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A Social Practice Artist

by Linda Weigel

“Thinking about how we could be creative with the spaces that we have can be a really beautiful thing.” – Corey Hagelberg

It's November 2018, and I am at Lubeznik Center for the Arts to review the show “Waiting for a Sign.” Entering the upstairs Brinka-Cross Gallery, I am struck by an artist I'd never heard of, Corey Hagelberg, and his work “Think Fast! Nature Will Bury the Past.” This particular woodcut print was remarkable for its style, infused energy, storytelling and quality of execution. Here was a printmaker who clearly knew what he was doing. An artist with a unique vision and the expressive means to communicate that vision.

Why had I not heard of him before?

Flash forward to Sept. 15, 2022, and Chesterton Art Center's solo show by Hagelberg features more than 25 prints, including some of the largest he's executed. Surrounded by black-and-white woodcut prints, Hagelberg spoke confidently about his life and work as a social-practice artist. He began with his art background and work in woodcut printmaking. He then spoke of his connection with Calumet Artist Residency. We were eager to hear more. Excitement built as Hagelberg discussed specific prints in the exhibit, while also commenting on his creative process and historical influences.

Concluding remarks about his life and art, he gave a print demonstration, patiently explaining the process and answering questions. I was so impressed with not only his prints, but also his deft handling of questions. His clarity of explanation was appreciated and his talented artistic vision vig-



Corey Hagelberg is photographed in front of one of his works at Chesterton Art Center.

orously applauded.

However, there is so much more to this artist than just his prints or social activism. There is the history and years it took him to arrive at this point. There are the people he met along the way, their influences and the inner quest for answers and understanding of his own unique time and place in this modern art world.



Every artist starts somewhere. With Hagelberg, as with many others, the journey began in his youth.

He grew up in Gary, stating this matter-of-factly. “As a kid, art was always pretty much my thing,” he said. “I remember winning a blue ribbon at the South Shore art show in, like, third grade. In el-

Continued on Page 2

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^ Social Practice Artist

Continued from Page 1

elementary school, I also wrote lots of poetry, and my teachers called me the poet laureate of my elementary school. I even won a couple of statewide poetry awards thanks to my teacher submitting them.”

Not surprisingly, curiosity was central to his personality. He admits to being the kind of kid “who always took things apart to figure out how they worked, but usually couldn’t get them back together.

“That, along with being involved with playground construction from an early age of around 13 or 14, and the metal fabrication process that was happening at my dad’s playground business, gave me a lot of confidence to make things. Looking back, I doubt it’s very common that a parent would trust their kid with an oxygen propane torch and a 1500-degree kiln by themselves.”

Through the family business, Kidstuff Playsystems Inc., Hagelberg worked for several years constructing more than 100 commercial playgrounds.

While in high school, he inherited dark room equipment from his grandfather. Consequently, he set up a dark room in his bedroom, trying his hand at black-and-white photography.

“Though, I was not very good at it,” he stated.

High school art classes had him trying out glass-blowing and fusing.

“I actually had a kiln and torch in the garage and made beads, vases and slumped bowls,” he said.

Outside of class, he sought glass shops in the area, picking up additional tips along the way. His

youthful understanding and work with furnaces, metals and more would fuel a unique insight and influence for his social-practice art and woodcuts.

He attended Ball State University, convinced his portfolio of glass work was the key to his admittance. He graduated in 2006 with a Bachelor of Fine Arts in sculpture. He returned to Ball State and in 2011 received a master’s degree in printmaking. In between, he traveled and built more playgrounds.

Interestingly, during his undergrad years working in sculpture, his primary material was PVC piping: the kind used in plumbing.

“I made, like, weird fountains and one of my teachers loved it and the other one hated it. So that was kind of fun,” he said adding, “one of my teachers said all that stuff that you’re doing just seems like you’re just fiddling around in your garage, like it’s just a plumbing project.”

Ironically, years later, when he began Calumet Artist Residency and needed to rehab the residency space, his experimentations during college with piping came in handy. He had all the knowledge he needed, stating, “It’s funny how things come back.”



When speaking of his work in the Chesterton Art Center show, he stated, “In terms of the woodcuts in this show, it’s really a variety of different woodcuts from throughout the years. The age range goes back to some of my earliest woodcuts and, you know, I am excited to be able to put them together.”

He continued.

“Every show that I do has a little bit different dynamic to it, but it’s really fun to be able to show



The printing process for Hagelberg, from carving, to inking, to transferring print to paper, to the finished product.

some things in a big space, to be able to show work that I haven't shown before for quite a while."

The range of print size was impressive, and to my eyes his large folded/accordion-style book was especially exciting. However, listening to him talk, I wondered why of all printmaking options he chose woodcut, especially considering how labor intensive and unforgiving it is.

"I'm drawn to woodcut specifically. It's kind of like a big stamp," he said. "I cut it from a block of wood, and it's really one of the oldest processes of transferring information to a large group of people. Woodcut is something that goes back to the invention of paper. When paper shows up in a culture, woodcut printmaking was very close behind."



Corey Hagelberg works with the Teen Arts Group on Sept. 22 at Chesterton Art Center.

The medium, he continued, was developed around the 7th century in Asia, eventually moved to Europe, then spread around the world over centuries.

"It's a very old, very traditional craft," he said. "Some people call it the democratic art form."

Hagelberg uses a variety of soft woods to carve his printing plate, such as poplar, pine or birch plywood. Once inked, he prints the work transferring his image to paper. Hagelberg uses mulberry paper to print copies. A well-carved plate can be printed multiple times, making the print/message more affordable and accessible to more people as, say, a single painting.

"Little prints, you can trade and give away, and there is also a culture of making posters and messages that you (as the artist) might want to get out

Continued on Page 4

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Continued from Page 3

to a larger audience,” he said. “In some ways, this was like the Internet of the 7th century.”

I was surprised he never uses a printing press. Instead, he uses a large wood spoon, pressing down on the backside of the paper as it lies centered atop the inked plate. As he begins to slowly put pressure with the spoon onto the paper, he often gently lifts one corner to make sure the ink is transferring correctly. If not, he gingerly lays the paper back down to press some more, making sure to get a good copy. I might add, too, that inking the plate with the correct amount is an art all its own. Every step is carefully and thoughtfully done.

Initially, Hagelberg fills sketchbooks with drawings.

“If I’m going to develop an image, I’ll probably draw like 50 little tiny things,” he explained. He likes to take into consideration the fact that “if you can see it well from a distance and it’s so big, you’re going to see it really well when you blow it up.”

He starts with general shapes, the major forms, then adds little details to the plate. He may start drawing directly on the plate in pencil, but as he works the wood and starts to blur, he’ll introduce a Sharpie pen to see more clearly.

How long does it take to carve a new wood plate? For some of the bigger ones, it’s between 30-40 hours. Some of the largest may take an entire month of doing only that by working 8-10 hours a day until completed. Carving is time consuming, takes a lot of hand and wrist strength and definitely mountains of patience and sustained concentration.

His prints are executed in black and white. Not surprisingly, Hagelberg admits his work has been influenced by the time spent during college overseas in Italy looking at Renaissance art and altar pieces. For example, his prints featuring smokestacks can be seen as a recurring motif, with the smokestack representing a kind of secular cathedral. His work titled “Birth of Christ at Bethlehem Steel” is one such example.

Additionally, his development as a printmaker and his narrative style are very much connected to the history of the area — oral, written and photographed. Regional histori-

an James Lane, who started the Calumet Regional Archives, taught Hagelberg about the idea of “what oral history was and the importance of telling local stories.” Such influential contacts helped him dig into the region’s background, especially in the Gary area, to see and read about the changes brought on by industrialization to the detriment of the natural environment.

