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Andrew Card

*A conversation with the former
White House Chief of Staff*

Philip Rucker

*The Washington Post
correspondent on the
“erosion of political
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*How new legislation
could jeopardize
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From the Editors

A new future, a new way to be involved

It’s the day after the election. Pennsylvania has chosen its next crop of leaders. This election has been the culmination of untold hours given by candidates and, especially, their devoted volunteers. Dedicated citizens on both sides of the aisle are the lifeblood of the body politic. Today, and in the near future, we can celebrate our hard-won victories. We also have to look at the defeats and move on, looking onward to the next battle. There’s always another fight, and it’s important to never give up.

Local elections matter. Local politics matter. Local involvement matters.

These odd-year races don’t get the national limelight that presidential, or even midterm elections receive. Here, our voice and our vote make up a significantly larger percentage of the total number of ballots cast. As we saw this year, some winners may squeak by with only a handful of votes more than their opponent. In big ticket elections, the difference may number in the millions (or in some sad cases, negative millions). The difference that your vote makes is an almost tangible thing in local elections. Votes can be won through handshakes and conversations, by having a personal connection to the candidate you’re casting your ballot for.

It’s time to forge ahead. There are things our new mayor must do to live up to his campaign promises. We need an executive office built on new ideas and community involvement. We need a leader to fight for Erie, to be not just present when we need him, but active. The time for passivity is over, and it should have been over a very long time ago. New leaders on Erie City Council and the Erie School Board are ready to take up the fight for the improvements we need as well. At a local level, most decisions aren’t nearly as headline-grabbing as their national counterparts. They are, though, the decisions that affect you directly.

If you’re disheartened by the results this year, get involved. You might find that there’s more room at the table than you think. Find a candidate you support and volunteer for them. If you can’t find one, be one. Throughout Erie County, there were over 100 races where a candidate was running unopposed. There’s room for more challengers, especially for those unsung roles outside the city limits. There are even more than 30 races that remained totally uncontested, where no candidate was even on the ballot.

The world of politics is a strange one. It’s not for everyone, but at the same time it truly is for everyone. At its best, it’s a system that provides the infrastructures that we use every single day, the programs that keep us alive, healthy, and happy, and the rights that every human being deserves. If we pay attention, and do our part, we can make sure that this strange world is the best place for every last one of us.

Disability and Distress in the Trump Era

How new legislation could jeopardize independent living



ANDREY POPOV

For Americans with disabilities, the fight for decent, affordable health care and representation has been a hard-fought one, and is far from over.

10 million people qualify for Medicaid on account of a disability, largely because their needs often correlate with poverty. These benefits provide for preventative resources, as well as the “long-term care services essential to the well-being of people with diverse disabilities and needs.”

We’ve made progress on these issues in the past. In 1990, the George H.W. Bush administration passed the Americans with Disabilities Act (ADA), which required much needed upgrades to our sidewalks, buses, and businesses. As the country became more accessible, the act also spurred technological innovations like portable respirators and motorized wheelchairs. Living independently became plausible for people with disabilities, which decreased the need for long-term care in overburdened nursing homes. By 1999, the law was expanded to allow people with mental disabilities greater opportunities to live independently.

Some of these achievements are now in danger. Consider the proposed ADA Education and Reform Act of 2017, which would loosen regulations pertaining to Title III of the Americans with Disabilities Act. Title III allows people with disabilities to file lawsuits against businesses lacking reasonable accommodations. According to Senator Tammy Duckworth, who lost her legs in 2004 while serving in Iraq, the act would “allow businesses to wait until they are notified of their failure to meet legal obligations before they even have to start removing barriers that prevent Americans with disabilities from leading independent lives.” Duckworth, in an op-ed for The Washington Post, argues that the legislation “would send a disgraceful message to Americans with disabilities that their civil rights are not worthy of strong enforcement.”

Locally, people living with disabilities have resources to respond to these challenges. Voices for Independence, a nonprofit founded in 1993, advocates

for accessible housing through partnerships with contractors and landlords, helps individuals looking to transition out of nursing homes, and provides attendant care to people living independently. The organization also employs several independent living specialists – most of whom live with disabilities themselves – to provide non-medical support in our community. They often deal with practical concerns like budgeting for fixed incomes and maintaining strong interpersonal relationships.

ADAPT, the organization that found

Even if the Affordable Care Act stands, the Senate’s recent 2018 budget resolution is estimated to impose cuts of \$473 billion in Medicare and \$1.3 trillion in Medicaid over the next decade.

many of its bravest members forcibly removed from Senator McConnell’s office, is currently working to pass the Disability Integration Act, a bill with bipartisan support in Congress which would ensure that people living with disabilities cannot be forced into nursing facilities and related institutions. More specifically, the bill aims to protect the long-term services and supports authorized by Medicaid for people who need extensive care due to chronic illnesses and disabling conditions.

It’s not terribly controversial to assert that people with disabilities have a right to live engaged and independent lives. But their needs are often drowned out in a media landscape that constantly bombards us with new causes for alarm. We might not all have the stamina to raise hell outside of a senator’s office and risk arrest. But we can certainly work to insure that the ADA remains intact and that healthcare is affordable and accessible to those who need it most.

Dan Schank can be reached at dschank@eriereader.com

By: Dan Schank

Last June, as the GOP unveiled one of its doomed attempts to repeal the Affordable Care Act, 43 protesters were arrested outside the office of Senate Majority Leader Mitch McConnell. The staged “die-in” was a response to the Trump administration’s call for steep cuts to Medicaid, a government program that allows many people with disabilities to live independently. The protest was organized by ADAPT, a grassroots community working to “assure the civil and human rights of people with disabilities,” according to their website.

The images from the protest were quite striking. Many were forcibly removed from wheelchairs in defense of a bill that was broadly unpopular and needlessly cruel. My own attempts at activism, consisting mostly of weekly calls to my congresspeople, seemed trivial by comparison. And the conversations my friends were having at the time – about Trump’s handshake technique, Russian hackers, Nazi-punching, and Anthony “The

Mooch” Scaramucci – struck me as especially ill-suited to the most urgent issues that face us.

The Pew Research Center recently estimated that 40 million U.S. citizens were living with a disability in 2015, including nearly half of those 75 or older. More than 20 million adults reported “serious difficulty walking or climbing stairs” and another 18 million found it difficult to do errands independently due to “physical, mental or emotional conditions.” In the city of Erie, 16.1 percent of the population was living with a disability in 2015.

I’m not one of them. As an able-bodied person with decent benefits, it’s tempting to assume that the Trump administration is too disorganized to pass any substantive legislation and go back to mocking his hairdo on the Internet. But even if the Affordable Care Act stands, the Senate’s recent 2018 budget resolution is estimated to impose cuts of \$473 billion in Medicare and \$1.3 trillion in Medicaid over the next decade, according to the nonpartisan Center on Budget and Policy Priorities. The Kaiser Family Foundation estimates that more than

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“I’m Not Sure the Cloud is Gone”

A conversation with former White House Chief of Staff Andy Card



One of only three individuals to serve as White House Chief of Staff for an entire presidential term, Andrew Card was known to President George W. Bush by the nickname “Tangent Man.”

back to my hometown and I ran for local office for the planning board. I got elected to a five year, no-pay term, and was part of local government.

JW: Let me time-warp for you from that first job in planning, to your time with George H.W. Bush.

AC: I first met him when I was running for the state legislature. He was chairman of the Republican National Committee. It was at the height of the ugliest period of time for the Republican Party because it was when Nixon was in trouble. I was invited to go to an event in Boston and I thought it was very cool because I got a ticket to go, but [that was] because almost nobody else was showing up. It was sparsely attended and it was really when Republicans were struggling because of Watergate. I was impressed that he gave a speech. It wasn't the most dynamic speech, but it was substantive and it was about the value of our institutions of government. It wasn't partisan. Among other things, he was talking about the significant role of the two-party system, and the process of electing candidates. It was a noble call.

JW: Do you see some parallels between that period in the history of the Republican Party, and what the Republican Party is experiencing today?

AC: A little bit, I do. Although, the Watergate era really put a dark cloud over the Republican Party, maybe a little more than now; now, it's extremely divisive, but I'm not sure the cloud is gone.

JW: As you got to know Pres-

ident H.W. Bush better, and you were invited into his inner circle, I imagine that you began to establish a trust, not only with him, but eventually with his son as well. Did you get to know George W. during that time?

AC: I met George W. Bush in May of 1979. He was very different than he is today. He was not a very disciplined person when I met him — in fact, the discipline that he had came from his mother. [laughs] You should not assume I am a close friend of George W. Bush. We were very close acquaintances during his dad's experience and I was surprised that he invited me to be so engaged with him. He asked me to run the convention in Philadelphia, he asked me to help work on the presidential debates after he won the presidency, and then I was completely shocked when he asked me to be his Chief of Staff. But I respected him and I think he came to respect me, but I'm much closer with his parents.

“I told him when he asked me to be his Chief of Staff that if I'm going to be Chief of Staff, I cannot be your friend. I've got to be the staffer who's in charge of the staff, but I'm just a staffer.”

JW: It seems like that type of relationship breeds some measure of success, particularly in government, when it's not all based on a personal relationship and you can establish some trust on your record.

AC: That's how it was with both Bushes, in all honesty. It wasn't like I was a family

By: Jim Wertz

Andy Card has served in various roles for the last three Republican presidents: Ronald Reagan, George H.W. Bush, and George W. Bush. His tenure as the White House Chief of Staff in the administration of George W. Bush from 2000-2006 makes him one of the longest serving chiefs of staff in the history of the United States.

On Tuesday, November 14, Card will take the stage at the Jefferson Educational Society as part of this year's JES Global Summit IX. In preparation for his talk on political leadership, we spoke about his entrance into professional politics more than 40 years ago, his relationship with the Bush family, and his thoughts on managing up in the Oval Office.

Jim Wertz: I want to go back and talk a little bit about your time in the White House and some of your experience leading up to that, too, because as I look at your career, it seems as though you were almost methodical in the way in which you moved through the political spectrum.

Andy Card: I can honestly say it wasn't contrived.

JW: Okay, but your resume reads like a playbook. If someone were going to write a guide for an aspiring political administrator, your career might be a good model for them to follow.

AC: I don't disagree with that. First of all, I grew up in a family where “politics” was not a dirty word. My father's mother had a great influence on my political life, my public life, because she had been a suffragette. She fought for

women to get the right to vote, and when women did get the right to vote, she was the first woman to register to vote in the hometown I grew up in. We were taught at a very young age to pay attention, to have views, to express them — not to be monolithic in our thinking — and the most important word in the constitution is “we”, the very first word in the constitution... It was our government and we should participate in it.

I grew up not realizing that if you're an engineer, and I am, and a politician, that you're an oxymoron, so that was number one. I did pay attention. I couldn't wait to vote! I couldn't wait to volunteer on campaigns, which I did long before I could even vote, so it was a natural thing for me to do that. When I went to college and graduated, I moved



ERIC DRAPER

friend, or anything like that. I do think that President Bush 41 probably did suggest to 43, before he became President, that Andy Card was somebody you should look at the be Chief of Staff.

JW: Do you think that the trust that you ultimately established between yourself and Bush 43 is necessary to be as successful? Do the Chief of Staff and President need to

Card was the person who first broke the news about the 9/11 attacks to President George W. Bush. Here the two are seen conferring with each other aboard Air Force One on their way back to the White House on the morning of the attacks.

have that kind of relationship for productive administration?

AC: I'm not sure that you re-

quire an endorsement from a parent or anything like that, but there was a big advantage for me being roughly the same age as the President. He and I could speak extremely candidly and unvarnished, and I told him when he asked me to be his Chief of Staff that if I'm going to be Chief of Staff, I cannot be your friend. I've got to be the staffer who's in charge of the staff, but I'm just a staffer.

JW: Was that difficult for him? It seems like Bush 43 always made a point of trying to establish a camaraderie with people around him as a measure of doing business. Was it difficult to maintain a professional distance with him?

AC: No, I wanted him to have the courage to tell me I wasn't doing a good job without feeling bad or making me feel bad. Just tell me like it is, and if you're not happy with me, tell me you're not happy with

me and I'll move on and do it differently. I think that candid relationship was very helpful and it was something that he embraced. We spoke very candidly.

JW: This current administration has already been through a number of Chiefs of Staff, and this seems to be a difficult White House to manage. Do you empathize at all with John Kelly, a man who has been described as being somebody who is in this more for the mission than for this administration?

AC: Yes, I have great empathy for General Kelly. I think that he's definitely well-suited for the responsibility and he's meeting it well, but it is a tough job. [The] Chief of Staff has to manage down, which is a challenge, but it's a particular challenge when you also have to manage up. I'm impressed with the new discipline in The White House,

down, and I think that the discipline up from the Oval Office is still a work in progress.

