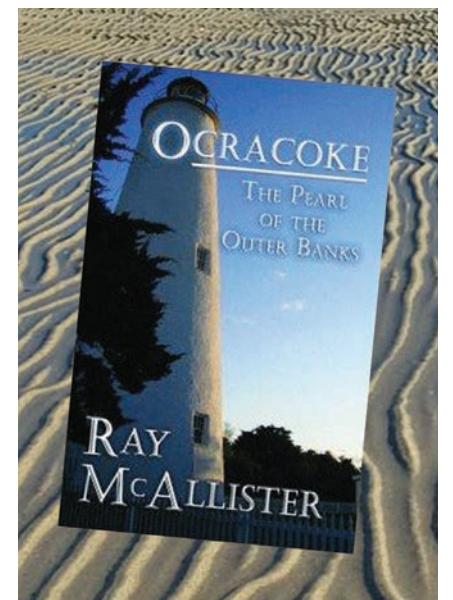
IT IS THE KEY WEST OF THE mid-Atlantic, just about as far south as you can go on the northern Outer Banks before Down East opens up on to the Crystal Coast. Like the Conch Republic, the Scotch Bonnet Republic (Ocracoke Island) is an insular nation unto itself. It is inhabited year round by a sturdy people, sculpted by hurricanes and northeasters, salt air and stinging sands. Forebears of some of those families like the Gaskills first settled on this island back in the 1700s; the horses that still populate a portion of the island may have been shipwrecked there a hundred years before.

Ray McAllister's latest book—Ocracoke The Pearl of the Outer Banks—is a quick read about this small place miles from nowhere, a dollop of sugar white sand dribbled twenty miles offshore on the blue waters of the Atlantic. Being only accessible by ferry, private boat or plane, Ocracoke has a distinctive quality of remoteness.

McAllister captures the essence of this island with anecdotes, personal reflections, informal interviews with Ocracokers, and intriguing histories about this island and the village of the same name at its southern end. The book is also peppered liberally with black-and-white photographs, many of which were taken by the author's wife, Vicki. McAllister writes with intimate knowledge of this place he and his family have been visiting, on and off, for more than three decades now.

Like any lover of words, McAllister begins by telling us how Ocracoke was named, or how some people believe it was named. Its derivation is inconclusive, though it seems probable that the island was named for the Woccons, a tribe from the mainland that visited the island for feasts of seafood.

Each subsequent chapter focuses a tightened lens on the singularities that define the “pearl of the



Outer Banks.” From shipwrecks to life-saving stations, from the squat lighthouse to that solitary patch of Great Britain—the tiny cemetery that contains the graves of four English seamen, McAllister paints each element with detailed brushstrokes. Throughout it all, the central characters come to life, whether it's Blackbeard whose headless body was thrown into Ocracoke waters after his famous battle with Lieutenant Robert Maynard, or Phillip Howard who spent hours talking with McAllister, threading their conversations with strands of island legends.

That's what weave it all together, McAllister's tightly woven stories that spilled from the mouths of villagers and visitors alike. There's real poignancy in the story told by Judy Latham, how her husband David—now deceased—proposed to her in the shadow of the Ocracoke Lighthouse.

Ocracoke The Pearl of the Outer Banks is part history, part guide book, but mainly it's a loving tribute to this “great place to be going to, instead of from.” **NB**

**Ocracoke The Pearl of the
Outer Banks**

By Ray McAllister
Beach Glass Books
242 pages

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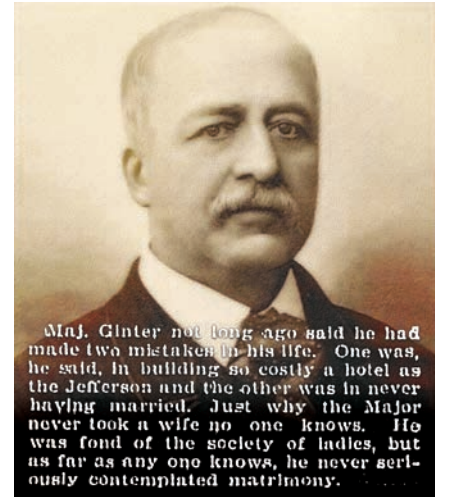


RAINBOW MINUTES

The Visionary Lewis Ginter

CIGARETTE KING, LEWIS Ginter, worshiped 19th century technological advances like the steam turbine, the light bulb, and, of course, the cigarette rolling machine. But Richmond didn't have a vocational school that could even hope to churn out great inventors. So Ginter and other city business leaders organized the Mechanics' Institute in Richmond, built in 1901 at Broad and Eleventh Streets. The handsome structure boasted the same white brick as Ginter's Jefferson Hotel, which came from a company headed by his companion, John Pope.

The Institute even offered coursework in architecture, and cranked out a talented crop of local architects. For example, Carl Lindner designed a Spanish-Mexican commercial building on Grace Street, which now serves as the



Major Ginter not long ago said he had made two mistakes in his life. One was, he said, in building so costly a hotel as the Jefferson and the other was in never having married. Just why the Major never took a wife no one knows. He was fond of the society of ladies, but as far as any one knows, he never seriously contemplated matrimony.

gay bar, Barcode, and he helped design the Neo-Gothic St. John's Church on Stuart Circle.

Of course, the socially-conservative cigarette king might be less than excited that he inspired a gay bar. (Or would he?)