As a result, many of his prints have specific stories attached to them — stories of the region. An example is his accordion book, “Easterly’s Pile.”

“This piece tells a specific story about Easterly’s Pile, which was a 33 acre pile of waste that was dumped on the shore of Lake Michigan at the Bethlehem Steel site,” he explained. “Tom Easterly was the head of environmental management at that steel site. He was the guy that was in charge of their environmental programs at Bethlehem Steel and over the course of his time there, if there was any kind of something that they didn’t know where it went, he’d dump it over there.”

Easterly eventually became the head of Indiana’s Department of Environmental Management, and the main person at the state level in charge of environmental regulations from 2005-2010.



Hagelberg’s woodcuts continue to receive well-deserved recognition. Purdue University Northwest, Westville, just selected “The Hoosier Slide” for its permanent collection, a work particularly interesting for anyone living in or near Michigan City. It’s a visual narrative of the huge dune that was sold off for its sand to make jars by Ball Manufacturing Co. in Muncie.

An earlier Hagelberg woodcut titled “A Line on the Line” has been purchased by Porter County Museum in Valparaiso. It shows the south shore of Lake Michigan, smokestacks and dunes.

“If you’ve ever hiked in Miller or Gary through Miller Woods you’ve probably noticed that there are all kinds of fences and stuff. There’s just a strong line between industry and the natural area. This print came out of that idea.”

It is a concept echoed back in time by multiple artists — the industrialization of the countryside and cities. For ex-



Hagelberg’s “Birth of Christ at Bethlehem Steel.”



Hagelberg’s
“The Hoosier Slide.”

ample, Claude Monet's "Gare Saint-Lazare" or Vincent van Gogh's "Factories at Clichy" all portray that fine line between the development of urbanization and loss of the natural world.

Significantly, another of his accordion/folding books titled "This is Not a Peace Pipe" has been selected as part of the Calumet Heritage exhibit to be shown at Chicago's Field Museum. It relates a story about the Grand Calumet River and how, as it flows along, suddenly disappears into a big pipe leading to U.S. Steel in Gary. The piece is graphically strong, horizontal and reads left to right, ending with what can only be described as a disturbing scene of belching smoke from lines of smokestacks. Personally, I never knew this about the river descending into fire and steel, like something out of a Hieronymus Bosch scene of hell. I find the reality to be quite disturbing, which makes it even more significant that Hagelberg uses his visual skills to create a teachable moment, one that draws you in deceptively by its beautifully executed forms and rhythms.

The majority of his prints are narrative and often intertwined with the natural beauty of the dunes region with industry. Note the curving shapes as dune forms. Radiating lines might refer back to early Renaissance paintings.

"With my work, I try to capture the energy of the dunes. I think about the formal elements of art, like rhythm and repetition, movement, line and how the dunes have that, too. The dunes are a constantly moving environment. They're constantly shifting becoming new," he said.

"When you're watching sand come out of the water onto the shore, it's becoming a new dune. Some of my work then talks about that dynamic. Young dunes being born become ancient shoreline. So, you know, I think there is a lot of optimism in that idea, too. I do try to be very honest about the ironic situation that we're in. I also like to try to provide points for optimism as well."



Continued on Page 6



Hagelberg's "This is Not a Peace Pipe."

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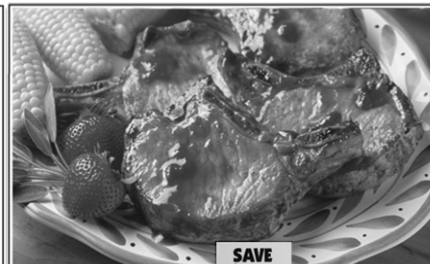


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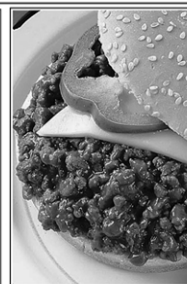
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^ Social Practice Artist

Continued from Page 5

After the presentation at Chesterton Art Center, we met again at his studio/home atop a high dune, surrounded by massive forested old oak growth trees within a diverse site. Passing monarch butterflies caught our attention as we talked. A peaceful and verdant location, the conversation was paced and very revealing. Living and working in just such a location would in and of itself inform one's work. Thus, I sought to know more about what motivates Hagelberg in his pursuit of the historical and natural world of this region, and how does his connection to so many community service groups intersect with his art.

It all begins with how Hagelberg defines his life and work. He sees himself as a social-practice artist, an individual who thinks of art as not being separate from life, "but imbedded into the social practices of life," working to interact and engage with the public on multiple levels.

"One way to describe it is that everything around us is designed. Everything human created is design. And, as artists, over time the question that what is an art material and what is not has become very open ended," he said. "So, thinking about how societies are designed, our buildings are designed, our physical environments and spaces, even our social interactions are designed. All these things can be manipulated like any other art material, can be taken apart and reassembled and that's one way to certainly look at social-practice art."

(A good example of this approach is work by two well-known international artists: Chicagoan Theaster Gates and Chinese artist Ai Weiwei.)

He continued.

"A social-practice artist might look at art more like a sociologist would look at art than a modern artist would look at art," he said. "For a modern artist, art and life don't mix, don't come together. They're separate."

For Hagelberg, this belief impacts not only his prints, but also his sense of being in the world. It all began to come together during his time between undergraduate and graduate school with work, creating art and travel.

After completing his undergrad degree in 2006 and before

graduate school, he "lived mostly on the road building playgrounds, doing woodcuts – lots of woodcuts – and didn't really know if I was going to settle in Gary."

However, he did move back to the area after completing graduate school in 2011. He had been a fan of a Brooklyn, N.Y., printmaker and graffiti artist who goes by the name of Swoon. At some point, she moved to Braddock, Pa., along with several other artists. It is an area Hagelberg describes as "sort of the Gary of Pittsburgh" because U.S. Steel Edgar Thomson Works is there — one of the oldest steel mills in the country active since 1875. Hagelberg visited there a couple of times after graduate school.

"There's a group of women who were doing social-practice projects," he said. "They had planted community gardens all over town, kind of nestled on many blocks. They were building a park that had an orchard and were thinking about food."

The artists used the library as a kind of medium for their art.

"They had established workshops there: a screen printing shop and also some very innovative lending collections where you could borrow just about anything such as tools, household goods and fine art from local artists."

The artworks were purchased directly from the artists through a grant. Thus, utilizing the library

this way to promote engagement through social interaction became their social-practice art. These experiences were highly influential for Hagelberg, sending him on a path to a new, socially engaged art involving his prints and community collaborations.

In this intersection of art and life, Hagelberg's list of community activism/collaboration is extensive. He is a co-founder and executive director of Calumet Artist Residency, served as director of Gary Poetry Project, director of Gary Ecopolis Project, co-producer of "Kaminski's Lot" (an original play by Jeff Biggers), co-author of several publications and works managing/planting at the Gary community garden Brother's Keeper Garden.

Asked about Calumet Artist Residency, he said it began with the purchase of two houses on a single lot in Gary's Miller Beach neighborhood.

"They were abandoned for



The poster for Jeff Biggers' play "Kaminski's Lot."

Continued on Page 8



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^ Social Practice Artist

Continued from Page 6

about five years, so they were pretty cheap,” he said. “It was actually also the time of the housing crisis. It was a time when houses were very affordable. There were a lot more vacant houses in this neighborhood.”

He continued.

“So, we started fixing them up one at a time, and all of a sudden we kind of had an extra house. We had a lot of friends who were artists.”

These included friends he worked with while building playgrounds. They were invited to stay and work on their art. They had one of the two houses up and running and ready for occupation before starting the second, which was uninhabitable and without electricity. Both now are completed and occupied.