I am still a big believer that if the president calls and says he needs help, everybody should find a way to say yes or to talk them out of asking you. I don't expect to be called, but I do feel strongly that the call to public service should be a noble call. I'm somewhat challenged because I think that lately, the noble call of public service has been tarnished. It starts with the president in the Oval Office. That's why I would like him to taste his words before he spits them out. A president has to lead, but in government, you have to lead by inviting others to be a part of the solution. You can't lead by dictate.

Jim Wertz can be reached at jWertz@ErieReader.com, and you can follow him on twitter @jim_wertz.

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Erie's Historical Women

Restoring the stories of women who matter



GSTUDIO GROUP

By: Jonathan Burdick

Women, while not necessarily left out of America's historical narrative, have often been reduced to the sidelines. In traditional histories, their stories were regularly minimized, their influence as agents of change downplayed. Part of this is due to the history of historical scholarship itself — a common historiographical reliance, for instance, on the *great man theory*.

"The history of the world," Scottish historian Thomas Carlyle wrote in 1840s, "is but the biography of great men."

This perspective often framed history as a culmination of political and military actions moved forward at the bidding of great heroes — predominantly men of European ancestry. This is referred to as *history from above*.

Since the 1970s though, many historians have actively and purposefully

worked to restore women to traditional historical narratives. Social historians have deemphasized the perspectives of political and military leaders, instead choosing to incorporate the viewpoints of marginalized, oppressed, and everyday people — a *history from below*. Feminist histories have further integrated the perspectives of women, reestablishing their influence and impact on past events.

For some, then, it may come as a surprise that the first comprehensive history of Erie County — published in 1862 during the midst of the Civil War — was written by a local woman named Laura G. Sanford.

Her book, titled *The History of Erie County, Pennsylvania from Its First Settlement*, is an impressive overview of the county's history. At over 450 pages, it includes a detailed index and catalogue of sources while covering everything from the settlements of the area's native peoples through the years following the War of 1812.

Sanford dedicates the early pages of her book to a woman: Queen Yagowanea of the Erielhonan people. She describes the queen as a peaceful and wise leader, a "second Zenobia" after the Queen of Palmyrene who once challenged Rome. Like Zenobia, the queen died a tragic death at the hands of her enemies while her people either fled as refugees or were wiped out by or absorbed into the Iroquois Confederacy.

As for Sanford, she was more than an impressive scholar. In the 1982 book *Erie History — The Women's Story*, written by Sabina S. Freeman and Margaret L. Tenpas, she is described as the daughter of an affluent Erie businessman, who, after receiving an education at the Erie Academy, dedicated her life to philanthropy, activism, and research. The authors note that she was active in the local temperance movement, worked to improve the lives of city inmates, lobbied for the installation of the city's first public drinking fountains, and actively pushed for the creation of a city library — even donating \$2,000 for books. She was also one of 30 Erie women to spearhead the creation of an unprecedented social service agency in Erie called the Home of the Friendless — now renamed for one of its other founders, Sarah Reed.

[top] Women's role in the history has been sorely overlooked for thousands of years, and Erie is no exception. [right] The story of Mary Louise Rodier, an Erie girl who was adopted, and whose photo made its way to the Library of Congress Archives, is one of many untold tales from our city's early days.

Like Sanford and Queen Yagowanea, there are many other women in Erie's history whose impact has been significant, yet too often overlooked or forgotten.

Wikipedia, of course, has its widely understood faults — but as a crowd-sourced encyclopedia, it can reveal the collective values and interests of those who take the time to edit its pages. The entry listing notable people from Erie, Pennsylvania has exactly 100 names. Of those listed, only 12 are women.

The Erie Hall of Fame — a collaboration between WQLN and a "governing board of prominent Erie figures" — is similarly unbalanced. While the website hasn't been updated in a few years, of the nearly 90 people inducted into the hall of fame, only 12 have been women (they do, at least, have a separate page dedicated to 32 "Erie Women Who Matter").

One of those women *should* be Ada Louise Lawrence.

Ada was the granddaughter of Emma





Ada Louis Lawrence, in a photo from the Lawrence Family Archives, was an important community organizer, helping to set up many institutions that still thrive today.

for 36 years.

This hiring was met with resistance by many of the city's white residents, but was encouraged by her father Earl, who sent letters to city officials, including the mayor. Johnny Johnson, a retired Erie school teacher and writer who was close friends with Ada, says that Earl was "well-known and well-liked" and these letters explained "to them the need to hire a black teacher and that his daughter was well-qualified to serve in the position."

Ada, Johnson adds, was a "treasure stored in an earthen vessel." She died in 2014 at the age of 93 and her obituary demonstrates an impressive dedication to the Erie community. She was involved in the creation of the Martin Luther King Center, was on the board overseeing the Barber Center, and was active with the Harry T. Burleigh Society and local NAACP chapter. On top of playing the viola and being an excellent bowler, she was also an avid local historian. Her obituary describes her "immaculately preserved archives" and Mr. Johnson confirms how essential they have been in preserving the past of many black families in Erie.

Traditional historical narratives

have often left out women such as Ada, being both a woman and a person of color — and there are so many notable women like her whose stories demand recognition.

Women such as Dr. Adella Brindle Woods, born in Erie in 1851, who was one of 35 women in a medical school with 500 "boisterous" men. She overcame disapproving professors who viewed her and the other studying women as "monstrosities." Throughout her career as a practicing doctor in Erie, she was an advocate for childhood immunizations, medical examinations in schools, clean water, and the pasteurization of milk.

Traditional historical narratives have often left out women such as Ada, being both a woman and a person of color — and there are so many notable women like her whose stories demand recognition.

Queen Yagowanea. Laura G. Sanford. Ada Louise Lawrence. Dr. Adella Brindle Woods. These are just four of the remarkable women from our region whose stories must not be sidelined or forgotten.

These women are every bit a part of Erie's DNA as the men whose names dominate our buildings and monu-

ments. Beyond our modern day leaders such as Joyce Savocchio and Kathy Dahlkemper, there are so many other stories left to rediscover, to explore, and to bring back to the forefront of Erie's story.

As Anita Sarkeesian and Laura Hudson wrote in Time Magazine last year, "[Take] a deeper look into history, and you'll find countless women who did incredible things that weren't recognized in their time — or even in ours. ... We want the idea of female leaders, heroes and innovators to feel like something that's always been woven into the fabric of reality — part of our past, part of our present and part of our future — because it always has."

A good place to begin? Check out *Erie History — The Women's Story* from the library. Or better yet, buy a copy. It should be on every local history lover's bookshelf. Visit the website curated by Johnny Johnson (<https://erie-african-americans.wikispaces.com>), dedicated to Erie's African-American history, which has entire sections dedicated to the Lawrence family.

Spend some time in the Heritage Room at Blasco Library.

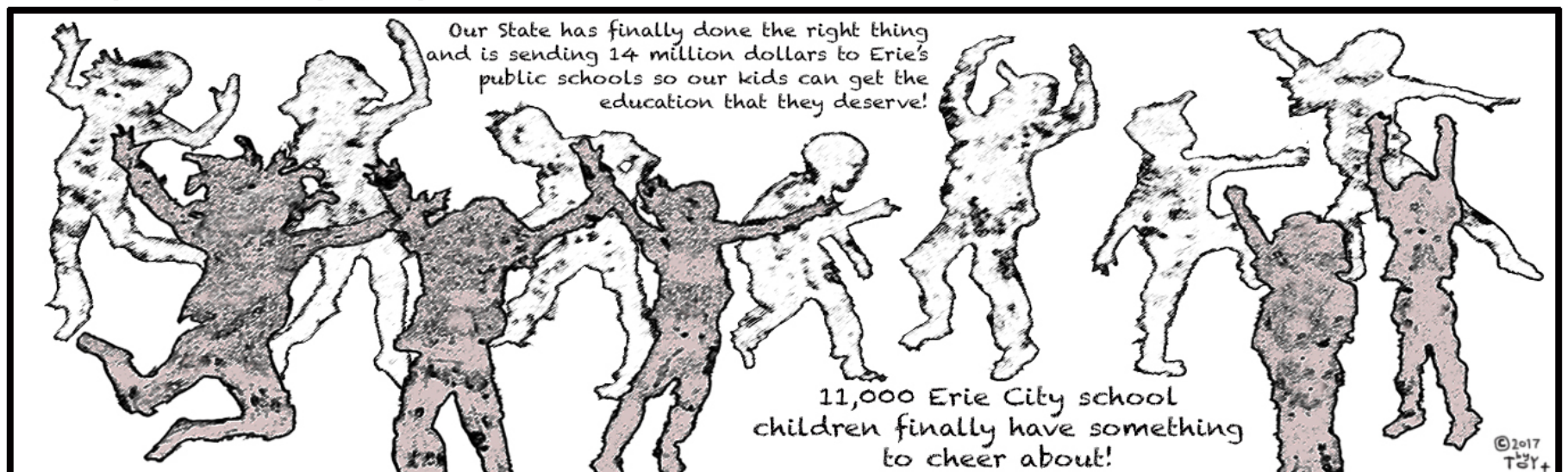
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Jonathan Burdick runs the historical blog Rust & Dirt, follow them on Twitter at @RustDirt, and on instagram @Rustanddirt.

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NEWS & VIEWS

"There's Always a Next Thing"

A conversation with journalist Philip Rucker



CONTRIBUTED PHOTO

By: Jim Wertz

Philip Rucker is one of Washington, D.C.'s most respected journalists. As the national political correspondent for The Washington Post, Rucker covered the presidential campaign of Mitt Romney and the Trump campaign in 2016. He now serves as the White House Bureau Chief for The Washington Post, covering the Trump Administration.

Rucker will join CSPAN's Steve Scully, ABC News' Tara Palmeri, and The Washington Examiner's Byron York on Thursday, November 9 to dissect the Trump presidency for the audience at the Jefferson Educational Society's Global Summit IX.

As he prepared to join this cast of Washington insiders at Mercyhurst University's Mary D'Angelo Performing Arts Center, we talked about what it means to be a journalist in the age of Trump and how the profession has evolved in just a few short years.

Jim Wertz: So, you've been a political reporter now for over a decade. As a journalist, what's your impression of the evolution of the professional landscape covering politicians, whether it be at a state level or at the national level?

Phil Rucker: A lot has changed in the decade or so that I've been covering politics. In particular, the news cycle is so fast and immediate. The advent of social media, and in the last couple of years, the central role that Twitter has played in political news has [created] a big shift. Things just happen fast and immediately and right in front of our eyes, and the public sees it in real time, so the challenge for reporters, like myself, is not merely to tell people what happened — because they can see things happening in front of them — but to explain context and to add scrutiny and to ask questions and to try to peer behind the curtain.

JW: Does that speed and transparency pose some dilemmas, if you will, or problems when you're trying to put context to things that haven't necessarily been vetted or fact-checked well, but yet have entered the discussion and popular discourse?

PR: Oh, sure. It's a fast-moving target. We as reporters have to be pretty nimble. We have to be able to quickly tell people what happened and add as much context as we can off of the tops of our heads, but then also devote the time and energy and resources and brainpower, frankly, to

The process of covering elections has gotten muddier during Philip Rucker's tenure as a national political correspondent for The Washington Post. He currently serves as White House Bureau Chief for the publication, covering the Trump administration.

following these threads and not losing sight of what's important and not being distracted by the next thing — because there's always a next thing.

JW: I notice that you often share your byline, and I wonder if you find that helpful? That seems to be more common in the last few years. I see more and more shared bylines than I remember 10 years ago. Is that helpful if you're all standing there with your backs to one another looking in different directions?

PR: It is. At the post, we have a pretty collaborative environment, especially on our White House team, but we've found in covering Mr. Trump and this particular administration that pooling our resources, if you will — and what I mean by that is teaming up with colleagues where we have different sources we can go to and different buttons to press and different angles to pursue — that we can get the more complete picture of an event, of a decision, of a moment.

I think the readers benefit from that.

JW: How has your approach to covering the White House, covering politics, and covering candidates changed from 2012, when you were on the campaign trail with Mitt Romney, to 2016, when you're looking at a candidate like Donald Trump?

PR: Covering Mitt Romney was a fairly conventional campaign, and his campaign was structured in that traditional way with operatives who have been doing campaigns for a long time. There was a sort of rhythm to the campaign that we, in the media, were very used to and [we] could operate within that structure really well. I thought that things were a little more predictable. It was a very conventional campaign and 2016 was entirely unconventional. I think from the moment that Donald Trump entered the race, he challenged a lot of what we assumed to be the traditional markers of success, and the traditional ways of evaluating candidates.

I'm proud of what we did at The Washington Post. I think we were one of the first big news organizations to treat him seriously as the candidate from day one. Frankly, before he even announced his campaign, we were writing serious stories about the political operation he was trying to build, and we took him seriously and that meant investigating his background at an early period. It meant going out in the country and understanding why voters were drawn to him, and it meant covering his rallies and events with seriousness. But it also meant fact-checking everything he was saying, because he had a lot of misstatements and untruths, and in some cases, blatant lies. And we had to deal with that.