The A.P. Hill Monument

Lewis Ginter and his domestic companion, John Pope, made a fortune in the cigarette industry during the late nineteenth century. In turn, they became important Richmond philanthropists.

Having served the Confederacy in the Army of Northern Virginia, Ginter eagerly joined the Lost Cause movement. He donated generously to the Lee Monument, which was dedicated in 1890 on Monument Avenue.

Meanwhile, he and other veterans were

planning a monument to another war leader, General A.P. Hill. Ginter believed that the Hill Monument should stand alone, and not placed in the shadow of the Lee Monument. So, with Ginter providing most of the financing, the A.P. Hill Monument was erected in his suburban development north of the city, and dedicated on Memorial Day, 1892.

As for John Pope was only 11 years old when the Civil War began, so he gave generously to Catholic charities.

Ideal Suburbs

After retiring from the cigarette industry in 1890, capitalist Lewis Ginter became a developer. He and his companion, John Pope, bought up vast acreage north of Richmond, intent on creating the finest streetcar suburbs anywhere.

As with many of his business ventures, Ginter wasn't just looking to enrich himself; he wanted to make Richmond shine on the national stage. He started up his own granite quarry, and transported the crushed stone via narrow-gauge railroad to build state-of-the-art

roads. He lined them with thousands of trees and brought in streetcar service.

But in 1893, with just a few homes built, an economic depression gripped the nation and halted Ginter's development. In 1895 he donated eleven acres to Union Theological Seminary, suffering from decline in their backwoods location near Farmville. About thirty years after his death, elegant mansions finally rose adjacent to the prestigious Seminary, just like he'd envisioned all along. **[NJ]**

GAY AND LESBIAN HEROES
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John Shinholser

THE FACES AND

THE WALLS OF JOHN SHINHOLSER'S OFFICE ARE COVERED with awards and certificates, framed photographs, artwork and newspaper articles, and a single cork board plastered with pinned obit clips. His desk is like a very busy raised relief map—mountains of file folders, hills of paper, plateaus of brochures and pamphlets, a few valleys of open space and an assortment of objects you'd need the map's legend to decipher. John is seated on the couch next to Honesty Liller. We're on the second floor of the McShin Foundation, which is now housed in the west wing of Hatcher Memorial Baptist Church on Dumbarton Road in Lakeside. This organization occupies about 15,000 square feet, upstairs and downstairs, and it's a safe place for drug addicts and alcoholics who are inching along the road of recovery. These two people I sit across a coffee table from are the faces of recovery. What's more they give recovery what it needs most of all—a voice. Here's the thing: people like Honesty and John will tell it all, no holds barred, a street fight of words that will expose the rawest episodes of lives that were once beyond marginal. No sugar-coating. No excuses. No cover ups. It's all unadorned truth and therefore pure.

John Shinholser just barely squeaked through high school and as soon as he graduated got a contractor's license. After all, he already knew how to paint houses, something he'd been doing alongside his brother since he was fifteen. Painting was in John's blood; his grandfather, a legend up in D.C., had once painted the White House, had also played poker with Machine Gun Kelly and Baby Face Nelson. At seventeen, fresh out of high school, John went up to Rutland, Vermont and learned to hang wall paper. He was honing his skills, gaining a reputation, but he was also getting restless. Just itching for something to happen.

So he joined a crew of gypsy painters and paper hangers who migrated through the southeast and southwest, a whole caravan of them, contracting with hotel chains from Hyatt Regencies to Days Inns, from the Carolinas to Colorado. "I was a party animal like John Belushi in 'Animal House,'" John had told me a decade ago. "I was on a first name basis with everyone in every whorehouse in the South. It was a way of life."

A big part of that way of life was addiction. John used excessive amounts of weed and acid, coke and magic mushrooms, and a whole lot of booze—a fifth a day for a good long time, enough alcohol to riddle a healthy liver.

The crew of roving painters John worked with had just finished a big job

in Denver, Colorado and John was living in a basement apartment, no frills, more like a furnace room, in nearby Aurora when things started falling apart. He tapped rock bottom.

John had pissed away almost everything he had. Within a day or two the sheriff's deputy would be there to toss his stuff on the curbside. John knew this was going to happen and the prospect neither terrified him nor elated him. It was what it was.

What he knew at that moment was that he was hungry, but had no food. All he possessed was a ten dollar bill. And that was it. No credit cards. No loose change. It was late in the afternoon, the sun dropping in the sky, and John had a hankering for some Jack Daniels, but if he bought the bourbon and a couple packs of smokes, he wouldn't have anything left over for food. John had an idea. He made his way over to a nearby municipal park that had a large pond. He noticed ducks paddling on the surface, waddling on the shoreline. He saw the back porches of the houses that lined the park, overlooking that pond. He saw a dog chained to a post and sneaked onto the back porch and headed for the dog food bowl. The dog barked as he scooped some of the

food out of the bowl with his hand and headed over to the pond. He lay down on his belly and coaxed the ducks to eat from his outstretched palm. As one duck billed at the clump of dog food, John grabbed it by the neck, snapped it clean as a twig and headed back to his apartment, where he boiled the duck whole in a pot of water, feathers and all, and then began to eat. It was real paleo cuisine, straight up animal protein and John bought his cigarettes and fifth of bourbon and settled into a night of drinking.