As things evolved with rehabbing, by 2013 he had completed paperwork with the IRS to achieve a non-profit status for what became formally known as Calumet Artist Residency. Over the course of 10 years, the residency has sponsored 40 artists, with some staying for days or weeks, others even for a month. Most arrive during the spring through fall season. The program is tailored to the needs of the artist. The studio includes about 1,000 square feet of space. The variety of participants has ranged from painters, writers and filmmakers to photographers, poets and musicians. The cost to the artist/residents is minimal.

“You know, we do try to provide opportunities for actual collaboration with artists,” he said. “Some artists might come, and they might work on their own stuff for a week and kind of seclude themselves in there.”

On the other hand, some might arrive, be inspired and produce a publication or play, such as the playwright/historian Jeff Biggers. He has stayed at the residency “on at least three occasions.” He has written two plays about Gary, highlighting how it could “become a regenerative city, i.e. a city that works with nature to fight against food insecurity and climate change.” As an example, “Kaminski’s Lot” is an original work commissioned by Theatre Northwest at Indiana University Northwest. The work premiered in November 2021 at Theatre Northwest.

Biggers also inspired work on the 2019 publication “Rethink Your Lawn!” It is a col-

oring book co-written by Hagelberg and Valparaiso artist Melissa Washburn (the illustrator), as well as the zine titled “Fill Your Town With Fields of Sunflowers” by Hagelberg and illustrated by Casey King. In addition to being fun, informative and interesting, it includes a packet of sunflower seeds for planting.

Discussing these publications, Hagelberg said, “Social scientists will tell us that just delivering the facts about climate change actually repels people. So, we actually have to come up with creative ways to talk about it.”

Hagelberg is highly conscious of this fact, thinking carefully about what kind of narratives are effective and just how to deliver them, whether it’s a print with words that are presented in a humorous/non-offensive way, or a small publication that encourages people to rethink their own spot of land. This is how his zines have developed and are reflective of his mix of art and social impact, once again offering how to be creative with the spaces we all occupy to create something beautiful.

The Gary Poetry Project was a single/non-continuing project that resulted in the publication of a special zine and more.

“We went into the archives at IUN and found poems from each decade of Gary’s history,” he said. “We made a zine that had a poem from each of those decades and that became kind of a teaching tool. It said something about that time in Gary. You know, in the ’20s and ’30s, Gary was roaring and a sight to see.”

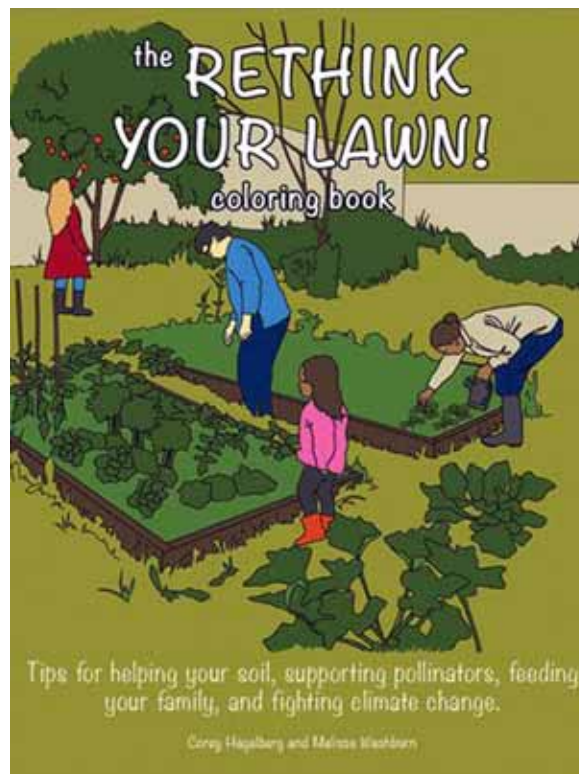
He continued.

“Obviously, there was a decline and then there were poems that spoke of that and the beauty of the city,” he said.

The Poetry Project took that zine inspiration and offered more than 60 workshops showcasing Gary’s history through poetry. People attending were asked to fill out a form and give a line of poetry for an eventual citywide poem. They had 200 to 300 responses. Then, Hagelberg made huge stencils and the team painted as many lines of poetry as they could throughout the city, and on some of Gary’s biggest and most iconic structures.

The project is inspiring with the combination of words and words as art. It is a concept/template that could be repeated elsewhere. I hope it will be.

Then, there is his work as director of the Gary Ecopolis



The cover of the “Rethink Your Lawn!” coloring book.

Project. His resume describes it as “an ambitious project to envision and transform Gary, IN into a regenerative city, to address climate change, and to provide environmental and food justice.”

I asked where the term “ecopolis” came from, as I was unfamiliar with it. Hagelberg said it is a term coined by Biggers.

“A regenerative city thinks about how we can make more things within, grow more things within and then create more of a zero waste system where the output from one industry becomes an input somewhere else in the system,” he said. “Think about the city as a designed system.”

Hagelberg cited examples such as certain homesteads and even single buildings within an urban environment.

“In Chicago, there’s The Plant where they have a fish farm, a garden, a kombucha brewery and a place where they make beer and bread,” he said. “It’s a kind of intertwined system where the waste from the fish goes into the garden and the waste from the garden is composted. What’s grown in the garden

then becomes part of the product for the beer, etc.”

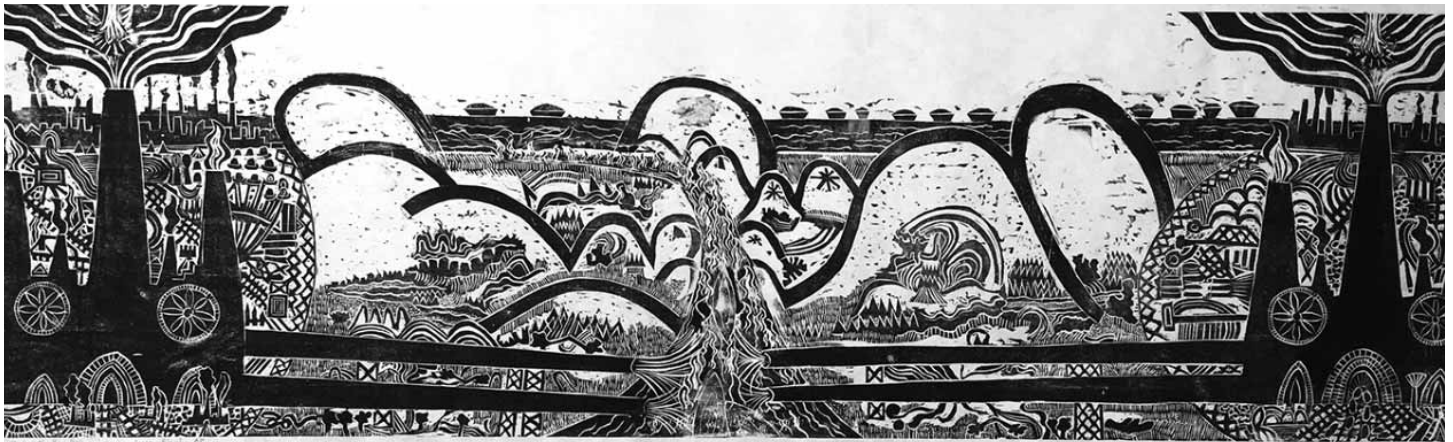
As described on its website, The Plant is a research and production facility comprising a collaborative community of small food businesses.

As a concept, much is written about sustainable and regenerative cities. A few other examples are San Francisco, Vancouver and Stockholm. Furthermore, Hagelberg’s work with Gary’s the Brother’s Keeper Garden can be seen as an outgrowth of the “ecopolis” regenerative city concept.