JW: I wonder if there was one thing that you as a journalist have taken away from covering this campaign, or covering this cycle that would apply to the average reader who is trying to make sense of what is going on in the world, and their politics, trying to reconcile what is happening at the national level with what is happening at the state and municipal level? Is there a lesson that you learned that would apply to those folks as well?

PR: One lesson, and I guess this is somewhat obvious because everyone was following the campaign, but there's just been a complete erosion of political correctness in our politics and

in American life, and that became so clear to me early on in the Trump campaign. It was a moment for me to realize that there wasn't such a demand for political correctness in that the American people, for whatever reason, were totally fine with a political leader, and someone who could be a role model, speaking that way. We saw again and again over the course of Trump's campaign, where he would say things that would make a lot of people gasp, but ended up fueling his candidacy in a really powerful way.

JW: How did you adapt your process to deal with that? As a reporter, I'm

"We saw again and again over the course of Trump's campaign, where he would say things that would make a lot of people gasp, but ended up fueling his candidacy in a really powerful way."

sure you have a rhythm in processing a story and I imagine that you get those curveballs that force you to adapt and change as well. What does that process look like now?

PR: One thing I did is I stopped being predictive in any of my analysis, and that's not to say I was really that predictive before, but it was just a reminder more and more: just report. I have to get out there. I have this great opportunity to see these candidates up close, to travel the country, and I just need to use my eyes and ears and tell the public, tell our readers, what I'm seeing and hearing without interpreting it too much to predict something based on the traditional rules of politics because those rules didn't apply and Trump was completely changing the way campaigns would work and the way people in this country voted. It was a really important moment. I just thought that I needed to get out there and explain what I see and what I hear, and not predict that such-and-such comment would destroy his candidacy. We had no idea what was going to happen. None of us knew.

Jim Wertz can be reached at jWertz@ErieReader.com, and you can follow him on twitter [@jim_wertz](https://twitter.com/jim_wertz).

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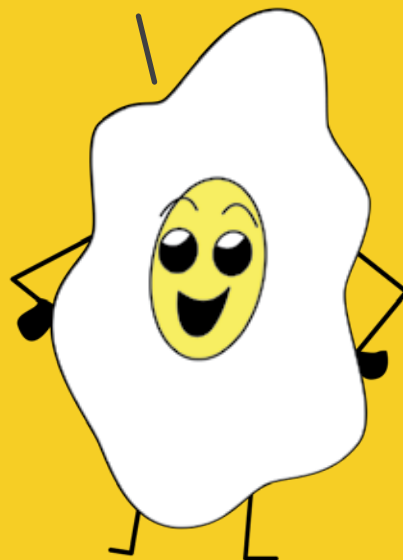
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[left] For “Jean,” any pain she’s experienced from her tattoo pales in comparison to the travails of cancer, which she has beaten four times. [bottom right] “Jim” echoes the sentiments of fellow subject “Connie” in response to the stigma of facial tattoos: “Because it’s me.”

influence. “The thinking is the hardest part,” he continues. “My wheels are turning.” And in his portrait you can see his thoughtfulness. His hair and beard are neatly clipped, his tweed cap positioned smartly and a simple gold hoop adorns his earlobe.

And while the tattoos help make these people who they are, the process of crafting these images may be more important than the final product. Each subject was allowed to pose him or herself; each controlling his or her own visual story. “When I look at the faces and the figures that surround us, I’m mostly struck by the gifts they’ve given to me as a photographer, said Perrott. Without any conscious posing on my part, to me each of them presents an integrity, a sincerity, and sometimes the complicated contradictions we all live with every day of our lives.”

“Jean” exemplifies this well, displaying her left shoulder and focusing large dark eyes at the lens. Her tattoo — a

MARK PERROTT

By: Mary Birdsong

You may be tempted to visit *Ancient Ink: Photographs* by Mark Perrott, at the Erie Art Museum, in a voyeuristic way, to gape at once-taut tattoo designs now sagging on flaccid skin. Or cluck your tongue about youthful foolishness evolved into elderly regret. If you go with that in mind, you’ll be disappointed. Here you’ll find strength, pride, intellect, and, most of all, a vibrant humanity.

The large 50-by-50 inch frameless works bring each of Perrott’s subjects directly to the viewer in exquisite detail. These warm black-and-white images depict mostly single individuals (two couples), with almost all presented from the waist up. There are bare chests and beards, jewelry and hats, flowing hair and bald pates. The size, physical process, and presentation of these works call your attention to single hairs curling down around a face or peeking out from a t-shirt. The shine on a cheek frames a wry smile, a bend of the neck suggests curiosity or defiance. And the eyes, oh the eyes. Whether challenging or kind, sad or bemused,

anxious or fearless, all of Perrott’s subjects’ eyes pull you in, demanding you witness their presence.

And while these works are meant, in some way, to show us the tattoos, they give us so much more. In fact, we see the person more than the tattoos. “Laurna” looks directly into the lens, and thus at us. She pulls back her slightly unbuttoned shirt to show off the large phoenix-like bird on her chest. We can’t see the full tattoo, but we understand its fierceness. Laurna’s quote accompanying the photo tells us, “For a woman, putting one on your chest is different... the bosom sort of defines our femininity and I think putting one on there was suddenly taking that as mine.” After reading the quote, the strong gaze tells you she has claimed ownership of her own body, a step many women have to consciously make in a society that has (in the past?) decreed the female body as something men own.

“Richard” says in his quote, “To be spontaneous is to be regretful,” a sentiment contrasting what used to be a prevalent belief that tattoo acquisition is typically a spur-of-the-moment decision often times made under the

scroll surrounded by waves, the moon and an raven — tells us “F*ck Cancer. I beat it IIII times” (with room after the IIII for more ticks, if necessary). Her narrative fills in the story: “To me it’s a representation of how I’ve risen from the ashes and am stronger and can handle anything. Pain from a tattoo? That’s nothing.” The passion in Jean’s eyes reinforces her declaration.

Perrott began studying people and the tattoos adorning them in 1979 in his native Pittsburgh, where he was compelled to walk into Island Avenue Tattoo in McKees Rocks after driving by every day to and from work. “This place was so outside my world. I was crazy curious to see what that was all about,” he explains. The time was what Island Avenue Tattoo owner Nick Bubash calls the beginning of the “Renaissance of Tattoo,” when more mainstream individuals began embracing bodily adornment.

In the 1990s, Perrott embarked upon a countrywide tour, visiting celebrity tattoo artists and photographing their clients. On a visit to John Lenz, a tattoo artist in Youngstown, Ohio, Perrott was given the following pearl of wisdom: “Our place in this world is to witness without judgment.” Perrott adopted this sentiment, saying, “This is the



MARK PERROTT



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FEATURE



[left] "Lurna" displays the phoenix tattooed on her chest, for her a statement of ownership of her body. [bottom right] "Richard" pensively regards the camera, his "wheels turning" as he reflects on his younger decisions.

rott and us. In the acknowledgments for the show, Perrott thanks his subjects for letting him "listen and look," adding, "Each of you speaks to me of resilience, loss, mystery, and the emancipation that sometimes comes with growing old. You are teachers for us all."

Indeed, they are.

Note: During Ancient Ink: Photographs by Mark Perrott, the museum is offering free Tuesday (Tattoosday) admission to all visitors sporting visible tattoos.

Through January 28 // Tues. — Sat., 11 a.m. to 5 p.m.; Sun. 1 to 5 p.m. // Adults \$9, Students and Senior Citizens \$7, Members and children under five Free. Also free on Wednesdays, second Sunday of the month // 459.5477 // erieartmuseum.org

Mary Birdsong is a regular contributor to the Erie Reader and, come January, will have her first tattoo. She can be reached at mbirdsong@eriereader.com

banner I've carried, and dropped, and picked up again many times during my travels."

Years later, the works in *Ancient Ink*, made in the past two years, are confident and mature, bringing far more to the viewer than typical portraiture. They differ from many other earlier tattoo works in that Perrott says he took more time to listen to his subjects before photographing them. "In the past I would just take a photograph of someone after they were freshly inked, to capture that particular moment that was transformational for them. Here, these were not people with new tattoos; their stories had a longer trajectory. I wanted to learn how to be old from these people."

The "ancient" perspective of Perrott's subjects enriches the exhibit in great measure. "I'm not very well taken," offers "Connie." "Up where we live, I'm kind of an outcast...I have a facial tattoo that people there just don't understand. They want a reason why I tattooed my face. I tattooed my face because it's me. All my tattoos are me."

Clearly, these older individuals are comfortable in their own skin, and perhaps, too, is Perrott. He (born 1946) and his subjects have all traveled down the road far enough to understand the conditions of the journey. "I have al-

ways been a student of life and always want to use my camera to enter the worlds of people who I probably would not have crossed paths with under ordinary circumstances," he said.

In this particular instance, this approach has worked well for both Per-



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Spotlight on Erie

November 8 – 21, 2017

Thursday, Nov. 9

'Much Ado' About EUP's Dramatic Activities



Spoiler alert: The couples end up living happily ever after.

You wouldn't normally think pure Shakespeare has much in common with frothy rom-coms, but it seems even Elizabethans (as well as the immediate successors to the British Crown, the Stuarts) liked a happy ending where the lovers, after much disorder and confusion, are finally brought together in love-fueled matrimony.

This is, of course, how William Shakespeare's beloved play *Much Ado About Nothing* ends, but it is the getting there that will surely delight audiences at the Diebold Center for the Performing Arts, presented by Edinboro University's Dramatic Activities, under the direction of Joshua Mizikowski. After opening night, the community has two weekends to catch some of the area's best and brightest collegiate thespians in their staging of this comedic masterpiece.

If you have ever seen or read a Shakespearean comedy before, you know that these romps — often marked by deceptions and mistaken identities — can be as chaotic as they are humorous. The leads in this play, Beatrice and Benedick, spend much of the performance at war with one another. Director Mizikowski describes the pair as requiring "sharp wit, where you both want to see them fight, yet also want them to get together." Thanks to

the relative youth of the performers, Mizikowski said they opted for a more non-traditional effect, keeping it "relatable and light" with a "prep school feel."

Purveyors of fine '90s teen flicks will agree, it's an adaptive device that works well with what Mizikowski deems one of the Bard's "true comedies," so grab that one person with whom you love to verbally spar and get some expert inspiration for your next quibble. — Cara Suppa

November 9-11, 17-18 at 7:30 p.m.;
November 12 and 19 at 2:30 p.m. //
217 Meadville Street, Edinboro // EUP
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Thursday, Nov. 9

Twice-kidnapped Lynsey Addario Speaks at Behrend on 'Love and War'



She was taken hostage in Libya while on assignment for The New York Times, and with was a gun to her head, she thought, "will I ever get my cameras back?"

In her compelling, frank, and gut-twisting interview with NPR in 2015, Lynsey Addario recounted some of the most horrifying moments of her captivity. Yet despite the terror of being held hostage (twice, in fact), subject to lawless cruelty and violence, the fleeting thought that ran through Addario's mind, right before the moment of her possible execution, speaks to the vocational devotion this war-zone photojournalist has for her work.

It's What I Do: A Photographer's Life of Love and War is the title of her 2015 memoir, which will encompass some of Addario's discussion at Penn State Behrend's McGarvey Commons in the Reed Union Building, part of the university's speaker series. Free and

open to the public, Addario's presentation brings the horrors of war — often distant and abstract to many of us, who go about our lives safe and unperturbed — close to home; from the unique perspective not only of one who views violence and suffering through a camera lens, but from a woman, whose sex made her captivity particularly terrifying.

Addario's memoir covers not just the professional, but the personal: finding true love and understanding in her husband, and starting a family. It also speaks to the challenges of rethinking professional methodologies, such as putting oneself into considerable danger at the front lines of war zones, when there is now a young child back at home to consider. Audience members at Addario's presentation will surely leave with a sense of admiration for this courageous storyteller and a renewed appreciation for the fragility of human life. — Cara Suppa

7:30 to 9 p.m. // 4701 College Drive //
behrend.psu.edu/tags/lynsey-addario //
Free

Friday, Nov. 10

King's Rook Gets a 'Werk' Out



My first memory of The Werks is from some time around 2008, when a bunch of hippie kids were street-teaming for them at some big midsummer music festival in Ohio, plastering stickers with the band's cognomen all over the place all weekend.

For as much as they were on everything else, though, they weren't on that festival's lineup.

I did see The Werks doing their thing the next year, however (hey, *I remember those stickers!*), and was absolutely blown away by them.

And, sure enough, as a few more years came and went, The Werks really got into their groove, becoming a fixture on the larger region's live progressive jam (or whatever you call it) scene, cultivating a devoted fan base throughout the country, and even going on to develop and expertly produce their own well-loved summer fest, the annual Werk Out Music and Art Festival.

Suffice to say in the live scene's league of heavy-hitters, The Werks are one of the all-stars.

Cool, then, that they're making the King's Rook Club one of the stops on their current fall tour, passing through to throw down their masters' brew of psychedelic-dance-funk-rock.