"The next morning when I came to I was spitting feathers," John says. "You know, just a bad night." He left his apartment that morning and knew he'd never return. He didn't have anything to pack. So he walked into the business district and spotted a Navy recruiting office in a strip shopping center across the street from where he stood. He was taken by the poster in the window that read: "It's not just a job, it's an adventure." That's when he made the decision, just like that, to enlist. Problem was there was no one in the office yet, it was too early. But right next door there was a Marine recruiter and they were doing business. "You know because the Marines they get up before the Navy," says John with a broad smile. "Within forty-eight hours I was in boot camp out in San Diego."

Almost from the get go, John was in trouble. He'd get to drinking, get rowdy, get in a fight, get arrested, get locked up. By the time he was 23 he'd been behind bars—sometimes the brig, sometimes a foreign jail cell—a dozen times. Halfway through his enlistment, everything changed. It was during a company beach party and John decided to raid his gunnery sergeant's campsite. John was plenty drunk and he crawled into the campsite where his sergeant and family were sleeping and he went to work tearing the place up. "He should have killed me, but he didn't," John says. "He got me out of his campsite and I crawled across the

BY CHARLES MCGUIGAN
PHOTOS REBECCA D'ANGELO

and Honesty Liller

VOICES OF RECOVERY



runway where jets were taking off and the MPs picked me up and dumped me off in my barracks and then the next day I saw that gunnery sergeant and he came up to my company commander and demanded my hide.”

John was given a choice. He could either face a court martial, which would have meant jail time and he wasn't keen on spending another hour of his life behind bars, or he could voluntarily check into rehab. He chose the latter and it was probably the best decision he ever made.

“They basically for forty-two days explained to me that I had an illness, a spiritual, mental and physical illness,” says John. “They told me that I wasn't crazy. That if I just left the drugs and alcohol alone I could do what the recovery people do. I could get what they get. I got to hear all these wonderful twelve-step speakers and they all

seemed to have good lives, good wives, good jobs, nice clothes, nice cars and I wanted that. So if all I had to do was do what they do and I'd get what they've got then you can count me in. I've been doing it ever since. I've been clean and sober since August 10, 1982 and I've lived a life beyond my wildest imagination. Thirty-two years ago. That's a long time; that's a lifetime.”

When it came time for John to reenlist, he chose to opt out and returned to Richmond. “I wanted to go home and prove myself as a businessman because I knew if I stayed clean I could be a successful businessman,” he says. “Within a few short years I was operating and running a million dollar a year paint company. I had twenty-five painters and seven trucks. J. M. Shinholser Painting and Wallpaper. That was me.”

In 1985 John bought his own house at the corner of Claremont Avenue and

Brook Road in Bellevue. It became a seed for John's career in recovery. “I wanted roommates to help pay the mortgage and within no time I had four guys in my basement and two guys in each of my bedrooms and I had the single room, the good room,” he says. “And it was just like a little recovery fraternity. I mean it was cool. You could help new people right out of meetings, right off the streets, right out of rehab.” Within a few years he had purchased another six houses along with an office building, a commercial building and an apartment building. “I had sixty-five recovery beds at one time,” says John.

Whether or not aware of it at the time, John was pouring a foundation for what would one day become McShin. “Recovery becomes a way of life,” John says. “Using drugs, drinking, that was a terrible way of life. I used to have a de-

sire to ruin my life and then I got a desire to have a good life. I would hire addicts and give them a place to live and take them to meetings. I was uniquely qualified to run a recovery house because of my own recovery and where I was and my position in the recovery community. I was always exposed to people needing what I had.”

By the mid-nineties John had everything a man could desire—a wife, a daughter, a home and a successful business. And then out of nowhere his wife divorced him and it left John reeling. He changed his entire lifestyle so he could become the best of single dads to his daughter who was just three at the time. “I downsized a lot and sold a lot of stuff,” he says. “I cut back my paint crews. I would never be the big contractor again.”

A couple of weeks after the divorce, John attended a twelve-step convention in Myrtle Beach where he met a young woman. “I didn't think twice about it, but a year later I went back to that same convention and I met the same girl again,” he says. “I knew that weekend she was going to be my next wife and we've been married now sixteen years. Her name is Carol McDaid and she is the Mc in McShin.” Carol is a lobbyist on Capitol Hill. “She is one of the nation's premiere healthcare lobbyists specializing in addiction and mental health issues,” John says.

On a Saturday in July ten years ago this summer, John and Carol and a half dozen other addicts sat around a campfire out in Natural Chimneys Park in Mt. Solon, Virginia. They were at an annual campout with some three hundred other addicts and as the conversation moved around the glow of firelight, everyone agreed that many addicts were still falling through the cracks. “We were all saying they're not getting any help because the community service boards don't get enough money to help them right and the politicians don't care because all they care about is feeding the criminal justice system,” John recalls. “We were saying we got to do something and that what an addict needs more than anything is a place to go, a safe place to be. So me

and my wife and a couple of the others said let's start something. And I took that as the go ahead."

On Monday morning, John met with his lawyer to draw up paperwork to form the McShin Foundation. "While I'm driving to the lawyer's office I called my wife and said, 'Remember we were talking about starting a non-profit to help people,' and she said, 'yeah,' and I said, 'well I'm on my way to the lawyer what do you want to call it.' She was once again stunned by my just go do it attitude. We came up with McShin on the phone." Later that day he met with his CPA and filed a non-profit application with the IRS and within a week found an office over in Scott's Addition, which the fledgling foundation soon outgrew.

One day, unannounced, John walked into the office of Reverend Bill Poole, pastor at Hatcher Memorial. He asked the minister if the McShin Foundation could set up shop in the basement of the church and Reverend Poole said, "Man I was just praying to Jesus how I could better help you addicts and you walk in and ask me. It's yours."