Hagelberg is a master woodcut printmaker and dedicated citizen to his community, an example of what a social-activist artist can be. His art and life interconnect seamlessly, resulting in a visual history of imaginative observation, innovation, poetic sensibility and generosity of time spent caring for others. His work profoundly resonates internally, resulting in prints and publications that all can enjoy, learn from and emulate.

(Visit www.coreyhagelberg.com for more information on the artist.)



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The Legacy Center



Andrea Bojrab's take on the Marquette Beach bridge in Gary's Miller Beach neighborhood.

Works by award-winning artist Andrea Bojrab are on display through Dec. 31 in the latest installation exhibit at Queen of All Saints Catholic Church's Legacy Center.

Bojrab is an impressionist oil painter from Fort Wayne with ties to the Indiana Dunes area. Subject matter on display includes scenes from Miller Beach, Marquette Park and the dunes amid topics such as Indiana agriculture and area people. She pursued formal training at Chicago's American Academy of Art and Florida's Dunedin School of Fine Art. She started painting "en plein air" in 2006.

Legacy Center hours are 6 a.m.-8 p.m. Monday-Thursday, 6 a.m.-6 p.m. Fridays-Saturdays and 6 a.m.-3 p.m. Sundays. The building is located at 1719 E. Barker Ave., and visitors should enter through the doors off Esther Street. Bojrab will greet the public after all Masses the first weekend of November: Nov. 5 after 4:30 p.m. Mass, Nov. 6 after 7:30 a.m., 10:30 a.m. and 1 p.m. Masses.

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CTE Students Learn Innovative Approach to Food Resource

Culinary instructors at LaPorte County Career and Technical Education are taking a new approach to teaching students about natural ingredients used in recipes.

A new hydroponic gardening system was installed in the Career Café kitchens located at the Elston Building. This approach allows students to grow herbs, fruits and vegetables – without soil – in a classroom setting using a special mineral nutrient solution.

Chef Marcello Marino, one of two culinary instructors at the A.K. Smith Career Center, is excited to introduce this farm-to-table philosophy to his students, according to a press release. Using this method, students are responsible for planting, nurturing and growing produce to ultimately use in the classroom.

Basil is the students' first crop and is almost ready for harvest. The herb will be integrated into recipes for in-class cooking. Next up are peppers and a variety of lettuces.

"We are blessed to have kids who are interested in culinary arts, what they eat and what they put on the table," Marino said in a press release. "This exposes students to something new, and that is what education is all about. There are so many career op-

tions to choose from in the culinary world: Students could eventually work in cooking, farming or even hydroponic technology."

About 40 LaPorte County high school students



Chef Marcello Marino is pictured with students in the Culinary Arts program: (from left) Nikolas Jenkins (Westville High School), Alex Easley (LaPorte High School), Anthony O'Neill (Michigan City High School) and Savannah Deniston (Westville High School).

are enrolled in the culinary program, and at least one is considering a career as a farmer, Marino said.

The new hydroponic farm engages students by requiring them to be responsible for monitoring and watering the plants. Part of the curriculum also includes learning the advantages, disadvantages and history of hydroponics, CTE Director Delincia Smith said in a press release.

"This encourages students to reflect on the source of their daily food and the many hands that help produce a single meal," she said.

More information about the Culinary Arts program is available by visiting www.EducateMC.net/culinary

Trivia Through the Decades

Meals on Wheels LaPorte County will host its "Trivia Through the Decades" fundraiser Saturday, Oct. 15, at LaPorte Civic Auditorium, 1001 Ridge St.

Doors open at 6 p.m., with trivia starting at 7 p.m. Take food, but no coolers are allowed. The evening includes a silent auction, cash prizes, 50/50 raffle and cash bar. General admission is \$15 per person, with a maximum of 10 people per team. Table sponsorships are: gold, \$400, and silver, \$250. Prepaid admission for a table of 10 is \$125.

Visit www.laportecountymealsonwheels.org or call (219) 872-9117 for reservations or more details.

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"Wooden Boxes and Pipes!"

Michigan City Chamber Music Festival and Paladin Inc. will present a free children's concert, "Wooden Boxes and Pipes!," at 3 p.m. Saturday, Oct. 15, at Paladin, 4315 E. Michigan Blvd.

The performance is the first in MCCMF's "Mini-Fest, 2022!," a series of three concerts this month marking the inaugural collaboration between the two groups. It will demonstrate the sounds and ranges of stringed and woodwind instruments.

The performers and presenters are: Sunny Gard-



Ingle



Boucher

ner-Orbovich; Nic Orbovich, violin/viola; Jennet Ingle, oboe/English horn; and Mariah Boucher, piano

Gardner-Orbovich is an active violist with LaPorte County Symphony Orchestra and the co-founder with Nic of Michigan City Chamber Music Festival. She also is the co-founder of the Michigan City Ecumenical Community Children's Choir established in 2005, and facilitates the MCCMF's annual "Children's Choir Camp."

Nic Orbovich has performed on stage with some of the most acclaimed names in classical music. He holds the principal second violin chair with South Bend Symphony Orchestra, where he is a member of

its string quartet.

Ingle has been the SBSO principal oboist since 2006. In 2020, she worked to build community for oboists, her signature effort, the Invincible Oboist, helping performers find ease in their playing. Boucher specializes in chamber music and vocal coaching. She is the South Bend Lyric Opera music director, frequently performing alongside faculty members at University of Michigan, Indiana University-South Bend, The University of Notre Dame and Bethel College.

Visit www.mccmf.org or visit us on Facebook at MC Chamber Fest.

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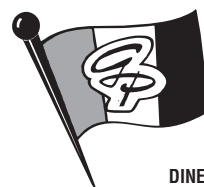
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Mystery at the Mansion

Tickets are on sale for The History Museum's "Mystery at the Mansion: Biting Criticism," which is Friday, Oct. 14 and 28.

This year's event, written by local author Roger Chrastil, heads back to 1907. Author Bram Stoker is in South Bend after giving a talk in Chicago about Dracula. He plans to have dinner with the Olivers and attend the play "The Vampire," which is being performed at the Oliver Opera House. However, a theater critic who devastated many an actor, director and producer has been murdered. There are marks on the victim's throat. Participants will need to listen carefully to clues to discover the villain.

As participants walk through the 38-room Oliver Mansion, they can listen to the characters' dialogues, with rooms of the house serving as a backdrop to each scene. Details of the crime surface as the play unfolds. Chrastil has scripted past Mystery at the Mansion plays, as well as The History Museum's "Christmas at Copshaholm" specialty tours.

The museum is located at 808 W. Washington St. in South Bend. Tours leave every 15 minutes, with the first at 5:30 p.m. EDT. Tours are limited, and reservations are strongly recommended. Tickets are \$25, or \$20 for members. Make reservations at www.historymuseumSB.org. Call (574) 235-9664 for more details.

South Shore Line Special

South Shore Line invites doctors, nurses, EMTs, paramedics, firefighters, other medical personnel and law enforcement to ride free Oct. 17-23.

To do so, medical and law-enforcement personnel must present a valid work ID that shows they are employed at a hospital, doctor's office, medical facility, fire department, police station, prison or aforementioned related agency. Law enforcement encompasses police officers, correctional officers, TSA agents and other security personnel.

As a reminder, long-term busing is in effect between Gary Metro Center and Carroll Avenue stations for all weekday and weekend trains. Bus service will make all intermediate scheduled station stops, and passengers will be bused to/from the following stations on the regular SSL train time schedule: Carroll Avenue, Dune Park, Portage/Ogden Dunes and Miller.