Not that they ever need a reason to jam, but the show will support the recent release of their celebrated new LP, *Magic*, of which a reviewer at *Glide Magazine* had this to say:

Magic is "filled with both cryptic electricity and hypnotic bliss. The Werks have taken their songwriting to the next level, incorporating a kaleidoscope of rock genres while retaining a perfect dose of soul."

Drummer/vocalist/sample-slinger Rob Chafin recently put it like this:

"This is a recording of the music that's in our souls," he said. "In a way, the past decade has been leading to this moment. We play and write so seamlessly together now, we're able to channel the inspiration in our hearts out into our instruments, and come at this from a pure place."

Sounds like some real magic.

— Ryan Smith

9 p.m. to 2 a.m. // 1921 Peach St. //
facebook.com/kingsrookclub

Saturday, Nov. 11

Mungion Steals Back the Stage

So, this ugly scene happened late this past summer to a burgeoning prog-jam band called Mungion:

"Last weekend, while on the road, we were staying out in Detroit and woke up to find our van and trailer stolen with all of gear, merchandise, lights, and other valuable belongings in them."

And they meant all of it — something like \$40,000-plus worth of equipment the music-makers needed to, well, make their music — which was set



to happen, by the way, at that very weekend's get-down of get-downs, the Night Lights Music Festival in far-off Sherman, NY.

"Although we are grateful that everyone is safe, our livelihood was taken from us in the blink of an eye. ...Unfortunately, there was not much the authorities or anyone could do," the Chicago-based jam troop said in a statement.

Still, though, Night Lights. So, they said, free of any gear (or much of anything else) "after filing the police report and talking to neighbors, we piled up in a hatchback and drove six hours to New York to play because the show must always go on!"

Now, I was at that show. And — not even in the know about any of that nightmare situation until well afterward — I was floored (and so was my wife, and everyone else there) at how damn good these guys were, even having just spot-borrowed headliner

Aqueous' gear. Mungion's only been around and about for a little over year or so, but they already got it goin' on: Talent. Drama. Intrigue. A mad ability to groove. And some serious gumption.

Not to mention a seriously loving fan base, which helped them meet their \$33,000-plus goal for replacing their gear in not more than a few hot minutes.

And they'll be bringing some of all of those with them when they make their way downstairs at the King's Rook, wrapping up one helluva weekend for live music in Erie. — Ryan Smith

9 p.m. to 2 a.m. (w/ Deaf Scene before; Cold Lazarus after) // 1921 Peach St. // facebook.com/kingsrookclub

Saturday, Nov. 11

Christmas Comes Early with Holiday Tour of Homes

No need to wait until December when you can celebrate the holidays early through the Erie Philharmonic's Holiday Tour of Homes.

The annual self-guided tour, which serves as one of the area's first holiday events, features a mix of local businesses and private homes, decorated for the holiday season.

"I think people should attend to start the holiday season on a great



note," said Lisa Herring, the Erie Philharmonic's director of community impact. "I love that we are the first holiday event in Erie; it kicks off the holiday season."

A revival of the area's "Holly Trail" (in the 1990s), the Holiday Tour of Homes has consistently brought in sizable crowds. Last year, just under 1,000 people visited eight local homes and businesses during the two-day period. As the event enters its third year under the Erie Philharmonic, Herring expects a similar crowd to visit the seven participating locations this year. When attendees purchase tickets, they receive a brochure with a map. They can stop by each home within a set period on either day at their own pace.

On the business side, participation includes the Otto Becker Mansion/ Kingdom Financial Group on W. Sixth

St., decorated by Esther Elliott; the Woman's Club of Erie on W. Sixth St., decorated by participating local florists; and the Mizner Law Firm on W. Sixth St, decorated by Trellis.

Four private homes include those of Bob and Diane Banks in Erie, decorated by Allburn Florists; Sandra Jarecki in Fairview, decorated by Potratz Floral Shop; Duane Bennett of Erie, decorated by Larese Floral Design; and Mark and Rae Jean Catrabone in Millcreek, decorated by Gina Paris Design.

"They open for us to use at no cost, and we bring professional decorators," Herring explained.

The decorators — including Sandy Blazek, the owner of Trellis — are volunteers, too. An experienced designer, Blazek has been decorating since 1991 and owned her own shop for nearly nine years, but it's her second time participating in the Holiday Tour of Homes.



MUSIC

The V Band

Nov. 8, 15 — 6 to 9 p.m.

Maxi's Restaurant at Bel Aire Clarion Hotel, 2800 W. 8th St. jazzerie.com.

MVP

Nov. 9, 16, 23, 30 — 5:30 to 8:30 p.m.

Dickey's Barbecue Pit, 3716 Liberty St. jazzerie.com.

Meyer-Thachuk Duo

Nov. 10 — noon to 1 p.m.

WQLN Studios, 8425 Peach St. wqln.org.

Dave VanAmburg & Friends

Nov. 10 — 6 p.m. to 9 p.m.

Maxi's Restaurant, Bel Aire Clarion Hotel, 2800 W. 8th St. jazzerie.com.

Whiskey For Three

Nov. 10 — 6 to 9 p.m.

The Cork 1794, 17 W. Main St. cork1794.com.

Save Face, Secret Stuff & Super American

Nov. 10 — 6 p.m. to 11 p.m.

Basement Transmissions, 145 W. 11th St. facebook.com.

Jackson Station

and Kriadiaz

Nov. 10 — 6 p.m. to 2 a.m.

Sherlocks, 508 State St. facebook.com.

Chris Higbee

Nov. 10, 11 — 9 p.m.

Presque Isle Downs, 8199 Perry Hwy. presqueisledowns.com.

The Werks with Natask

Nov. 10 — 9 p.m. to 2 a.m.

Kings Rook Club, 1921 Peach St. facebook.com/kingsrookclub.

SASS Acoustics

Nov. 11 — 1 to 4 p.m.

Arundel Cellars & Brewing Co., 11727 E. Main Rd. arundelcellars.com.

Sam Hyman

Nov. 11 — 6 to 9 p.m. & Nov. 18 — 1 to 4 p.m.

Arundel Cellars & Brewing Co., 11727 E. Main Rd. arundelcellars.com.

Erie Chamber Orchestra Concert

Nov. 11 — 6:30 p.m.

Luther Memorial Church, 225 W 10th St. gannon.edu.

Mungion and Cold Lazarus

Nov. 11 — 9 p.m. to 2 a.m.

Kings Rook Club, 1921 Peach St. facebook.com/kingsrookclub.

The Hangover Band

Nov. 11 — 10 p.m. to 2 a.m.

Sherlocks, 508 State St. facebook.com.

The Chumps

Nov. 12 — 1 to 4 p.m.

Arundel Cellars & Brewing Co., 11727 E. Main Rd. arundelcellars.com.

Organ Dedication Concert

Nov. 12 — 4 p.m.

Luther Memorial Church, 225 W. 10th St. luthermemorialonline.org.

Big Church Night Out

Nov. 12 — 6 p.m.

Erie Insurance Arena, 809 French St. erieevents.com.

Music at Noon, The Logan Series

Nov. 15 — noon to 2:15 p.m.

Penn State Behrend, 4701 College Dr. behrend.psu.edu.

Faculty Recital Series: Hilary Philipp, Oboe

Nov. 15 — 8 p.m.

Walker Recital Hall, 501 E. 38th St. mercyhurst.edu.

MVP

Nov. 16 — 5:30 p.m. to 8:30 p.m.

Dickey's Pizzeria & BBQ, 3716 Liberty St. jazzerie.com.

Trans-Siberian Orchestra

Nov. 16 — 4 p.m.

Erie Insurance Arena, 809 French St. erieevents.com.

Bootlegger's Bible Club

Nov. 17 — 6 p.m. to 9 p.m.

Maxi's Restaurant, Bel Aire Clarion Hotel, 2800 W. 8th St. jazzerie.com.

Charity Nuse

Nov. 17 — 6 to 9 p.m.

The Cork 1794, 17 W. Main St. cork1794.com.

Ally Goats and Daytona Beach 2000

Nov. 17 — 6 p.m. to 2 a.m.

Sherlocks, 508 State St. facebook.com.

Bobby Selvaggio and "Red Rhinoceros"

Nov. 17 — 8 to 10:30 p.m.

Erie Art Museum, 411 State St. jazzerie.com.

Last Band Standing

Nov. 17 — 9 p.m.

Presque Isle Downs, 8199 Perry Hwy. presqueisledowns.com.

People's Blues Of Richmond and Chestnut Grove

Nov. 17 — 9 p.m. to 2 a.m.

Kings Rook Club, 1921 Peach St. facebook.com/kingsrookclub.

Superband

Nov. 18 — 9 p.m.

Presque Isle Downs, 8199 Perry Hwy. presqueisledowns.com.

Next2Rock Finals

Nov. 18 — 9 p.m. to 2 a.m.

Sherlocks, 508 State St. facebook.com.

The LEC

Nov. 18 — 10 p.m. to 2 a.m.

Kings Rook Club, 1921 Peach St. facebook.com/kingsrookclub.

Patio Drive

Nov. 19 — 1 to 4 p.m.

Arundel Cellars & Brewing Co., 11727 E. Main Rd. arundelcellars.com.

Gem City Concert Band Blasco Library Concert Series

Nov. 19 — 2 to 3:30 p.m.

H.O. Hirt Auditorium at Blasco Memorial Library, 160 E. Front St. gemcitybands.org.

D'Angelo Department of Music: Wind Ensemble

Nov. 19 — 4 p.m.

Mary D'Angelo Performing Arts Center, 501 E. 38th St. miac.mercyhurst.edu.

Wobble Before the Gooble DJ & Hip-Hop Sets

Nov. 22 — 10 p.m. to 2 a.m.

Kings Rook Club, 1921 Peach St. facebook.com/kingsrookclub.

DANCE

Rock'n Country Dance

Nov. 10 — 7 to 11 p.m.

Concourse of Union Station, 121 W. 14th St. parkinsonpartners.ticketbud.com.

A Night of Enchantment Masquerade Ball

Nov. 11 — 6 to 11:30 p.m.

Zem Zem Shrine Club, 2525 W. 38th St. facebook.com.

Community Dance Class with Jon Lehrner

Nov. 19 — 2 to 5 p.m.

Mercyhurst Dancespace, 501 E. 38th St. facebook.com.

The Mermaid Ball

Nov. 19 — 3 to 4 p.m.

Long's School of Dance, 826 Selinger Ave. facebook.com.

FOOD & DRINK

Harvest Celebration Weekend 2

Nov. 10 — noon to 6 p.m. & Nov. 11 — 10 a.m. to 6 p.m. & Nov. 12 — 10 a.m. to 5 p.m.

Arrowhead Wine Cellars, 12073 E. Main Rd. arrowheadwine.com.



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"Because [the Mizner Law Firm] is Victorian, I didn't want to reinvent the wheel," she said in regard to the decorations she's chosen.

She intends to use rich warm colors and "nothing really modern or lavish."

Additionally, some locations will feature live music like the Junior Philharmonic or carolers.

Tickets can be purchased online in advance or at either the Mizner Law Firm (311 W. Sixth) or the home of Mark and Rae Jean Catrabone (5426 Pepperwood Circle, Millcreek) the day of the event. Proceeds benefit the education and outreach program through the Erie Philharmonic. — Tracy Geibel

Saturday 11 a.m. to 4 p.m., Sunday noon to 4 p.m. // Various locations // \$15 in advance, \$20 day of // 455-1375 // eriephil.org/hometour

Saturday, Nov. 11

All Things Local and Awesome at the Artisan Fair and Music Festival

One thing Erie does superbly well is celebrating its local talent and artisans. Another golden opportunity to



browse and buy all things handmade and crafty arrives with the Erie Day School Artisan Fair and Music Festival, back for its fourth year.

Hosted by the Erie Day School Parent Group and Grade 8 Families, the event showcases the work of all ages, much of which is for sale. If visual art is your thing, chances are you will be able to pick up something beautiful for your walls — or a holiday gift because, you know, it's getting to be that time of year again. Prefer your aesthetic pleasures in pottery form? Look for some of the gorgeous creations on offer. And if you're the kind of person who would rather deck out themselves than their halls, be sure to pe-

ruse the locally-made jewelry, which is sure to be an excellent complement to that holiday outfit you're already planning. Some of the confirmed artists include Mary Orsini, A Neck's Best Thing, Karen Koper, Chinese Lagoon, Winslow Woodworking, The Copper Twig and Sean Malmberg.

During the festival, feel free to take a break from the retail activity and pause to listen to some of the many musicians who will be providing the soundtrack. Acts which will take the stage over the weekend include Justin Moyer, the Erie Dance Theater, and Jonathan Nolan. If the kids are with you — and they should be, it's a great family-friendly event — be sure to catch a puppet show performance by the National Marionette Theatre before heading out.