"I liked his spirit," John says. "He made it happen."

Today, the McShin Foundation has an operating budget of \$850,000 and has fifty-five recovery beds in four houses throughout the community. "We've developed the best peer recovery jail program in the country at the City Jail," says John. "Now we're doing one in the Pamunkey Regional Jail that we just started last week. And every week we get one thousand consumer visits here."

The woman seated next to John was one those visitors seven and a half years ago. When I ask her about how she came to come to the McShin Foundation, Honesty says, "I'm an open book," and then begins telling me her story of addiction and recovery.

At age twelve she began smoking weed, dropping acid and drinking. "I started hanging out at my friend's house out in Hanover," Honesty says. "Her father worked at night and that was the party house. I would stay nights and sometimes weeks and during the summer I practically lived there. We were stoner chicks and when I turned fifteen I got my worker's permit and got a job after school." By taking summer classes she was able to graduate from Atlee High School when she was just sixteen. But it wasn't because she wanted to go off to college. "It was so I could work full-time to support my drug habit to be honest with you," she says.

She began dipping and dabbling with cocaine and crack and then got in with a crowd that would introduce to her drug of choice. "I sniffed heroin when I was seventeen," says Honesty. "And I loved it. I never did an upper again; I was a straight downer chick."

One Friday night, Honesty and some of her friends were going to host a party for a young woman who was about to be sent off to jail, a going away party of sorts. Before the party, Honesty headed off to Friday Cheers where she ran into an old friend of hers from her middle school years. This friend of hers, who had never been into drugs, gave Honesty her phone number on a piece of paper. Honesty folded the paper and tucked it into her pocket and then made her way to the party. She did Jell-o shooters and a wide assortment of drugs, including a fair amount of heroin. Before she knew it, Honesty had overdosed. She locked herself in a bedroom and called her friend who she hadn't seen in years until earlier that evening.

"I called her my guardian angel after that and told her I was dying," Honesty remembers. Partygoers became concerned when Honesty would not open the door, so they finally broke it down and dragged her into the living. She had a purple hue, had swallowed her tongue, but no one wanted to call 911 because there were so many drugs on the premises and a number of those in attendance were on probation. Finally, her friend arrived and called an off-duty Henrico police officer who gave Honesty mouth-to-mouth resuscitation. Moments later an ambulance arrived. Honesty was strapped to a gurney and rushed off to MCV. She would later learn that she had stopped breathing for two minutes, that her life had almost been snuffed out. "I wouldn't be here today if it wasn't for the girl busting up in the house," she says. "It was all God. Me calling her and saying I'm dying. I one hundred percent believe it was God."

So she went through detox and a twelve-step meeting. But it didn't last long. She was using again with a boy two years her junior. "I was nineteen when I met him and we stayed together for six years because I thought I was in love," says Honesty. "But it was sick, drug-infested lies and craziness. We were just horrible human beings, lying to our families, stealing from our families." When she was twenty-one Honesty had a daughter with the boy. "I thought I could stop using heroin but I kept using through my whole pregnancy." Her daughter, who just turned



thirteen last week, was born addicted to heroin and spent two weeks in the hospital to detox.

Honesty was given an ultimatum by child protective services—get clean or lose her daughter. Honesty went through a methadone clinic and later detoxed off methadone. She was clean of heroin for a while, though she was still smoking weed and popping pills. But eventually she got back on heroin and life went from bad to worse. "I was stealing from different individuals and begging for money on the side of the road or at gas stations," says Honesty.

Then she went through a rapid detox and spent twenty-eight days in rehab up in Winchester. It was there she met a young man who would later become her husband and father of her second child. "We started and finished rehab on the same day," Honesty says. Shortly after she returned to Richmond, the young man followed and they moved in together. "We were in recovery together for two or three month," she says. "He stopped, so I stopped." And then they began using again. "I did the worst things of my life during that time," she remembers. "Robbing places and individuals. But I never got caught, never spent a day in jail. It was just God looking out for me. That year was just misery, completely disgusting. We didn't eat, we lived off Zebra cakes because every penny went to heroin."

That's when she finally went to the McShin Foundation. It took her a time to fully commit, but by the by she did. She spent three weeks there and got a job digging ditches, painting houses, doing landscaping, just about anything really. It was hard work, but it was honest. "I would complain every

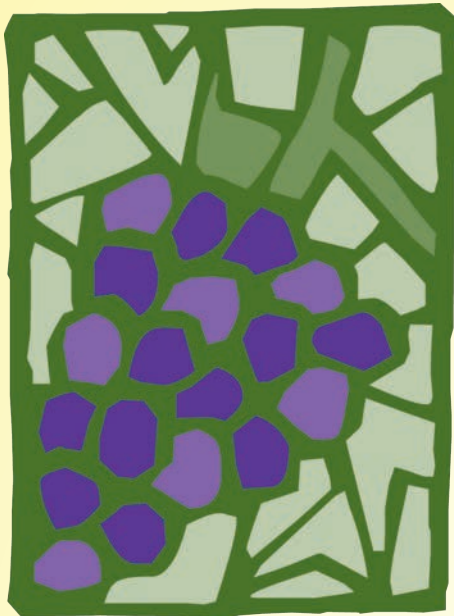
day, but I would show up every morning with my little pink cooler and still work every day," says Honesty.