Westbound passengers at those stations should be prepared to board buses in front of the station and reboard westbound trains at Gary Metro. Eastbound passengers will detrain at Gary Metro to board buses for their destination station or board their scheduled EB trains again at Carroll Avenue.

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Steaming Around North Judson

We went to Hoosier Valley Railroad Museum in North Judson, Ind., on a perfect September Saturday, planning only to ride the diesel train.

But seeing a happy man dressed as a British train driver, with his beautifully restored Bock Lumber Company No. 1 steam locomotive, we absolutely had to ride in an open car behind that little beauty.

And we did.

And this is our story, and I'm stickin' with it:

It all began with a careful reading of the latest issue of *Trains* magazine and seeing a reference to this amazing museum south of LaPorte that has been "preserving railroad history in Northwest Indiana since 1988."

In suggesting railroad enthusiasts do some quality trainspotting in Northwest Indiana, *Trains* singled out Hoosier Valley Railroad Museum for a visit on Saturdays in May-October. Well, even into December for a ride with Santa in a heated coach.

Natalie and I were fresh from a fabulous Labor Day at the Hesston Steam & Power Show at the steam museum, where we got our six tickets punched: We were much in the mood for more train rides in the Indiana countryside. So, I went to the Hoosier Valley Railroad Museum site at www.hoosiervalley.org and booked us a couple of tickets on the 12:30 p.m. diesel.

We mapped out the drive on the computer and headed south on Indiana 39 on the Saturday in question. We easily found the museum in downtown North Judson, in stellar Starke County. We had nothing but sun and fun as we prepared for our epic, 10-mile round trip on the 12:30 p.m. diesel train. We knew they were also running a steam train on a four-mile round trip, but we wanted the longer ride out to English Lake, Ind.

But who should be awaiting us at the museum but Fred Haberkamp and his fully restored, 0-4-4T Forney-type steam locomotive.

Haberkamp, who had just driven out from his home in the Chicago suburbs, was one happy camper and quite willing to chat with museum visitors. So we chatted him up and learned the museum had entered into an agreement with the owners of Bock Lumber Company No. 1, allowing the owners and museum to operate the engine on a long-term basis in North Judson.

Life With Charley

Charles McKelvy



Fred Haberkamp (right) poses beside his Bock Lumber Company No. 1 on a recent run at Hoosier Valley Railroad Museum.

Haberkamp said Bock Lumber Company No. 1 would thus overwinter in the museum's spacious shop and be ready for another steaming season in 2023.

But the engine, which runs on recycled motor oil, was ready to run on the Saturday of our visit. So you know, the Forney was built in 1908 and would have been lost to the ages had Haberkamp not bought it and brought it back to life after a multi-year restoration costing \$750,000.

(See tinyurl.com/5amufs6d for further details on the engine and its restoration.)

We told Haberkamp he had created a masterpiece. He laughed, saying some railroad enthusiasts were critical of his color scheme of dark blue with red and white trim. He said if they wanted a historically accurate color scheme, they could restore their own Forney.

Good luck with that, right?

Right. So we told Haberkamp we would straightaway buy a pair of tickets for the 2:40 p.m. steam train featuring, of course, a ride with him behind



his mighty little engine, which had been built for switching duties and lumber hauling on standard-gauge track.

But first, we toured the museum's indoor exhibits. Then, we had a wonderful, late-summer ride out into Starke County farm country in an open car on the diesel train. We crossed the mighty Kankakee River and saw the old Pennsylvania Railroad bridge I had probably crossed when I rode the Pennsylvania Railroad's classy Broadway Limited from Chicago to Paoli, Pa., and back in the 1950s. I had been on one of those 125 daily trains that passed through North Judson in the heyday of American railroading.

You can see a wonderful diorama of that golden age in the restored World War II troop car on the museum grounds.

And, if you ask, you can get a guided tour of the ongoing restoration of the museum's pride and joy, the massive Chesapeake & Ohio 2-8-4 No. 2789 built by the American Locomotive Company at Schenectady, N.Y., in 1947. The C&O named them Kanawhas, instead of Berkshires. The Hoosier Valley's Kanawha represents the zenith of steam-locomotive development. One is simply awestruck standing beside this 230-ton champion that served the C&O until it was retired in 1955. You may have seen it when it was displayed in West Side Park at Peru, Ind. The engine was removed from the park in 1986 and finally brought to North Judson in 1988. And, yes, the Hoosier Valley Railroad Museum would greatly appreciate any and all donations earmarked for the restoration of No. 2789.

All this and then some...and then it was time to board the open-air car behind Haberkamp's mighty

little Bock Lumber Company No. 1.

Haberkamp said the museum's volunteer engineers were a quick study, mastering the driving of his Forney-type steam locomotive.

We departed promptly at 2:40 p.m. and got pushed east two miles, adjacent to a paved bike path. We even crossed a busy road; a museum volunteer expertly protected the crossing with a flag. The motorists who had to wait a bit for us to pass were clearly enchanted.

Steam, after all, had not operated at the museum since 2011, when it ran a series of excursions in partnership with the Fort Wayne Railroad Historical Society of New Haven, Ind.

Everyone loves steam: How could one not be enchanted by Haberkamp's little steamer pushing, and then pulling, a two-car train through the Indiana countryside?

We loved that ride, and we thanked Haberkamp for his gift to rail fans. He just smiled and bid us tell our friends to take a ride on his steam train. It's running Saturdays, Oct. 15 and 22.

You'll want to visit www.hoosiervalley.org for tickets and schedules for the pumpkin and Santa trains. What's not to like?



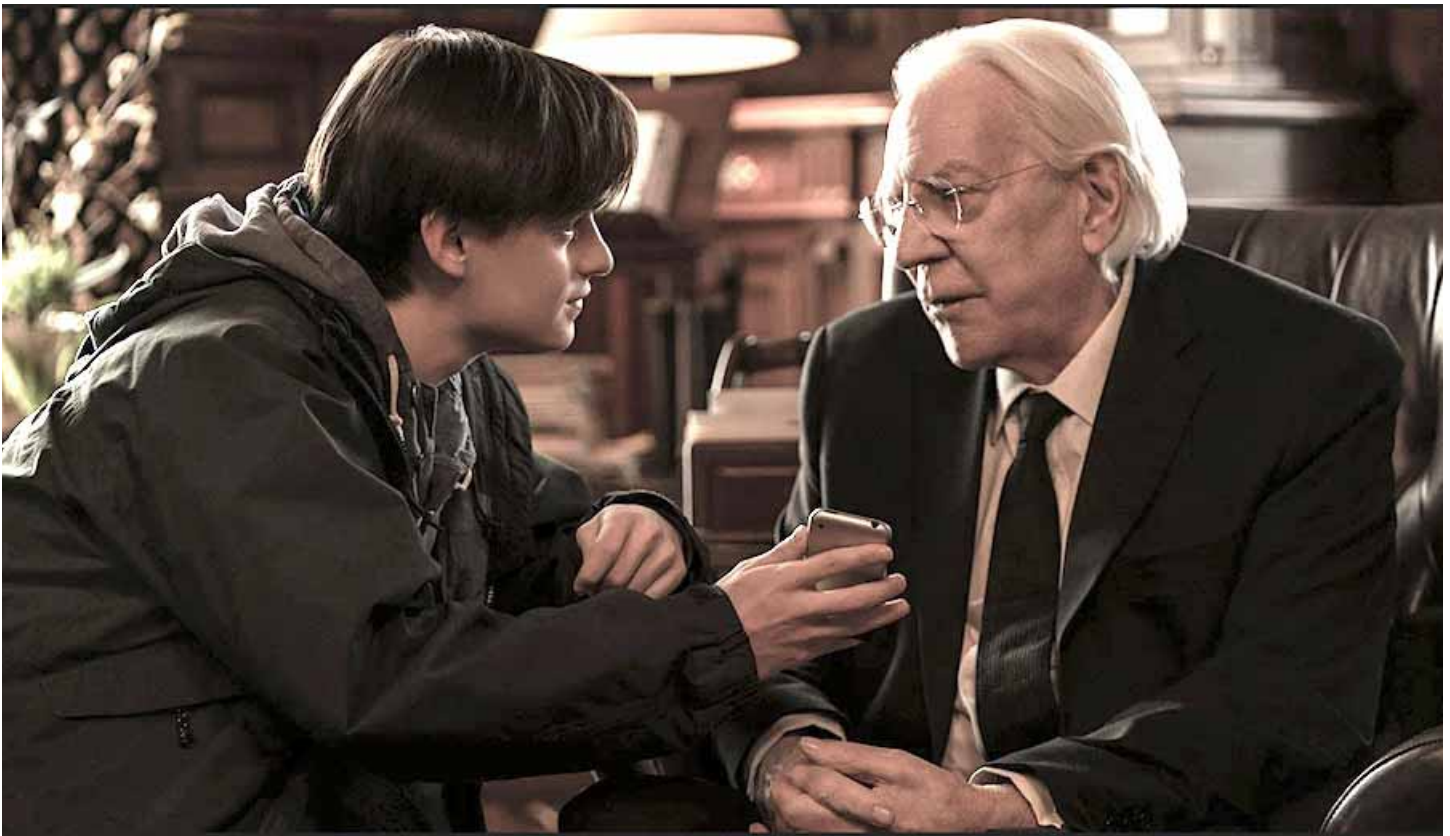
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“Mr. Harrigan’s Phone” Does Stephen King Right