You can start on your holiday shopping early, or simply sit back and take in all the fair has to offer — it's up to you. Just be sure to swing by this soon-to-be seasonal Erie staple and show your support to our great community. — Miriam Lamey

Saturday 12 to 8 p.m., Sunday 12 to 4:30 p.m. // 1372 W. Sixth St. // (814) 452-4273 // eriedayschool.com

Wednesday, Nov. 15

Someone Special: The Persistent Ambition of Teddy Rankin



On November 15th, Teddy Rankin will be performing with his father, Glenn, at The Colony. This is not unusual for the family duo — not only do they perform together regularly, at venues like The Colony for patrons looking to grab a drink or meal — but also behind the scenes. These shows have acted as a way for the pair to

Veteran's Fundraiser

Nov. 10 — 5 to 9 p.m.
Bourbon Barrel, 1213 State St. bourbonbarrelerie.com.

Fourth Annual "Friendsgiving Gathering"

Nov. 12 — 4:45 to 6:30 p.m.
Whole Foods Cooperative, 1341 W. 26th St. facebook.com.

Erie Craft Beer Week

Nov. 12 through Nov. 18
Various Locations, lakeeriealetrail.com.

Holiday Baking with Adaptive Equipment

Nov. 13 — 10:30 to 11:30 a.m.
LifeWorks Erie, 406 Peach St. lifeworkserie.org.

24th Annual Erie Signature Chefs Auction

Nov. 13 — 5:30 p.m.
Bayfront Convention Center, 1 Sassafra Pier signaturechefs.marchofdimes.org.

Erie Green Drinks

Nov. 14 — 6:30 p.m.
The Brewery at Union Station, 123 W. 14th St. facebook.com.

Beer is Food with The Que Abides

Nov. 17 — 5 to 8 p.m.
Erie Ale Works, 416 W. 12th St. eriealeworks.com.

Ales & Aces: Craft

Beer & Food Fest

Nov. 18 — 4 to 7 p.m.
The Brew Brothers, 8199 Perry Highway facebook.com.

Sip n Paint

Nov. 18 — 5 to 7 p.m.
Presque Isle Wine Cellars, 9440 W. Main Rd. facebook.com.

Lake Erie Region Conservancy Fiesta Fundraiser

Nov. 21 — 7 to 10 p.m.
Mad Mex Erie, 654 Millcreek Mall facebook.com.

Thanksgiving Eve

Nov. 22 — 3 p.m. to midnight
Lavery Brewing Company, 128 W. 12th St. facebook.com.

FILM

Aircraft Carriers

Ongoing — 11 a.m. & 2 p.m. & 5 p.m.
Tom Ridge Environmental Center, 301 Peninsula Dr. biggreenscreen.com.

Prehistoric Planet

Ongoing — noon & 3 p.m.
Tom Ridge Environmental Center, 301 Peninsula Dr. biggreenscreen.com.

Flight of the Butterflies

Ongoing — 1 p.m. & 4 p.m.
Tom Ridge Environmental Center, 301 Peninsula Dr.

biggreenscreen.com.

An Inconvenient Sequel: Truth to Power

Nov. 9 — 7 p.m.
Unitarian Universalist Congregation of Erie, 7180 Perry Hwy. uuerie.org.

Escape By Night (1937)

Nov. 9 — 8 to 10 p.m.
Erie Movie House, 3424 W. Lake Rd. facebook.com.

NT Live: Who's Afraid of Virginia Woolf?

Nov. 12 — 12:55 p.m.
Mary D'Angelo Performing Arts Center, 501 E. 38th St. miac.mercyhurst.edu.

Poultrygeist: Night of the Chicken Dead (2006)

Nov. 17 — 8 to 11 p.m.
Erie Movie House, 3424 W. Lake Rd. facebook.com.

The Met: The Exterminating Angel

Nov. 18 — 12:55 p.m.
Mary D'Angelo Performing Arts Center, 501 E. 38th St. miac.mercyhurst.edu.

VISUAL ARTS

Making the Ordinary Extraordinary

Ongoing through Nov. 12
Erie Art Museum, 411 State St. erieartmuseum.org.

Arab Spring/ Unfinished Journeys, works by Helen Zughaib

Ongoing through Nov. 12
Doane Hall of Art at Allegheny College, 520 N. Main St. allegheny.edu.

Michael Camp, Recent Paintings & Erie Clayspace Artist Association Members Show

Ongoing through Nov. 14
Glass Growers Gallery, 10 E. 5th St. glassgrowersgallery.com.

Use Your Illusion

Ongoing through Nov. 30
Bruce Gallery in Doucette Hall, 215 Meadville St. brucegallery.info.

Juried Photography Exhibit

Ongoing through Dec. 15
Mercyhurst University Cummings Gallery, 501 E. 38th St. miac.mercyhurst.edu.

Tin Plated Dreams: Sculptures by William Brady, Jr.

Ongoing through Jan. 7, 2018
Erie Art Museum, 411 State St. erieartmuseum.org.

Ancient Ink: Mark Perrott

Ongoing through Jan. 28, 2018
Erie Art Museum, 411 State St. erieartmuseum.org.

Tattoosday

Ongoing through Jan. 28, 2018
Erie Art Museum, 411 State St. erieartmuseum.org.

Mark Weber: Animals

Ongoing through Feb. 11, 2018
Erie Art Museum, 411 State St. erieartmuseum.org.

Second Sundays

Nov. 12 — 2 to 4 p.m.
Erie Art Museum, 411 State St. erieartmuseum.org.

Annual Faculty, Staff, and Alumni Art Show

Nov. 15 through Feb. 8 (Reception Nov. 15 — 6 to 8 p.m.)
Penn State Behrend, 4701 College Dr. sites.psu.edu.

Art Education Plastic Museum

Nov. 16 — 10 a.m. to 5 p.m.
Frank G. Pogue Student Center, 405 Scotland Rd. events.edinboro.edu.

Rachael Burke, Recent Paintings

Nov. 17 through Jan. 10, 2018
Glass Growers Gallery, 10 E. 5th St. glassgrowersgallery.com.

THEATER

William Shakespeare's Much Ado About Nothing

Nov. 9 — 7:30 p.m.
Diebold Center for the

Performing Arts, 217 Meadville St. events.edinboro.edu.

Mamma Mia

Nov. 9, 10, 11, 16, 17, 18 — 7:30 p.m. & Nov. 12, 18, 19 — 2 p.m.
Erie Playhouse, 13 W. 10th St. erieplayhouse.org.

Jack and the Beanstalk

Nov. 10, 11, 17, 18 — 7 p.m. & Nov. 11, 12, 18, 19 — 2 p.m.
Strong Vincent Middle School, 1330 W. 8th St. erieplayhouse.org.

A Canterbury Feast

Nov. 10, 17 — 7 p.m. & Nov. 11, 18 — 5:30 p.m. & Nov. 12 — 2:30 p.m.

Station Dinner Theatre, 4940 Peach St. canterburyfeast.com.

Tom, Dick, & Harry

Nov. 10, 11, 17, 18, 25 — 7:30 to 10 p.m. & Nov. 12, 19, 26 — 3 to 5:30 p.m.

All An Act Theatre Productions, 652 W. 17th St. allanact.net.

Heisenberg

Nov. 10, 11, 17, 18 — 8 p.m.
Dramashop, 1001 State St. dramashop.org.

Kinky Boots

Nov. 16 — 7:30 p.m.
Warner Theatre, 811 State St. erieevents.com.

Romeo & Juliet

Nov. 16, 17, 18 — 8 p.m. & Nov. 19 — 2:30 p.m.

CALENDAR

bond over old favorites and new originals.

"I feel so lucky to be able to play music alongside my dad," says Rankin. "I grew up listening to him play guitar and sing in our living room. He has certainly been my biggest musical influence and a huge supporter of my own music. We play a mix of original material with both older classics (The Beatles, James Taylor) and modern tunes (Dawes, Ed Sheeran)."

"I feel so lucky to be able to play music alongside my dad," says Rankin. "I grew up listening to him play guitar and sing in our living room. He has certainly been my biggest musical influence and a huge supporter of my own music."

In fact, at a recent show, the duo performed Teddy's latest single, "Special Someone," for the very first time.

"We were playing The Ugly Tuna and my father had never played 'Someone Special' before in his life, so I kind of threw him into the fire. [Laughs] And he nailed it!"

"Special Someone" follows the late September release of Teddy's previous single, "Eyes," though it is still unclear whether these singles will find themselves on an upcoming collection of songs. After years of playing, Teddy, now a college sophomore at Gannon University, released his first official studio albums, *Dear Future Me* and *Natural Beauty* in December 2016 and March 2017, respectively — an impressive accomplishment considering the latter is a double-album split between Daft Punk-inspired dance tracks and a number of acoustic ballads meant to showcase growth and distance from Teddy's older songs.

Following the release of *Natural Beauty*, Teddy initially seemed content to sit on any new material until the songs were the absolute best they could be — something his new singles reflect, as he finally seems ready to begin recording his third LP.

"I am really excited about this next batch of songs I've been working on. I seem to be heading in more of an acoustic direction, coming back around to the sound I grew up loving to listen to my dad play." — Aaron Mook

6 to 9 p.m. // 2670 W. Eighth // teddyrankin.bandcamp.com

Thursday, Nov. 16

Slip Into Something...Kinky



Put on your dancing shoes and kick up your heels, or just refrain from leaving those thigh-high boots on the back of the shelf. The acclaimed Broadway musical *Kinky Boots* is stepping up to Erie's Warner Theatre as part of the Broadway in Erie series. Just remember that arriving decked out in

glitter and a feather boa is optional, of course, but we highly advise that you go ahead and bring the sparkle.

Inspired by true events and the subsequent film, *Kinky Boots* is the story of a drag queen who steps in — pun intended — to help save a struggling shoe business. Working with Charlie, the factory owner, Lola the entertainer suggests that he craft a different line of shoe for a different kind of gal. Her advice is a huge success, and the team learn a lot about friends, family and love along the way.

Big, bold shoes and a big-hearted musical deserve big, brilliant songs, which is why Cyndi Lauper was commis-



Allegheny College, 520 N. Main St. sites.allegheny.edu.

COMMUNITY

Tai Chi

Nov. 8, 13, 15, 20, 22, 27, 29 & Dec. 4, 6, 11, 13, 18, 20 — 9:30 to 10:15 a.m.

LifeWorks Erie, 406 Peach St. lifeworkserie.org.

Antibiotic Resistant Bacteria

Nov. 8 — 12:30 to 1:30 p.m.

LifeWorks Erie, 406 Peach St. lifeworkserie.org.

We Can Do It! WWII: Traveling Exhibit

Nov. 8 — 12:30 to 1:30 p.m.

Historical Society of Erie County, 356 W. 6th St. lifeworkserie.org.

Read to a Therapy Dog

Nov. 8, 15 — 3:30 to 4:30 p.m. & Nov. 14 — 4 to 6 p.m.

Edinboro Branch Library, 413 W. Plum St. erielibrary.org.

History Documentary Community Meeting

Nov. 8 — 7 p.m.

PA Soldiers' and Sailors' Home, 560 E. 3rd St. dmva.pa.gov.

Anarchy in the USA: The Political Implications of Punk Rock Music

Nov. 8 — 7 p.m.

Alex Theatre, 16 W. Division St. northeast.mercyhurst.edu.

Linking the Founding Fathers to Issues of Today: Focus on Alexander Hamilton and James Madison

Nov. 8 — 7:30 to 9 p.m.

Jefferson Educational Society, 3207 State St. jeserie.org.

Nature Tots: All Around Me, I See

Nov. 9, 13, 16 — 9 to 10 a.m.

Asbury Woods Nature Center, 4105 Asbury Rd. asburywoods.org.

Weight Lifting/Cardio Fitness Class

Nov. 9 — 9:30 a.m.

LifeWorks Erie, 406 Peach St. lifeworkserie.org.

Felted Fall Mushrooms

Nov. 9 — 10 to 11:30 a.m.

Asbury Woods Nature Center, 4105 Asbury Rd. asburywoods.org.

Preschool Nature Discovery: Trail Mix

Nov. 9, 13, 16 — 10:30 to 11:30 a.m.

Asbury Woods Nature Center, 4105 Asbury Rd. asburywoods.org.

Erie Clean Jobs Forum

Nov. 9 — 3 to 6 p.m.

Manufacturer & Business Association, 2171 W. 38th St. go-gba.org.

New Horizons Music

Project - Strings and Folk

Nov. 9, 16 — 4 to 6 p.m.

LifeWorks Erie, 406 Peach St. lifeworkserie.org.

Messy Church

Nov. 9 — 5 to 6:30 p.m.

Stone United Methodist Church, 956 S. Main St. facebook.com.

Night Hike at Erie Bluffs State Park

Nov. 9 — 6 to 7:30 p.m.

Erie Bluffs State Park, 11122 W. Lake Rd. events.dcnr.pa.gov.

The Real Princess Sissi

Nov. 9 — 7 p.m.

Erie Maennerchor Club, 1607 State St. gcsoc.org.

Drew Lynch

Nov. 9 — 7 p.m. & Nov. 10, 11 — 6:45 p.m. & 9:30 p.m.

Jr's Last Laugh, 1402 State St. jrslastlaugh.com.