She moved out of the recovery house and into her older sister's home so she could get her daughter back. "And I started coming up here to McShin giving back to the women who were still in the program," Honesty says. "Then I started doing administrative work downstairs. Months turned to years. So after about four months in this recovery program me and that boy from the rehab got together and actually started dating like normal people." A year later, still clean, the pair rented an apartment where they lived with Honesty's daughter. "Then we had a son and then we got married and got a tiny little house together. Then we got a dog."

Honesty considers her life since she first came to McShin and she still sometimes has trouble believing her good fortune is real. "Life is nothing that I dreamed it would be walking in these doors seven and a half years ago," she says. "I've been working on staff now seven years. I started answering the phones, giving back, then slowly began doing the bookkeeping. Ultimately the board voted for me to become CEO."

When Honesty finishes her narrative, John asks me why I think McShin works where other recovery programs might fail. "Socialization," he answers for me. "We're social creatures. It's a safe place to come."

Honesty nods. "For an addict to be able to walk in here and talk to somebody that's been there, that is a whole other ball game," she says. "That's why the peer-to-peer thing works. We sit and talk to them as long we need to talk to



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them to convince them that this is a better way to live than using drugs and alcohol. Sometimes we talk to them for twenty minutes, other times it might be several hours. Whatever it takes.”

“We’re the only place I know where a consumer can walk in with his family and get a walk-in intervention,” says John.

“We sit down with the family members because we’re all about healing families as well,” Honesty says. “Our newcomers talk with people who are already in the program. You get as many people involved as you can.”

“You reach one, you teach one,” says John.

“So what do you do with this kid who comes in and says, ‘I’m ready to sign on?’” I ask.

“We put them in the herd,” John says.

For some addicts and alcoholics medicated detox is a necessary part of the program. “If you’re on Xanax you can get bad seizures,” John explains. “With bad alcoholics it’s the same thing.” So Dr. James Thompson who heads up Clean Life Medical will prescribe the appropriate medication.

“He’s our partner and he’s in this building,” says John. “It’s the most inexpensive medication assisted detox program in America.”

The same day a client enters the detox program, he or she settles into one of the rehab houses. There are strict rules they must adhere to. No drugs or alcohol, which includes perfume and mouthwash. Residents have a curfew of ten o’clock for the first thirty days and eleven o’clock after that. And regardless where they go, whether it’s to the nearby Rite Aid or over to Bryan Park, they must be accompanied by another resident. “We’re big on sticking with the herd so we have a very structured program,” Honesty says. “They’re up here seven days a week.” And each day is structured. After fixing breakfast and eating it, the client must appear at McShin at 8:30 in the morning to clean the building for forty-five minutes. “Then they go smoke their cigarettes and then they come in and start group right at nine o’clock,” says Honesty. “We have acupuncture group and we have yoga as well. And then we have recovery re-

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lated and relapse prevention groups." From noon till one everyone must attend a twelve-step meeting. Then they have lunch and a couple more group sessions. "They go home at five o'clock to take a shower and eat dinner and then by 6:30 they're back up here for another twelve-step meeting," Honesty says. "Saturdays they get to sleep in a little. They're here from noon to five and they do major deep cleaning and maintenance. Sunday is when they deep clean their houses and they sometimes go with their families."

The McShin program has proven itself successful time and again. "One of the kids who came through here a few years ago just qualified for Delta Force in the Army," John says, proud as a father of a son's accomplishment. "He's been in the Army three years and already made sergeant. We've had doctors come through here and lawyers and elected officials. We get them all."

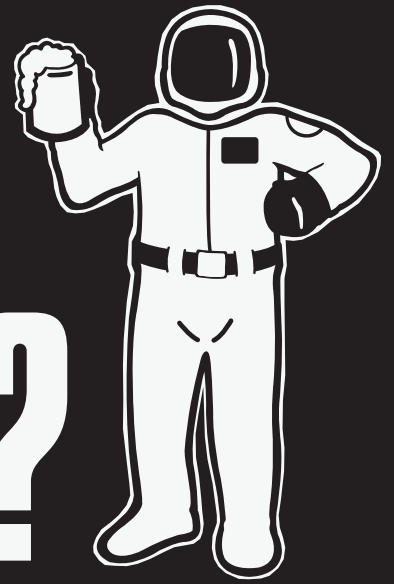
John hopes one day the public will begin to understand addiction as a disease. "The reason the stigma of addiction is so bad is because it's been a voiceless disease for years," he says.

"No one has been a voice or a face of recovery for the illness. It's a shame-based disease and laws make us want to go in the shadows and stay underground. We spend five billion dollars a year on the consequences of addiction; we spend 136 million on substance abuse services."

To actually propel change, citizens are going to have to get involved. "Look at the AIDS epidemic," says John. "Nothing happened until families got involved and became faces and voices of the illness, so it went from the most untouchable illness man has ever known to the most funded research illness ever. All within ten years. That's why advocacy is so important. That's why it's vital that we get together. We need to go down and change these laws."