by Andrew Tallackson



Craig (Jaeden Martell) introduces Mr. Harrigan (Donald Sutherland) to a new iPhone in “Mr. Harrigan’s Phone.”

The thing about movie adaptations of books is, they arrive with a certain degree of baggage. We come to them with a checklist of expectations, the world fashioned by the writer interpreted by our imagination and crystallized in our memory.

“Mr. Harrigan’s Phone,” the new Netflix film based on the Stephen King novella from his 2020 collection *If It Bleeds*, is a rare breed. John Lee Hancock (“The Blind Side,” “The Highwaymen”), the writer and director, gets the author. It is as if pages of King’s tale leapt onto the screen. Everything looks and feels exactly as it should. The story is fleshed out in all the right ways. The actors take the material seriously, not as if they’re slumming.

Those who arrive at “Mr. Harrigan’s Phone” expecting monsters or lump-in-the-throat emotion will come away disappointed. Bored, even. The supernatural is present in this tale, but not in ways people are accustomed. This is a character piece, a fable about teens and their cell phones, that is quietly affecting, and proof that Jaeden Martell — no stranger to King, having appeared in the “It” movies — is a really, *really* good actor.

Certain themes run through King’s works, specifically lonely boys who form unexpected bonds with lonely recluses. In fact, it is the launching point for the author’s latest work, *Fairy Tale*. And in “Mr. Harrigan’s Phone,” Martell plays Craig, a teen still grieving his mother’s death, but living with a father

★ ★ ★^{1/2}

“Mr. Harrigan’s Phone”

Running time: 104 minutes. Netflix. Rated PG-13 for thematic material, strong language, violence and brief drug material.

(Joe Tippett, of HBO’s “Mare of Easttown”) trying to create a good life for them.

Craig delivers a reading at church one Sunday, which inspires the town’s wealthiest loner, Mr. Harrigan (Donald Sutherland), to hire him, paying him to read to him several days a week. At 87, Sutherland has nothing to prove as an actor, but the revelation is how he can achieve an air of menace without saying anything. Maybe it’s from playing President Snow in all those “Hunger Games” movies, but the actor, dressed in black, reacting to Craig’s initially sheepish presence, is imposing. He never softens, but the relationship between Craig and Mr. Harrigan deepens based on mutual respect. Similar people on the opposite spectrums of life.

Craig, in fact, comes to enjoy his time with Mr. Harrigan, and the scene where Harrigan grills him as to why he keeps coming shows how good an actor Martell is. There is nothing forced about him. Every emotion pours out of him naturally. He feels like a kid you’d see in the hallway at school, or riding his bike around town.

We wouldn't have a Stephen King tale if there wasn't a bully, and we get a reprehensible one in Cyrus Arnold's Kenny Yankovich. The surprise is another wonderful performance from "The Sandman" scene-stealer Kirby Howell-Baptiste as Ms. Hart, Craig's favorite teacher. As with "The Sandman," the actress is filled with such a kind heart, you're drawn to her instantly.

The phone referenced in the title is the iPhone Craig purchases as a gift for Mr. Harrigan, the curmudgeon reluctantly embracing it. He also bemoans its troubling potential. And when Harrigan dies, that phone keeps Craig connected to him in ways I won't spoil.

King, at his best, uses horror or the supernatural to sound off on society. By setting his tale in the early 2000s, he was able to use the way cell phones evolved as technological wonders to comment on our inability to communicate face to face. We get that in scenes at the high school, with each passing year, where students spend less time interacting with each other and more staring into the bluish hues of their phones. And, the supernatural link between Craig and Mr. Harrigan through their cell phones takes on the dark context of Pandora's box.

King's story wasn't designed to emotionally overwhelm you, like "The Shawshank Redemption," or scare the pants off you like "The Shining." It was meant to be a short-and-sweet fable.



Kirby Howell-Baptiste is wonderful as a supportive teacher.

So is the movie.

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Cornerstones of Rock

Roughly 700 fans packed LaPorte Civic Auditorium on Sept. 30 to hear The Buckinghams, The Cryan' Shames, The Ides of March, The Shadows of Knight and The New Colony Six. The performances were part of the "Cornerstones of Rock" show. All photos by Bob Wellinski



“God’s Creatures” Takes a Powerful Look at a Mother in Turmoil

by Andrew Tallackson



Emily Watson stars as a mother whose son (Paul Mescal) is accused of rape in “God’s Creatures.”

Under a bleak, foreboding Irish sky, in a seaside community where salt-of-the-earth work is embedded in everyone’s DNA, a woman is assaulted, and the one person who should defend her stays silent.

“God’s Creatures,” the new film starring Emily Watson (“Angela’s Ashes,” HBO’s “Chernobyl”) in what may be a career best, is being billed as a thriller, and maybe it is. Gnawing guilt has rarely been depicted like this on screen. But this is not a movie that depicts violence. It is a bruising look at the *silent indifference* to violence.

Watson stars as Aileen O’Hara, whose son, Brian (Paul Mescal), arrives home after living in Australia. Why he left home, we aren’t sure. What we do know is, his departure caused a rift with his father (Declan Conlon). The two barely speak. In fact, it is what’s unspoken — resentment, uncertainty on everyone’s faces — that says volumes.

Aileen works at a fish processing facility. All the employees have the same weary, working-class outlook on life. They share gossip, commiserate about men over smoke breaks.

One co-worker, Sarah (the lovely Aisling Franciosi), is a childhood friend of Brian’s. She’s practically a second daughter to Aileen. Her eldest daughter,

★ ★ ★ 1/2

“God’s Creatures”

Running time: 100 minutes. Vickers Theatre, VOD.

Rated R for language.

Erin (Toni O’Rourke), by the way, had a child out of wedlock.

Then one day, Sarah doesn’t show up to work. And the next day. And the next. Aileen saw her at the local pub, sharing a drink with Brian. However, Aileen left early, exhausted by a long work day.