Understanding Trump: Washington Insiders on the 45th President

Nov. 9 — 7:30 to 9 p.m.

Mary D'Angelo Performing Arts Center, 501 E. 38th St. jeserie.org.

Speaker Series: Lynsey Addario

Nov. 9 — 7:30 to 9 p.m.

McGarvey Commons at Penn State Behrend, 4701 College Dr. behrend.psu.edu.

Paint & Rock Give

Thanks Pallet

Nov. 9 — 8 to 10:30 p.m.

Kings Rook Club, 1921 Peach St. facebook.com/kingsrookclub.

Tai Chi

Nov. 10, 17, 24 & Dec. 1, 8, 15 — 9:30 to 10:15 a.m.

Regency at South Shore, 322 Washington Pl. lifeworkserie.org.

Salute to Our Veterans

Nov. 10 — 11:30 to 1 p.m.

LifeWorks Erie, 406 Peach St. lifeworkserie.org.

Holiday Craft Show

Nov. 10 — 1 p.m. to 6 p.m. & Nov. 11 — 10 a.m. to 5 p.m. & Nov. 12 — 10 a.m. to 3 p.m.

Rainbow Gardens, 220 Waldameer Park Rd. wqln.org.

Meyer-Thachuk Duo

Nov. 10 — noon to 1 p.m.

WQLN Studios, 8425 Peach St. wqln.org.

Erie BayHawks vs. Maine

Nov. 10 — 7 p.m.

Erie Insurance Arena, 809 French St. erieevents.com.

An Evening with Douglas Brinkley

Nov. 10 — 7:30 to 9 p.m.

Mary D'Angelo Performing Arts Center, 501 E. 38th St. jeserie.org.

2017 Veterans Appreciation Day

Nov. 11 — 8 a.m. to 2 p.m.

Rotary Pavilion at Presque Isle State Park, 1 Peninsula Dr. events.dcnr.pa.gov.

Boy Scout Troop 52 Garage Sale

Nov. 11 — 8:30 a.m. to 2 p.m.

West Ridge Fire Department, 3142 W. 26th St. westridgefire.org.

Parents Morning Out

Nov. 11 — 9 a.m. to noon

LEAF Education Center, 1501 W. 6th St. leaferie.org.

Peek'n Peak Job Fair

Nov. 11 — 9 a.m. to noon & Nov. 16 — 5 to 7 p.m. & Dec. 2 — 9 a.m. to noon

Peek'n Peak Resort Retreat Building, 1405 Olde Rd. pknpk.com.

Veterans Day Parade & Ceremony

Nov. 11 — 9:30 a.m.

Veterans Stadium, 26th St. & State St. erie.va.gov.

Herbal Handmade Gifts

Nov. 11 — 10 a.m. to noon

Tom Ridge Environmental Center, 301 Peninsula Dr. events.dcnr.pa.gov.

Craft Show

Nov. 11 — 10 a.m. to 4 p.m.

Fairfield Hose Company, 4896 E. Lake Rd. fairfieldhose.us.

Reading Buddies with Playhouse

Nov. 11 — 10:30 a.m. to 1 p.m.

United Way of Erie County, 420 W. 6th St. unitedwayerie.org.

Holiday Tour of Homes

Nov. 11 — 11 a.m. to 4 p.m. & Nov. 12 — noon to 4 p.m.

Various Locations, eriephil.org.

Artisan Fair & Music Festival

Nov. 11 — noon to 8 p.m. & Nov. 12 — noon to 4:30 p.m.

Erie Day School, 1372 W. 6th St. facebook.com.

Princess In The Park

Nov. 11 — 3 to 6 p.m.

Splash Lagoon, 8091 Peach St. splashtagoon.com.

LECOM Scholarship Auction & Dinner

Nov. 11 — 5:30 p.m.

Bayfront Convention Center, 1 Sassafras Pier. erieevents.com.

Erie Otters vs. Saginaw

Nov. 11 — 7 p.m.

Erie Insurance Arena, 809 French St. erieevents.com.

Soldiers & Sailors Gala

Nov. 11 — 7 to 10 p.m.

Watson-Curtze Mansion, 356 W. 6th St. embracingourveterans.org.

Little Leaves

Nov. 13 & Dec. 4 — 10 a.m. to 2 p.m.

LEAF Education Center, 1501 W. 6th St. leaferie.org.

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sioned for the 16 original tracks featured in the performance. The show won six Tony Awards including Best Musical, Best Score and Best Choreography. Direction and choreography of this high-stepping piece are by two-time Tony Award-winner Jerry Mitchell who was also responsible for *Legally Blonde* and *Hairspray*.

So get out your evening wear, your fancy gear and highly decadent footwear and sashay over to the Warner Theatre for a great night of music, dancing and good, old-fashioned friendship. — Miriam Lamey

7:30 p.m. // 811 State St // (814) 452-4857
// \$53.75-\$63.75 // eriewarnertheatre.com

Friday, Nov. 17th

Must See Shows: Bobby Selvaggio and Red Rhinoceros at the Erie Art Museum

On November 17th, JazzErie will continue to please enthusiasts of both jazz music and local arts and culture by hosting Bobby Selvaggio



and Red Rhinoceros at the Erie Art Museum. Born a state over in Cleveland and having graduated from Kent State, Selvaggio is now known as one of today's most gifted alto saxophonists. In addition to composing and being skilled with other instruments (including alto clarinet and flute), it's Selvaggio's unbridled passion for jazz and music education that compels him to perform at venues like the Erie Art Museum. Selvaggio released his

latest solo album, *Quantum Man*, just last year.

"It's not often that a composer sets

Selvaggio is now known as one of today's most gifted alto saxophonists. In addition to composing and being skilled with other instruments (including alto clarinet and flute), it's Selvaggio's unbridled passion for jazz and music education that compels him to perform at venues like the Erie Art Museum.

up tunes and situations that make the band and every soloist sound special, but once we understood Bobby's compositions, each and every one of them started to make us sound brilliant," says Kenny Werner, just one of Selvaggio's peers willing to praise him on the performer's website. Alongside him is Joe Lovano.

"Bobby Selvaggio is one of the few young saxophonists on the scene today that captures you with his strong presence, focus, and sound," says Lovano. "He carries you with him on his journey through these original compositions and has put together a fantastic group for his new release."

For those curious about the connection between Selvaggio and Red Rhinoceros (the group with which he performs), the ensemble was initially conceived as an outlet for Selvaggio and company to "experiment with composition and improvisation." Originally formed (and disbanded) in the late 90s, the octet is now being rebranded as the Red Rhinoceros Revival, delivering a performance curated completely from Selvaggio's original compositions written for the group. From its exclusivity to the talent involved, Bobby Selvaggio and Red Rhinoceros truly will be putting on a must see show. — Aaron Mook

8 to 10 p.m. // 20 E. Fifth Street // \$20 General Admission, \$15 JazzErie Members

Operation Christmas Child National Collection Week

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Elevate Church, 957 Millcreek Mall samaritanspurse.org.

Yoga and Meditation: Level 2

Nov. 13, 20 — 6 to 7:30 p.m.
Edinboro Branch Library, 413 W. Plum St. erielibrary.org.

Health & Wellness

Nov. 13 — 7 to 9 p.m.
LEAF Education Center, 1501 W. 6th St. leaferie.org.

End of one Era/ Start of Another -German-American Relations in the Age of Trump

Nov. 13 — 7:30 to 9 p.m.
Jefferson Educational Society, 3207 State St. jeserie.org.

Fit for Life Fitness Class

Nov. 14, 21, 28 & Dec. 5, 12 — 9:30 to 10:15 a.m.
LifeWorks Erie, 406 Peach St. lifeworkserie.org.

Chicory Hill Herbs Tour

Nov. 14 — 3 to 4 p.m.
Chicory Hill Herbs, 2516 Peach St. lifeworkserie.org.

AARP: Refresher Smart Driving Class

Nov. 14 — 3:30 to 7:30 p.m.
Edinboro Branch Library, 413

W. Plum St. erielibrary.org.

Read to a Therapy Dog

Nov. 14 — 4:30 to 5:30 p.m.
Lincoln Community Center Library, 1255 Manchester Rd. erielibrary.org.

The Women's Roundtable: Welcome Back to the Table

Nov. 14 — 5:30 to 9:30 p.m.
Max & Erma's Restaurant, 2078 Interchange Rd. wrerie.org.

Witness to History: Stories from Former White House Chief of Staff Andrew Card

Nov. 14 — 7:30 to 9 p.m.
Jefferson Educational Society, 3207 State St. jeserie.org.

Resilient Erie Stewardship Summit

Nov. 15 — 8 a.m. to 4:30 p.m.
Tom Ridge Environmental Center, 301 Peninsula Dr. pacrane.org.

Meadows Casino and Volant Mill Winery Trip

Nov. 15 — 8 a.m. to 8:30 p.m.
LifeWorks Erie, 406 Peach St. lifeworkserie.org.

Tiny Trees Yoga

Nov. 15, 22, 29 — 10 to 10:45 a.m.
LEAF Education Center, 1501 W. 6th St. leaferie.org.

DiscoverE - Bats

Nov. 15 — 10:30 to 11:30 a.m.
Tom Ridge Environmental Center, 301 Peninsula Dr.

events.dcnr.pa.gov.

Living in Azerbaijan

Nov. 15 — 12:30 to 1:30 p.m.
LifeWorks Erie, 406 Peach St. lifeworkserie.org.

Heavy Metals and Your Health

Nov. 15 — 6 to 7 p.m.
Millcreek Municipal Building, 3608 W. 26th St. lifeworkserie.org.

Feeding the World in the 21st Century

Nov. 15 — 7:30 to 9 p.m.
Jefferson Educational Society, 3207 State St. jeserie.org.

Weight Lifting/ Cardio Fitness Class

Nov. 16, 30 & Dec. 7, 14 — 9:30 a.m.
LifeWorks Erie, 406 Peach St. lifeworkserie.org.

Writing Romance Novels

Nov. 16 — 12:30 to 1:30 p.m.
LifeWorks Erie, 406 Peach St. lifeworkserie.org.

Community Diabetes Night

Nov. 16 — 5 p.m.
Ridge Library Great Room, 16 W. Division St. northeast. mercyhurst.edu.

Fireside Crochet - Ruffle Scarf

Nov. 16 — 6 to 7 p.m.
Asbury Woods Nature Center, 4105 Asbury Rd. asburywoods.org.

ScienceGo!

Nov. 16, 30 — 6 to 7 p.m.
Tom Ridge Environmental Center, 301 Peninsula Dr. events.dcnr.pa.gov.

Steve Byrne

Nov. 16 — 7 p.m. & Nov. 17, 18 — 6:45 p.m. & 9:30 p.m.
Jr's Last Laugh, 1402 State St. jrslastlaugh.com.

Biohacking: Is Do-it-yourself Tech the Future of Science?

Nov. 16 — 7:30 to 9 p.m.
Jefferson Educational Society, 3207 State St. jeserie.org.

Understanding Advance Directives

Nov. 17 — 10:30 to 11:30 a.m.
LifeWorks Erie, 406 Peach St. lifeworkserie.org.

Lake Erie Shipwrecks and Maritime Tales

Nov. 17 — 7 to 8:30 p.m.
Tom Ridge Environmental Center, 301 Peninsula Dr. events.dcnr.pa.gov.

Arundel Trivia Night

Nov. 17 — 6:30 to 8:30 p.m.
Arundel Cellars & Brewing Co., 11727 E. Main Rd. arundelcellars.com.

Erie BayHawks vs. Delaware

Nov. 17 — 7 p.m.
Erie Insurance Arena, 809 French St. erieevents.com.

The Pre-Something Period, America's Leadership Challenge

Nov. 17 — 7:30 to 9 p.m.

Mary D'Angelo Performing Arts Center, 501 E. 38th St. jeserie.org.

Erie Polar Plunge

Nov. 18 — 9 a.m.
Beach 7 at Presque Isle State Park, 1 Peninsula Dr. specialolympicspa.org.

2017 Holiday Arts Fair

Nov. 18 — 10 a.m. to 5 p.m.
General McLane High School, 11761 Edinboro R. generalmclane.net.

Chemical Free Home

Nov. 18 — 11 a.m. to noon
Edinboro Branch Library, 413 W. Plum St. erielibrary.org.

Thanksgiving on the Isle

Nov. 18 — noon to 2 p.m.
Presque Isle Lighthouse parking area at Presque Isle State Park, 1 Peninsula Dr. events.dcnr.pa.gov.

Master Builders

Nov. 18 — 2 to 3 p.m.
Edinboro Branch Library, 413 W. Plum St. erielibrary.org.

Board Game Event: Game On!

Nov. 18 — 2 to 4 p.m.
Lincoln Community Center Library, 1255 Manchester Rd. erielibrary.org.

2017 NCFE Playoff Format

Nov. 18 — 3 p.m.
Cathedral Prep Events Center, 501 W. 12th St. ncfafootball.org.