Then John tells me that each year three thousand Virginians die of overdoses. "Can you imagine if three thousand people went down to the Capitol and just laid down on the ground and did a die in? It would spread out for many, many blocks. And maybe our lawmakers would finally pay attention to this illness." **NJ**

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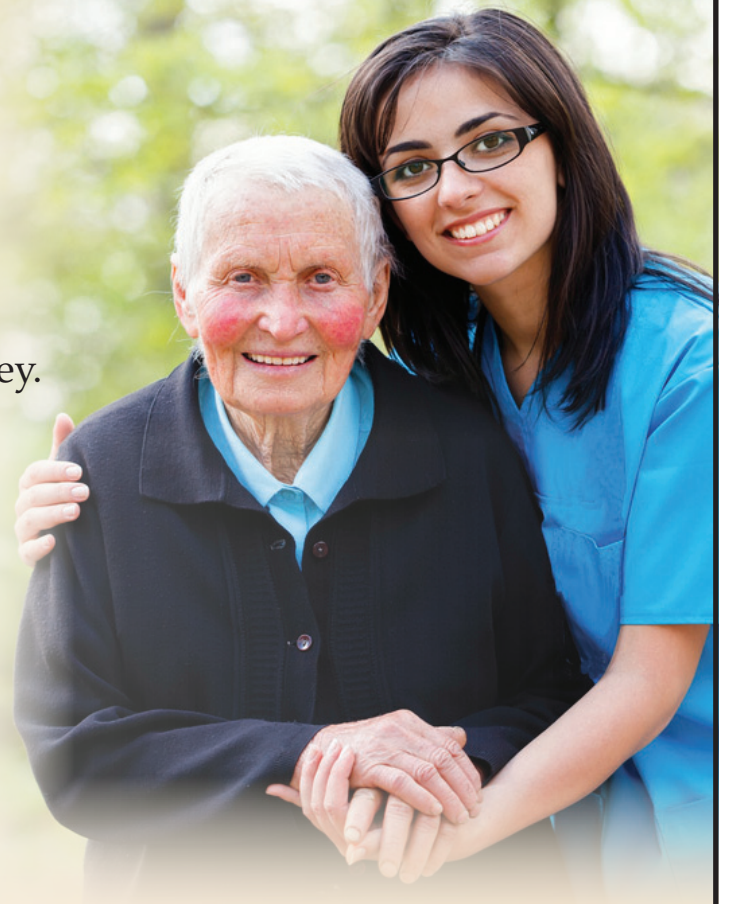
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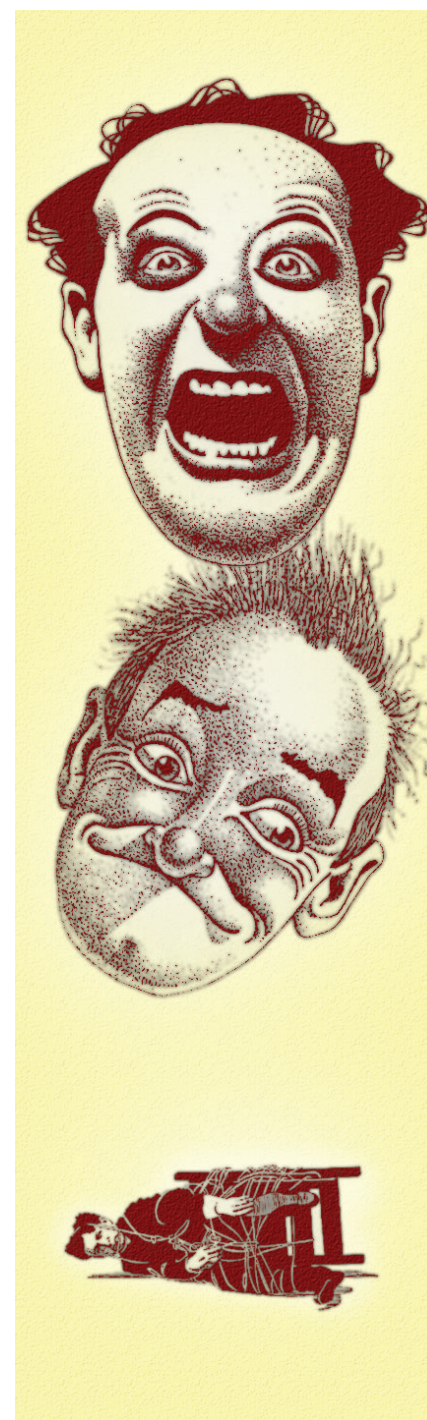
BILL NELSON, AN internationally renowned artist, has returned to Richmond and will begin teaching a class on line-drawing at Studio Art 1229 in Bellevue on Richmond's North Side. Bill's career spans more than four decades during which time his work has appeared in Time, Newsweek, The New Yorker, Rolling Stone, Esquire, The New York Times, and even on a series of US postage stamps dedicated to famous Big Band orchestra leaders. His illustrations and sculptures have earned him more than 900 awards, including gold medals The Art of the Line, from the New York Art Director's Guild and a silver medal from The Society of Illustrators.

The Art of the Line, the class he'll be teaching in Bellevue starting January 21, is designed for those who have had some drawing experience and want to go further and learn to make their work more accurate and professional.

According to Brenda Stankus, owner of Studio Art 1229, "Bill's creative expertise always excites the imagination and amazes the viewer, from his many, many published illustrations, the two books on just his own work, to his high end sculpture. This is your opportunity to study with him, and learn a little of his sleight-of-hand . . . and definitely watch a master at work."

Brenda will be teaching Painting in Oil, Acrylic and Watercolor. During weekly three-hour sessions students will be exposed to new ideas and old and new techniques during a short lesson each week and then have two and a half hours to work on their own pieces.