A few weeks later, Sarah accuses Brian of rape. In a moment of maternal weakness, her protective instinct kicking in, Aileen tells police she and Brian were home that night. There was no way he could have done what Sarah accused him of doing.

That lie is the catalyst for a drastic shift in the community. Subtle at first — disgusted glances hurled in Aileen’s direction — then more dramatic as lines are drawn and loyalties defined.

Had “God’s Creatures” been made in America, we likely would have seen the alleged assault, the tension escalating to more corrosive violence. But here, the movie explores the lengths a mother will go to

protect her child, even when she suspects he is in the wrong. Watson is outstanding. Devastating in scenes where Aileen knows her son is guilty. Where Aileen watches Sarah from afar, desperate to reach out, yet hesitant at doing so. Watson's body language, the way she trembles, her breathing rapidly escalating, is like watching one's moral compass in crisis mode. An internal collapse. No question, Watson deserves Oscar's notice, but because the performance is contained in a small Irish movie, it likely will get overlooked.

What "God's Creatures" argues is that violence against women is inexcusable, but turning a deaf ear to cries for help is equally indefensible. That may make the film sound bleak, but the directors, Saela Davis and Anna Rose Holmer, do something interesting. They hold the camera on the face of a particular character. I won't say who, but the camera stays put. Slowly, but surely, the expression changes from one of despair to possible rebirth. That a film can ex-



Aisling Franciosi is particularly affecting as the woman who accuses Aileen's son of rape.

plore such dark territory, yet end on a note of hope is proof of its own bravery.

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“Hocus Pocus 2” Coasts on Nostalgia for the Original

by Andrew Tallackson



Sarah Jessica Parker (from left), Bette Midler and Kathy Najimy reprise their roles from the 1993 original in “Hocus Pocus 2.”

I remember seeing the original “Hocus Pocus” in theaters 29 years ago and thinking, *eh*. Bette Midler, Kathy Najimy, Sarah Jessica Parker: Why wasn’t I laughing? Everything felt right, but the movie just kind of fizzled. It did nothing for me.

I wasn’t the only one. The movie tanked. Hard.

“Hocus Pocus,” however, is a testament to home viewing. Where even box-office bombs experience a healthy afterlife on cable and, back then, VHS. Millennials latched on to the movie, later showing it to their kids. Over time, it became a holiday favorite.

My wife and I watched it with our teen son last year on Disney+. It’s still no masterpiece, but the appeal is undeniable. Plucky kids unwittingly summoning three long-dead Salem witches hellbent on stirring things up.

Now, after all this time, we have “Hocus Pocus 2,” and it coasts on nostalgia for the original. Ironically, I had the same reaction to it as the original: It’s pleasant and agreeable, but lacking the wow factor. And, I have a better handle on why.

But first, the movie itself.

“Hocus Pocus 2” begins with a clever prologue that introduces the Sanderson Sisters as teen girls tossed out of 1653 Salem. The issue: Winifred’s refusal to marry boring John Pritchett. The three

★ ★ 1/2

“Hocus Pocus 2”

Running time: 103 minutes. Disney+. Rated PG for action, macabre/suggestive humor and some language.

young actresses cast as the sisters, Juju Brener as Sarah, Nina Kitchen as Mary and especially Taylor Henderson as Winifred, do a good job of aping the mannerisms of their adult counterparts (Parker, Najimy and Midler, respectively). Better yet, “Ted Lasso” favorite Hannah Waddingham is perfectly campy as the Mother Witch who introduces the girls to dark magic.

Jump to present day Salem, and we meet a new batch of contemporary teens. Becca (Whitney Peak) and Izzy (Belissa Escobedo) accidentally conjure the Sanderson Sisters from wherever they were banished to last time around. The witches have a plan to become all-powerful, and everything they need is right at their fingertips. The town is amid its Halloween festivities.

Midler, Najimy and Parker look like they enjoy being back together, and there are Easter eggs scattered throughout the film that serve as nods to the original, from clothing, to props, to ways they

move about town. And the owner of the local magic shop is played by Sam Richardson (“Werewolves Within,” Apple TV+’s “The Afterparty”), who has quickly become my favorite comic actor. He’s the average everyman thrust into unusual predicaments.

There is a scene where the three witches stumble into a Sanderson Sisters costume contest...and three of the contestants are drag queens. The gag earns a big laugh, but it underscores what’s wrong with this franchise. There just aren’t enough funny moments like that, contrasting the outlandish behavior of the sisters with present-day society. Having them stop

by Walgreens, in this sequel, to chug liquid skin-care products isn’t the knee-slapper the movie believes it to be. We prep for laughs with Tony Hale as the town mayor, and a descendant of the pastor who banished the sisters back in the 1600s. But Hale tries too hard with dialogue that does nothing for him. Doug Jones is back as the zombie corpse of Billy Butcherson...but again, zilch in the laughs department.

The special effects are better — although the flying sequences are still as cheesy as ever — and director Anne Fletcher (Sandra Bullock’s “The Pro-



“Ted Lasso” star Hannah Waddingham is loads of fun in the movie’s opening prologue.

posal”) has a better feel for comedy than Kenny Ortega, who helmed the original. The tone of this picture is more lightweight and consistent.

The potential for great fun exists. What these movies needed were rewrites from someone who could juice up the dialogue, tweak scenes for greater comic potential. Really, though, at a certain point, you come to peace with the fact that these films could have been better, but are just enjoyable enough to pass the time pleasantly.

Contact Andrew Tallackson at atallackson@gmail.com

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LCSO in the Spotlight



Kabacinski.

Editor's note — This weekly spotlight, provided by Tim King, LaPorte County Symphony Orchestra executive director, highlights new musicians and student apprentices.

Zach Kabacinski is a LaPorte High School junior who has been playing trumpet since the sixth grade.

In addition to his new duties with LCSO, he is a member of the LPHS Marching Band and Jazz Band. Outside of music, he enjoys watching movies, solving puzzles and new experiences. Interested in math and music, he wants to pursue both fields in college.

Kabacinski will be one of five student apprentices and full-time LCSO members during the 50th anniversary season.

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Michigan City Public Library

Michigan City Public Library's circulation/front lobby area is open to the public. Public seating is available, and the computer lab is open. Hours are: 9 a.m.-8 p.m. Monday-Thursday, 9 a.m.-6 p.m. Friday-Saturday and closed Sundays.

The library has begun changing overhead lighting to LED fixtures. They will feature automatic ambient lighting, centralized controls for turning on and off and conservation in unoccupied public areas. The library will remain open during all phases of the project, but reserves the right to close if necessary. Areas under the work zone will be closed. The goal is to minimize closure time to its collections and services. The meeting rooms will be closed while work is done in them.

The following programs are scheduled:

- **Duneland Stamp Club from 4-5 p.m. Thursday, Oct. 13.** The club meets the second Thursday of each month. New members are invited.
- **Needle Arts Club to Warm Up America from 5:30-6:30 p.m. Thursdays in October.** Membership to the group is open to anyone interested in needle arts such as crochet, needlepoint, cross-stitch, crewel, tatting and other hand stitching. All skill levels and ages are welcome. Also, the group has organized a local chapter of the Warm Up America Foundation. Volunteers are knitting

and crocheting handmade squares (7x9 inch) that will be joined together to make full-size afghans.

- **Makerspace: open lab hours from 3:30-5 p.m. Tuesdays in October.** Youth ages 6-17 can create with LEGO WeDo, Micro Bits, paper circuits and Ozobots. Children 12 and younger must have a parent or guardian attend with them.
- **Story Time at 10 a.m. Wednesdays.** Children birth to age 5 and adults will enjoy stories, songs and crafts. Check out previous story time videos through the library's YouTube channel, Facebook page and website.
- **Virtual Dungeons & Dragons from 4-6 p.m. Wednesday, Oct. 19.** Youth ages 12-18 can play through Zoom. Stop by Youth Services to pick up a free player's kit. Miss Dana can teach people how to play. Advance registration is required. Contact Dana in Youth Services at dwolf@mclib.org or (219) 873-3045 for more details.