Erie BayHawks

vs. Greensboro

Nov. 18 — 7 p.m.
Erie Insurance Arena, 809 French St. erieevents.com.

Climate Change and Penn's Woods: What Does the Future Hold?

Nov. 20 — 10 a.m. to noon
Tom Ridge Environmental Center, 301 Peninsula Dr. events.dcnr.pa.gov.

Presque Isle History Series

Nov. 20 — 6 to 7 p.m.
Tom Ridge Environmental Center, 301 Peninsula Dr. events.dcnr.pa.gov.

Thanksgiving at LifeWorks Erie

Nov. 21 — 11:30 a.m. to 12:30 p.m. & 1 to 2 p.m.
LifeWorks Erie, 406 Peach St. lifeworkserie.org.

Erie BayHawks vs. Windy City

Nov. 21 — 7 p.m.
Erie Insurance Arena, 809 French St. erieevents.com.

Morning Sidewalk Trail Stroll

Nov. 22 — 9 to 11 a.m.
Presque Isle Lighthouse parking area at Presque Isle State Park, 1 Peninsula Dr. events.dcnr.pa.gov.

Bayfront Brawl IV

Nov. 22 — 7 p.m.
Bayfront Convention Center, 1 Sassafra Pier. erieevents.com.

Our Erie

Downtown Y Teen Center blazes new trails with Composition and Film School



LIBBY ROSEQUIST

By: Matt Swanseger

Picturesque, majestic countryside as far as the eye can see? Been there, done (and/or developed) that. Galaxies far, far away? We'll get around to them, but it's going to be a while. Until then, music remains the ultimate frontier.

The Erie Philharmonic's 2017-18 Youth Concert program began with Aaron Copland's "Hoe-Down" (from the ballet *Rodeo*) and ended with John Williams' *Star Wars* theme, two pieces that evoke grandeur, wide-openness, and the awe of discovery (of the Old West and outer space, respectively). The bookend performances were cogent replies to the query framing the program: "What makes our music sound 'American?'" Some 6,000 area students gathered at the Warner Theatre over the course of two days, eagerly listening for the answer.

That answer can be summarized as thus: "the opportunity to make it your own." Whether American composers were re-writing lyrics to old standards

(Francis Scott Key's "Star-Spangled Banner"), radically re-harmonizing the works of their European counterparts (Duke Ellington and Billy Strayhorn's "Toot Toot Tootie Toot," a jazzy reworking of Tchaikovsky's *Nutcracker* suite), penning a Broadway musical (Meredith Willson's *The Music Man*), or scoring film (Williams), they each left a lasting imprint in their respective disciplines because they followed their muse wherever it took them. It is in that spirit that the Downtown Y Teen Center's Composition and Film School was founded.

"In the public schools, they're bound to a curriculum," says Corey Cook, program director at the Teen Center. "They don't have a lot of leeway [in getting] away from that curriculum. Here we try to keep up with changes, to teach the kids what's going on now in the music industry on both the performance side and studio side."

With financial aid through the David Matthews Memorial Fund and Erie Arts & Culture, the Teen Center was able to implement a full recording stu-

dio, which consists of industry standard hardware (Apple computers and MIDI-capable instruments) and software (Logic Pro and Finale). Utilizing both the gear and their inborn gifts, the students embarked on a 10-month journey toward a fully original composition for symphony orchestra titled "Our Erie." The experience was documented on film by a group of students from Westlake, Strong Vincent, East and PA Cyber School under the directorship of John C. Lyons (Lyons Den Productions). Both "Our Erie" and the accompanying documentary premiered at the War-

ner on November 1.

"I think this five minute video serves as a nice introduction to this new cool YMCA program and the first 'class' of students," says Lyons.

The entire process consisted of 21 sessions, 15 of which were planning/recording sessions and the other six of which were workshops with Philharmonic members. The students chosen to collaborate on the piece generally had some concept of music theory, says Cook, but their appreciation of how everything fits together was "definitely enhanced" through the program. Cook laid the groundwork of the piece, and from there the students added the pieces on top of it. The Philharmonic musicians were particularly helpful in explaining the role of each instrument family (brass, strings, woodwinds, percussion, keyboards) in the orchestra.

The finished product is mainly piano-driven, with the strings providing texture and a glockenspiel standing in as a melodic voice. A pop/R&B influence is evident in the chord progression and the bass drums introduced in the latter portion of the composition. Asked what the sound of the piece conveyed about Erie, Cook responded with "optimism." It is one thing to *want* to create something, but to actually do it has boosted the confidence and instilled a sense of belief in all involved.

"The most rewarding part of it for me was to see kids who were passionate about [musical] skill, being able to come in [with] a little knowledge of it ... and [leave] the program inspired and hopeful about one day making it a career," says Cook.

Lyons and his filmmaking students were also uplifted by the experience. "One [of them] knew some of the fundamentals but perhaps not the motivations as to why a shot is framed a certain way and how that can not only look better, but subconsciously affect the viewer. I think they will all definitely watch movies a different way now and appreciate the art form. I was really quite impressed by this group of students. I really hope they get involved in the Film Society as they grow up and hopefully now have the confidence to pick up a camera or a phone and just start making their own films here in Erie."

He continued: "My wish is that in another year or two I can come back and we will revisit the music composition school as a filmmaking class and document again — and more thoroughly — how the program has grown from this first year."

In music and in Erie, there is plenty of territory yet to explore.

Matt Swanseger can be reached at mwsanseger@eriereader.com

[top left] Erie Philharmonic conductor Daniel Meyer addresses area students during one of three Youth Concert performances held earlier this month. [right] The Erie Junior Philharmonic joined their elder counterparts on stage to perform "Our Erie," an original piece composed by students of the Downtown Y Composition & Film School.



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LÉGÈRE



MOVIE REVIEWS

It's a Trap!: *Jigsaw* is Just as Gruesome and Incomprehensible as Always

★★

There was a time long ago, around the mid to late 2000s, when Halloween was celebrated with the annual arrival of a new entry in the popular *Saw* franchise: the series that ushered in the horror sub-genre known as "torture porn." Now with the new film *Jigsaw*, that tradition lives again.

Set 10 years after the killing spree committed by the infamous "Jigsaw Killer" (Tobin Bell), the police suddenly receive information that five more people have been placed in a sadistic game that may result in their deaths. Has *Jigsaw* returned from the dead or is there a copycat killer continuing his legacy?

Fans of this series should already know that nothing is as it seems. This horror franchise has long since devolved into convoluted storylines (with scenes taking place months or even years apart) and scenes of stomach-churning torture and dismemberment. This entry is no different, although it does manage to be slightly more coherent than the later films, but no less brutal. In the end, that's really the problem with these films; once you get past the initial shock factor of watching people getting cut to pieces in various creative ways, there's really nothing else to see. These films aren't scary and the stories are too needlessly complicated to be of any interest.

If you're interested in spending your day watching scenes of gratuitous violence, then *Jigsaw* is the film for you, but don't expect anything more. — Forest Taylor

Directed by: Michael & Peter Spierig // Written by: Pete Goldfinger, Josh Stolberg // Starring: Tobin Bell, Matt Passmore, Callum Keith Rennie, Hannah Emily Anderson, Cle Bennett, Laura Vandervoort and Paul Braunstein // 91 minutes



Done to Death: *Suburbicon* Doesn't Work as a Satire

★★★

The idea of showing the optimism and cheerfulness of 1950s suburbia juxtaposed with darkness and human cruelty is a concept that's been done to death at this point. I mean, it's something that was satirized even in the 1950s; so to make a movie with that theme stand out today, it would have to be really ingenious and inventive. George Clooney's *Suburbicon* is not that film.

The film takes place in a quiet, happy little slice of idealized suburban heaven (you know, the kind that only existed in 1950s television) whose citizens suddenly let out their not-so hidden bigotry when some new neighbors arrive. Meanwhile, a young boy named Nicky Lodge (Noah Jupe) begins to learn that his father (Matt Damon) and his aunt (Julianne Moore) are hiding some dark secrets of their own.

While set in the '50s, the story (from a script by the Coen Brothers) is clearly intended as a metaphor for the current political climate, with the people letting their intolerance of the perceived "other" distract them from the real atrocities being committed right under their noses. It works metaphorically, but it's all too obvious to really work as effective satire. Ultimately *Suburbicon* is well acted (special shout-out to Oscar Isaac in a supporting role) and competently directed but it spends too much time winking at its own cleverness to be an entertaining story. In the end, that's the real atrocity. — Forest Taylor

Directed by: George Clooney // Written by: Joel Coen, Ethan Coen, George Clooney and Grant Heslov // Starring: Matt Damon, Julianne Moore, Noah Jupe, Gary Basaraba and Oscar Isaac // 105 minutes





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NOVEMBER 8, 2017 AT 7:30 P.M.

Linking Founding Fathers to Issues of the Day: Focus on Alexander Hamilton and James Madison

Jay Cost, Ph.D.

MILLER FAMILY FOUNDATION

The Jefferson Educational Society, 3207 State St, Erie, PA 16508



NOVEMBER 9, 2017 AT 7:30 P.M.

Understanding Trump: Washington Insiders on the 45th President

Steve Scully, M.S., Philip Rucker, B.A.,
Tara Palmeri, B.A. and Byron York, M.S.



The Mary D'Angelo Performing Arts Center
at Mercyhurst University, 501 E. 38th St., Erie, PA 16546



NOVEMBER 10, 2017 AT 7:30 P.M.

An Evening with Historian Douglas Brinkley
Douglas Brinkley, Ph.D.

The Mary D'Angelo Performing Arts Center
at Mercyhurst University, 501 E. 38th St. Erie, PA 16546



NOVEMBER 13, 2017 AT 7:30 P.M.

**The End of One Era, The Start of Another:
German-American Relations in the Age
of Trump**

Jackson Janes, Ph.D.

The Mary D'Angelo Performing Arts Center
at Mercyhurst University, 501 E. 38th St. Erie, PA 16546



NOVEMBER 14, 2017 AT 7:30 P.M.

**Witness to History: Stories from Former White
House Chief of Staff Andrew Card**
Andrew Card, B.S.

The Jefferson Educational Society, 3207 State St, Erie, PA 16508



NOVEMBER 15, 2017 AT 7:30 P.M.

Feeding the World in the 21st Century
Caitlin Welsh, M.P.A.

The Jefferson Educational Society,
3207 State St, Erie, PA 16508



NOVEMBER 16, 2017 AT 7:30 P.M.

**Biohacking: Is Do-It-Yourself Tech the
Future of Science?**

Ellen Jorgensen, Ph.D.

McGarvey Commons at Penn State Behrend, Reed Union Building,
4701 Collage Drive, Erie, PA 16510.



NOVEMBER 17, 2017 AT 7:30 P.M.

**The Pre-Something Period: America's
Leadership Challenge**

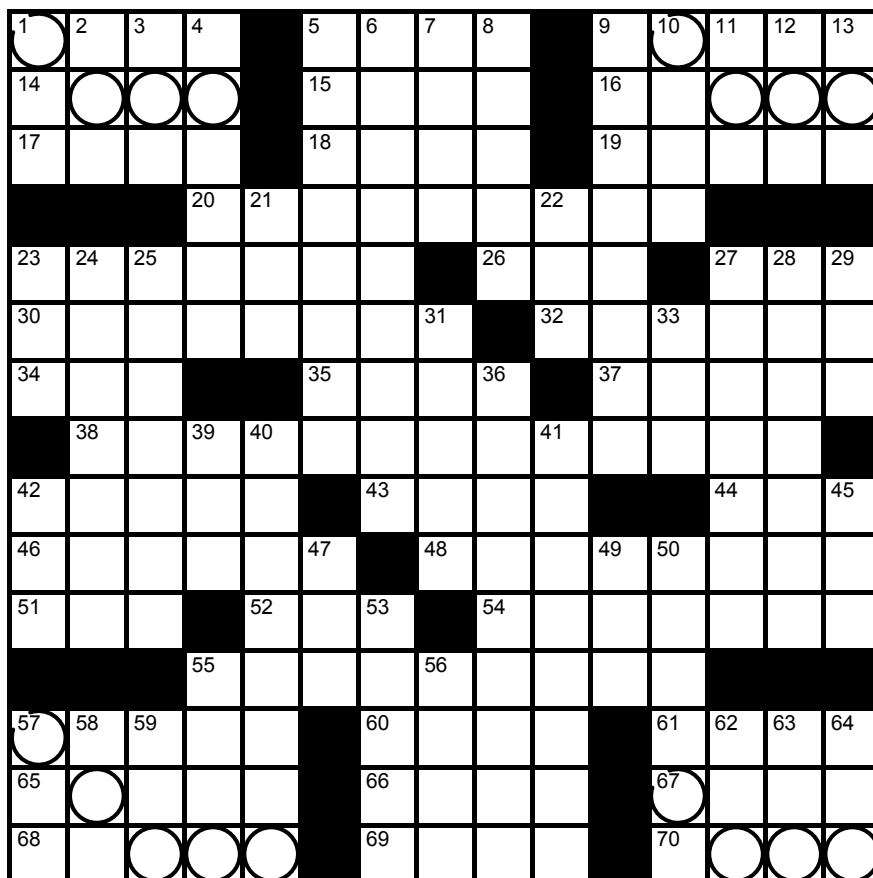
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The Jefferson Educational Society, 3207 State St, Erie, PA 16508

CROSSWORD



Across

- "Spartacus" attire
- "Now ____ me down to sleep"
- Buc or Bronco
- "Victory!"
- Small iPod
- Experience ____ in the conversation
- Filmmaker Riefenstahl
- Just my opinion, in a tweet
- Goos
- They're not the roads less traveled
- Like many martini olives
- Canon camera named for a goddess
- LAX patrollers
- Bomb, as a joke
- 1942 Philippine battle site
- "Either you do it ____ will!"
- Actress de Matteo of "The Sopranos"
- Ollie's partner on old children's TV
- One seen in each of this grid's groupings of circled letters
- Running shoe brand
- Drink with a lizard logo
- Smallish batteries
- Trimester threesome
- Shaping once more
- "Solve for x" subj.