To round out the winter session at Studio Art 1229, Mushamisi Kahari will teach Begin Drawing, a class for students who have never drawn before and have always wanted to draw; or students who draw, but want to increase their understanding of the medium. Classes are held at Art Studio 1229, 1229 Bellevue Avenue. Register for classes at (804)-262-6979 or thepaintingclass.com



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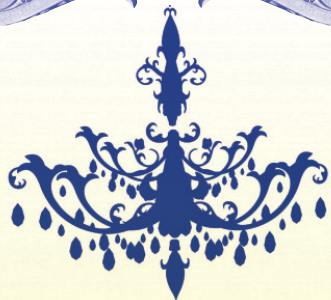
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Billboard in Lima, Peru that converts very humid air into clean drinking water for residents.

DISCOVER HOW CITIES around the world are being reimagined by finding new ways of use existing parts of the urban landscape. With just over half of earth's population now living in cities, officials, engineers and corporate research and development teams are thinking outside the box to determine innovative methods to access essential resources including water, energy and sunlight and to boost social and environmental wellbeing. Explore some of the innovative solutions being developed to meet changing urban needs in *Reprogramming the City: Opportunities for Urban Infrastructure*, on display at the Virginia Center for Architecture, through March 22.

In the exhibition you see a billboard in Lima, Peru that converts very humid air into clean drinking water for residents, a bus stop in Sweden fitted with light therapy bulbs to give riders the next best thing to sunlight during long dark winter months, and a stairway in Hong Kong with space to relax and socialize. Creative uses of unused bridges, canals, and existing rooftops are just a few more showcased ideas.


"Reprogramming the City focuses on outstanding examples of imaginative reuse and repurposing of urban infrastructure, treating the existing urban landscape as the new starting point," says Virginia Center for Architecture Executive Director Helene Combs Dreiling, FAIA. "A visit may inspire you to look at your own city differently as you see reprogramming is taking place there, too."

In fact, at the opening night reception, you'll have an opportunity to enter

your three suggestions for improving Richmond's infrastructure for urban living. The most popular ideas will be displayed on the "Word Cloud" screen in the Great Hall.

Scott Burnham, FRSA is the creator of *Reprogramming the City*. Burnham leads a multi-disciplinary research, design and strategy studio that specializes in leveraging existing urban assets to increase economic and entrepreneurial opportunity, to expand the capabilities of design, and augment social capital. An urban strategist and design director who has engineered initiatives in more than a dozen cities worldwide, ranging from short term engagements and advisories to directing large urban regeneration catalysts, Burnham is based in Boston.

The exhibition is an illustration of Burnham's belief that the city holds a vast amount of untapped ability. The structures, surfaces, objects and systems that underpin its daily operations have the potential to do more, to perform an alternate function, or to assume an entirely new role in the mechanism of the city. *Reprogramming the City* re-contextualizes the hardware of the city as a platform of opportunity.

The Virginia Center for Architecture is located at 2501 Monument Avenue in Richmond, Virginia's historic Fan District. The Center is dedicated to developing the understanding of the power and importance of architecture and design through programs, exhibitions, and its stewardship of an historic landmark. The Center is open to the public Tuesday through Friday from 10 a.m. to 5 p.m.; Saturday and Sunday from 1 to 5 p.m. Learn more at www.architectureva.org. 

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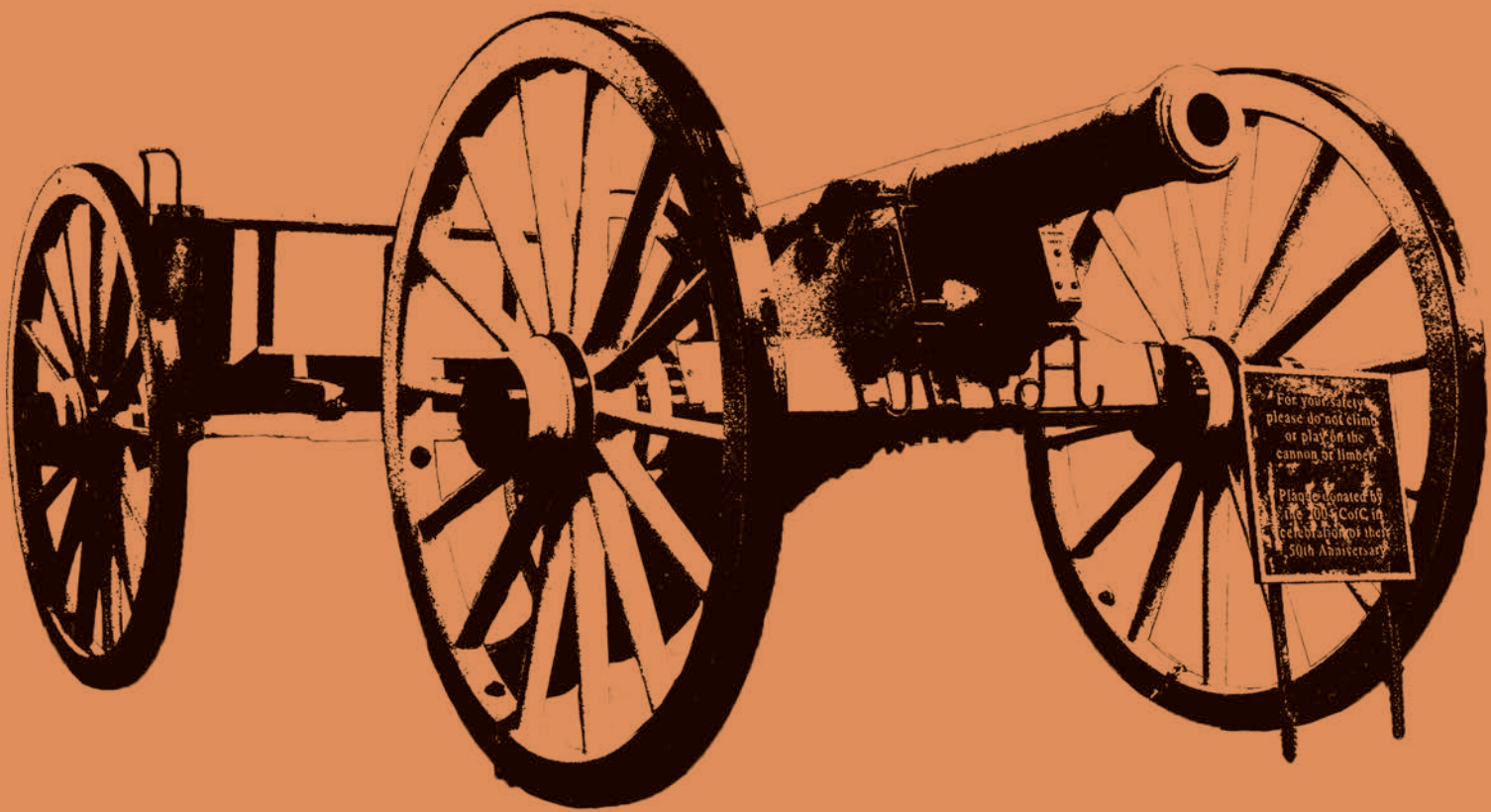
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FEBRUARY 5, NATHAN HESS

Nathan Hess whose original music has been described as “blues/folk tracks (that) are an in-depth listen in Americana.”

**FEBRUARY 12,
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THE SPECKLED BIRD**

Jonathan Vassar and the Speckled Bird “impressionistic Americana . . . influenced by e.e. cummings . . . Cisco Houston or Woody Guthrie.”

**FEBRUARY 19,
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Broad Street Ramblers a foursome of veteran Virginia musicians steeped in a wide range of traditional musical styles.



**BOOKER HALL OF MUSIC
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A founding member of the Guarneri String Quartet and the Marlboro Trio, Michael Tree has concertized throughout the world and recorded more than eighty chamber music masterpieces; prominent among them are ten piano quintets and quartets with Arthur Rubinstein. He joins the Shanghai Quartet one of the world's foremost chamber ensembles. With strong ties to the Richmond community, each concert by the Shanghai Quartet is a treasured gem and not to be missed. January 25, 2015 at 7:30 p.m., Booker Hall of Music, University of Richmond. For tickets visit: modlin.richmond.edu/events



**STIR CRAZY CAFÉ
Bill Nelson's
Illustrations**

Bill Nelson, an internationally known illustrator and sculptor, whose award-winning illustrations have graced the covers and interiors of *The New Yorker*, *The New York Times Book Review*, *Newsweek*, *Time*, *TV Guide*, and *The Atlantic Monthly*, is the currently featured artist at Stir Crazy Café. Bill has exhibited his work in numerous galleries and museums worldwide, including the Norman Rockwell Museum, where he exhibited a series of Big Band illustrations created for the US Postal Service.

In addition to his work as an illustrator, Bill is also a sculptor and ventriloquist figure maker. His one-of-a-kind figures and automata have made their way into the private collections of Demi Moore, Whoopie Goldberg, David Copperfield, Brice Willis, and Richard Simmons, among others.

**FIREHOUSE THEATRE
PRESENTS THE WORLD
PREMIERE OF
The World
We Know**

Firehouse Theatre presents the world premiere of *The World We Know*, winner of the 2013 Festival of New American Plays by award-winning playwright Kelly Younger. Proud participant of Richmond's annual Acts of Faith Festival, *This World We Know* plays 16 performances from February 5 through March 7.

Directed by John Tyler Community College theatre professor Kerrigan Sullivan, *This World We Know*



David Bridgewater as King Henry II and Melissa Johnston Price as Eleanor of Aquitaine. Photo by Chris Smith

VMFA

**Henley Street/Richmond Shakespeare
to Perform Lion in Winter**

HENLEY STREET THEATRE AND RICHMOND SHAKESPEARE ARE excited to announce their next production – James Goldman's *The Lion in Winter* by James Goldman, directed by Jon Kretzu. This production, which stars David Bridgewater as King Henry II and Melissa Johnston Price as Eleanor of Aquitaine, will run February 5 – 28 at Leslie Cheek Theater at the Virginia Museum of Fine Arts.

This will be the first time in 13 years that a full theatrical run has been held at the VMFA's Leslie Cheek Theater. *The Lion in Winter* was first produced on Broadway in 1966, giving Rosemary Harris her first Tony win for Best Actress. The beloved play was later adapted into a movie starring Peter O'Toole and Katharine Hepburn and went on to win three Academy Awards including Best Actress, Best Screenplay and Best Musical Score. It also won the Golden Globe for Best Picture and Best Actor.

In addition to regular performances, there will be three talk-backs with the cast and director Jon Kretzu after the Sunday 2 pm performances. Patrons may also enjoy dinner prior to the show at VMFA's Amuse Restaurant and the Best Café.

Tickets available at HenleyStreetTheatre.org or (804) 340-0115.



tells the story of estranged siblings Charlotte (Catherine Bryne) and Junior (Scott Melton) entangled in the lives of their younger selves. When they reunite to make decisions about their future, they are surprised to discover the truth of their past. **NS**

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