- Muslim holiday commemorated on 2016 U.S. postage stamps
- Something to meditate on
- Actor who played a friend to "Ralphie boy"
- You can stick them in your ear
- Western sound effect
- 50 or more people?
- Rwandan people
- Jai ____
- Patella site
- 17th-century Dutch painter Jan
- Wished
- Serenade

Down

- "Shop ____ you drop"
- Have a mortgage, e.g.
- Cry at a card table
- Kind of instincts
- Parts of some diamonds
- Picnic pastime
- Dye that makes blue jeans blue
- "That hurts!"
- Elizabeth II, to Elizabeth I
- Winter ailments
- Filmmaker Jean-____ Godard
- They're game
- Dr. Jekyll creator's monogram
- Dog sound

- Noggin
- Airport up the coast from LAX
- Sun blocker
- Saying "somethin'," e.g.
- Prepare to shoot
- Zoe of "Avatar"
- Santa ____ winds
- "____ coffee?"
- It may have a ring to it
- 1969 #1 album for 11 weeks
- Highway sign abbr.
- Welcomes at the door, say
- It's yellow and crusty
- Org. for many residents
- Squad cmdr.
- Gather dust
- ____-appropriate
- Boats with a double-bladed paddles
- 1983 film debut of Bill Maher
- Altar area
- Penne ____ vodka
- There are four in a gallon: Abbr.
- Steve Martin's "King ____"
- Suffix with Manhattan or Brooklyn
- DiFranco who created Righteous Babe Records
- "Star Wars" villain Kylo ____
- Identify (as)

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Answers for last issue's puzzle

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H	U	L	A		O	H	O		A	L	Y	S	S	A
E	R	I	N		N	O	V		L	E	E	W	A	Y
L	O	O	K	A	T	H	I	S	A	B	S			
			S	I	T		R	I	M		H	S	B	C
H	I	C		R	E	L	A	X	I	M	A	P	R	O
I	N	O	W		L	O	L			I	D	I	O	M
T	H	R	I	L	L	A		F	T	D	O	D	G	E
E	E	R	I	E			S	A	W		W	E	A	R
C	R	A	S	T	I	N	A	T	O	R		R	N	S
H	E	L	P		G	U	V		B	O	N			
			O	L	U	T	E	L	Y	N	O	A	B	S
A	D	F	R	E	E		D	O	T		I	D	E	A
S	O	I	T	I	S		U	F	W		S	A	L	K
A	C	T	S	A	S		P	T	O		E	M	T	S

Kings Rook

****FRI 10**
NOV
THE WERKS
(TWO SETS) DOWNSTAIRS
UPSTAIRS LOUNGE *NATASK*

****SAT 11**
NOV
MUNGION
(TWO SETS) DOWNSTAIRS
UPSTAIRS LOUNGE *COLD LAZARUS*

****FRI 17**
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Digging up the dirt on Soil Bae

Who is this man, and how did he get here?



VIA YOUTUBE

By: Rochelle Carlotti

You may find yourself in another part of the world, and you may find yourself in a beautiful greenhouse. And you may ask yourself, well, how did I get here? This is the case for Erie native Sean Whaling. Erie residents may know Whaling from his involvement in the local art and music community, but the rest of the world now knows him as a happy cannabis farmer named “Soil Bae.” One year ago, Whaling moved out west to work on a marijuana farm in northern California, and has since taken the Internet by storm. He posts hilarious videos, which usually involve him dancing around to popular songs by artists such as The Talking Heads or The Beach Boys, surrounded by the pot plants he is tending to while throwing soil around, hence the name: Soil Bae.

Whaling claims he started making the “Soil Bae ChroniCals” to show his friends and family back home what he has been doing out west, as well as to make a very hard job a little more fun. “I thought it would be a funny art concept because it’s such hard work, and I’m kind of making fun of what hard work it is by not working,” explained Whaling, who thinks that he really caught it at just the right time

in the business when people needed a laugh. Other farmers in the area have applauded Whaling for his videos stating that they “needed that” after watching them. According to Whaling it can be a very depressing industry, the hours are long, the work is hard, and the solitude can really get to you. “I wanted people to see that you can have fun while you’re working, no matter what your job is”.

Soil Bae’s original video (with the caption “when you workin on your grow and your song comes on”) has gone viral, with over 11 million views on Facebook. You may be thinking “well that’s cool, but why does it matter?” Soil Bae matters because he has intentionally released one of the first cannabis videos to ever go viral. This may seem surprising considering marijuana is not a new trend, however legally being able to broadcast it is. In the past people growing and smoking pot were trying to hide it from the world, not brag about it. Remember Miley Cyrus’ salvia moment? Soil Bae is a testament to the growing popularity and acceptance of cannabis culture as a legitimate industry, and a rapidly growing industry at that. The workers on these farms are mostly hard-working people from small rural towns, coming together to grow. “Up here cannabis farming is a complete-

ly normal job like working at a bar or beer distributor,” says Whaling.

Soil Bae’s fan base is not solely other people in the industry; random people from all around the world are reaching out to him. From California girls asking him to come ride horses with them to housewives in England. Whaling particularly enjoyed a message he received from a woman who informed him that she was from a little town near London and that all the mums from school get together to watch his videos and laugh. “They think I look like a cross between a British gardening show and *Game of Thrones*, because of my man bun and my beard I suppose”.

The significance of Soil Bae is not lost on the masses; local news stations near Whaling a few towns over from where Whaling is employed have picked up his story, as well as other publications including *Lost Coast Magazine* and the Brooklyn-based magazine *Modern Farmer*, which have both written articles on Soil Bae. Whaling stated that he was even approached by a man who wants to make Soil Bae a character on his upcoming reality show. The popularity of his videos has spawned an Instagram contest, “The Soil Bae Challenge,” where Soil Bae will award two tickets to the Emerald Cup (a northern Cali-

Erie native Sean Whaling, taking a slight cue from the “Salt Bae,” became an overnight sensation thanks to some killer dance moves to the fittingly titled “Pull Up The Roots” by Talking Heads, following it up with numerous other videos.

fornia cannabis competition and music festival) to the best video of people expressing themselves while soiling. The Soil Bae videos have evolved from dancing though a field of cannabis to actual story lines. Whaling claims that he is not so much viewed as a celebrity but rather a character in the cannabis industry. Some of his recent videos have shown Soil Bae as an elusive Sasquatch-like creature emerging from the woods, while others have acted as reminder to other farmers to make sure they are keeping their plants watered.

What’s next for Soil Bae? The latest Soil Bae ChroniCals have followed Soil Bae out of the garden and onto

Soil Bae’s original video (with the caption “when you workin on your grow and your song comes on”) has gone viral, with over 11 million views on Facebook. You may be thinking “well that’s cool, but why does it matter?”

the road as he begins his journey to the Emerald Cup. Viewers can watch Soil Bae face many obstacles on his way, such as finding a ride as a hitchhiker and later getting abducted by aliens. Whaling said that once he gained a following, he wanted to show the character basically going crazy on the hill from the solitude and exhaustion, which can make you wonder if you are losing your mind a bit. Whaling states that he is just happy to be making something positive, “I keep making them because they are funny to me and I like making myself laugh”.

You can follow Soil Bae on his journey to the Emerald Cup on youtube or on Instagram @soilbae



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MUSIC REVIEWS

The Front Bottoms

Going Grey
Fueled By Ramen

★★★★★

"Holy f*ck, I'm about to die," Brian Sella sings on the opening track of The Front Bottoms' fourth album, *Going Grey*. It's a hell of a way to open an album and one of the most effective moments yet in their quest for (semi) self-seriousness. "You Used To Say (Holy F*ck)" kicks off a strong three-track sequence also comprised of the tongue-in-cheek, harpsichord-laced "Peace Sign Middle Finger" and the surprisingly poignant "Bae." While it may not be entirely fair to compare *Going Grey* to the band's 2015 masterstroke, *Back On Top*, it is worth noting that a number of the melodies simply fall short this time around. "Vacation Town" feels like a B-side from 2013's *Talon of the Hawk* while "Everyone But You" suffers from a grating hook better suited for Blink-182's current lineup. But beyond these divisive moments lay songs firmly rooted in the band's strengths, from the surprisingly dark "Grand Finale" to the standout hook of "Trampoline." Meticulously polished and catered to Sella's signature "vibe," *Going Grey* is an enjoyable sidestep for one of pop-rock's most exciting emerging artists. — Aaron Mook



Julien Baker

Turn Out the Lights
Matador Records

★★★★★

For all intents and purposes, *Turn Out the Lights* is a stronger album than Julien Baker's 2015 debut, *Sprained Ankle*. Its strengths lay somewhere deeper, however; while the raw recordings that made up *Sprained Ankle*'s short nine-track runtime provided it with the kind of natural charm only some debut albums can manage, *Turn Out the Lights* hones in on Baker's strengths, featuring the same insightful lyricism against stronger instrumental arrangements and deeper production value. This is noticeable almost immediately as the album opens with the naturally titled overture "Over," which soon blends into the album's lead single, "Appointments." Perhaps most notable here is Baker's decision to show a new side of herself lyrically; these songs are still incredibly personally and emotionally draining, but where *Sprained Ankle* focused on the hurt, *Turn Out the Lights* tends to showcase the healing. "Maybe it's all gonna turn out alright/And I know that it's not, but I have to believe that it is," she sings during "Appointments," and later, on "Hurt Less," she makes the symbolic decision to start wearing her seatbelt. And we couldn't be more thankful for that. — Aaron Mook



Christian Scott aTunde Adjuah

The Emancipation Procrastination
Ropeadope

★★★★★

Jazz has been around a while — 100 years, if we're marking its recorded history (the Dixie Jass Band's "Liv-ery Staple Blues" — so long ago they didn't even know how to spell "jazz!") Although there's plenty of tradition to look back on now, jazz has traditionally been forward-thinking. Trumpeter Christian Scott aTunde Adjuah embraces this dichotomy on *The Emancipation Procrastination*, the third and final entry of his *Centennial Trilogy*. Despite paying homage to a century of jazz, Adjuah prefers to call his work "stretch music." Like young contemporaries Robert Glasper and Kamasi Washington, Adjuah rejects narrow musical definitions, questing for sounds that are "out there" — at least according to stodgy jazz purists. "AvengHer" booms with the 808 bass of trap music, as skittering snares and double-tracked trumpets float over the rumbling foundation. Washed-out guitar lends "Ashes of Our Forever" something of a postrock vibe, while "Cages" melds jazz with a classical influence. The stand-out here, though, is "The Cypher," a beautifully noir ballad where Adjuah and fellow soloists Elena Pinderhughes (flute) and Braxton Cook (saxophone) turn loose over lovely piano arpeggios and a solid beat. — Matt Swanseger

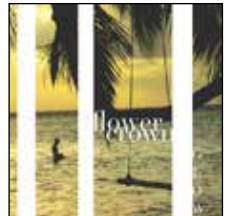


Flower Crown

Glow
Flowerpot Records

★★★★★

A wash in a lush, soothing atmosphere, Flower Crown's debut LP is an utterly gorgeous piece. The project is the work of two Erie natives, Richie Colosimo — frontman of the (unfortunately defunct) indie band Frame and Mantle — and Aaron Mook, who (full disclosure) is himself also a writer for this very publication. The deftness with which the duo navigate the language of the dream pop and shoegaze genres is impressive — ably approaching the sounds of storied veterans like Slowdive. The tone remains relatively consistent over the listening experience, with vocals and guitars drenched with a wet mix of delay and reverb effects. The nine track, 32-minute album serves as the follow up to their stunning 2016 EP, *Hypernasea*. In many ways this long-player is an extension of the sound they established in their initial outing, with a slight *ritardando* in the overall tempos (most noticeable when comparing opening tracks). The slower pace exudes a vibe that is undeniably "chill" throughout the entire record. It's a chilling chill as well, a unique aura of beauty and relaxation at the same time. — Nick Warren



TOMMY IN TOON — BY TOMMY LINK



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