Two new services are available:

- ComicsPlus offers unlimited access to thousands of digital comics, graphic novels and manga. Popular titles include Avatar: The Last Airbender & The Legend of Korra, Big Nate, Bone, Disney Princesses, Geronimo Stilton, Stranger Things, Locke & Key and American Gods. Patrons need a current library card and PIN.
- The app Library NewsStand includes 7,000 titles of digital magazines and newspapers in more than 60 language, including: *Newsweek*, *Fast Company*, *Forbes*, *The New Yorker*, *Reader's Digest*, *Elle* and *Esquire*. A library card is required. (Michigan City Public Library is located at 100 E. Fourth St. Visit www.mclib.org for more details.)

Cat's Meow Gala

Independent Cat Society will host its "Cat's Meow Gala" from 5-10 p.m. Saturday, Oct. 15, at Blue Chip Casino's Orleans Ballroom.

Cocktails begin at 5 p.m., with dinner at 6 p.m. Costumes are encouraged, but not required. A silent auction, raffles and gift card pull are planned.

Tickets cost \$75 per person, \$130 per couple and \$640 for a table of 10. Make reservations at <https://bit.ly/3Pl6nve>

Visit www.catsociety.org or email info@catsociety.org for more details.

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Electric Vehicle Exhibit



Due to strong visitor feedback, The Studebaker National Museum has extended its exhibit "Charged: The Rise, Fall & Resurgence of Electric Vehicles" through Jan. 8, 2023.

More than a century of electric automobiles are on display, tracing the path of EVs from the 19th -21st centuries. Featured vehicles include a 1901 Ryker Torpedo race car, a 1992 GM EV1 Impact Electric and examples of Studebaker passenger and commercial electric vehicles.


The museum is located at 201 Chapin St., just west of downtown South Bend. Hours are (all times Eastern) 10 a.m.-5 p.m. Monday-Saturday and noon-5 p.m. Sunday. Admission is \$11 for adults, \$9.50 for seniors 60 and older and \$7 for youth ages 6-18. Call the museum at (574) 235-9714 or toll free at (888) 391-5600, or visit www.studebakermuseum.org for more details.



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Student Success Coach Discusses Nigerian Author's Book at MCHS

Denise Ndukwu, a Michigan City High School Student Success coach, has been visiting 10th-grade English classes over the past several weeks to give a presentation on Things Fall Apart by renowned Nigerian author Chinua Achebe.

Many MCHS sophomores are reading the book, published in 1958, that was one of the first modern African novels to receive global critical acclaim.

Ndukwu has extended family in southeastern Nigeria — the book's setting — and has visited the country several times. She spoke to students about traditional clothing, food and customs of the Igbo ("Ibo" in the novel) people.

Modeling a colorful handmade Igbo dress and head scarf, called a "gele,"

she shared that often entire families dress in the same fabric, which is purchased by the yard and brought to a tailor or dressmaker.

"Everyone has their clothing made, and it is always very colorful," she said in a press release, noting it may cost the equivalent of \$3.50-\$15 for about six yards of the fabric.



Denise Ndukwu

Students in Monica Handley's first-hour English 10 class were surprised when Ndukwu passed around a yam — a large, starchy tuber that is different from its sweet-potato cousin familiar to people in the United States.

"The yam is very important in the Igbo villages," she explained. "Each year, there is a large yam festival that includes cultural celebrations and ceremonies."

As students sampled traditional chin-chin fried cookies and passed around a kola nut (also featured in the novel), they watched videos Ndukwu took during a village celebration she and her children attended this past July in Nigeria — an event held to honor her mother-in-law's 100th birthday. The celebration

featured drums and other instruments, and dancers wore a large wooden mask that had been a village treasure for well over a century.

"Many old customs are still important today," she explained. "The people of this village carry these traditions in their head and pass them on to their children and grandchildren."

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Third Place: Pat Czizek.

Average Low Net

First Place: Mary Beres.

Second Place: Carol Tylisz.

Third Place: Sandy Baldwin.

Average Low Putts

First Place: Jane Shuger.

Second Place: Ev Cassin.

Third Place: Jane Spang.

B Flight

Average Low Gross

First Place: Paula Hutchinson.

Second Place: Mary Knaup.

Third Place: Daphne Craft.

Average Low Net

First Place: Bev Szybala.

Second Place: Mary Lou Marshall.

Third Place: Carol Hullings.

Average Low Putts

First Place: Sheila Brackin.

Second Place: Sandra Provan.

Third Place: Charlotte Wozniak.

C Flight

Average Low Gross

First Place: Kathy Nelson.

Second Place: Ann Batagianis.

Third Place: Cindee Schroll.

Average Low Net

First Place: Mary Schlunz.

Second Place: Kathy Grott.

Third Place: Tina Kintzele.

Average Low Putts

First Place: Alice Wozniak.

Second Place: Pam Betcher.

Third Place: Laurie Wink.

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Most Chip-Ins: Kathy Grott.

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Parent & Child Discovery Days

The program includes arts and crafts, games
and snacks. All activities are related to the topic.
Programs are appropriate for children 3 to 8, with
an adult required to participate. Times are from 6
to 7:15 p.m. at Luhr County Park, 3178 S. County
Road 150 West, LaPorte. The cost is \$5 per child/
per program. Pre-registration and payment are re-
quired at least one week in advance or until full,
whichever comes first. The schedule is:

- Oct. 26 — Spider Sniffing.
- Nov. 2 — What's Falling.
- Nov. 16 — Snakes Alive.
- Dec. 7 — Let it Snow.

Healthy Lifestyles

The free social club meets from 9 to 10 a.m.
Wednesdays at Luhr County Park Nature Center.
Programs focus on health trends, gardening, medi-
cal information and balancing active lifestyles. Call
at least one week in advance to sign up (the maxi-
mum allowed is 30). The schedule is:

- Nov. 2: Managing Stress with Moria Cogwell, The
Crossing wellness specialist.

Bird Adaptations: Wonders of Flight/Migration

The Potawatomi Audubon Society will highlight
birds and their adaptations from 6-7 p.m. Tuesday,
Oct. 18, at Luhr County Park

The program includes a slide presentation and
Bird Bingo. Reservations are required, and children
must be accompanied by an adult.

Mother & Son Evening Under the Stars

The outdoor program involving hands-on
activities is from 6-8 p.m. Thursday, Oct. 20, at
Luhr County Park.

Dress for the weather. The cost is \$25 per couple,
and \$5 for each additional son. Payment and
registration are due by Oct. 13 or when the program
is filled, whichever comes first.

Field Trips

Formal educators, Scout leaders and groups can
schedule a free organized program for students or
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topics meet state standards and patch requirements.

Call (219) 324-5855, visit www.laportecountyparks.org or email natureniki@csinet.net or for more
details.

Haunted Trails Festival



Friendship Botanic Gardens, 2055 E. U.S. 12, will host its annual Haunted Trails and Family Fall Fest from 2-4 p.m. Sunday, Oct. 16.

Children can wear Halloween costumes to the event that includes trick-or-treating stations along the Haunted Trails loop, temporary tattoos and games. A Best Costume Contest for children is at 3 p.m. near the Symphony Garden. Special prizes go to the 10 best costumes.

Admission is \$5 for adults and children 13 and older, \$2 for children 2-12 and free for younger than 2. Tickets are available at the door the day of the event, with cash preferred for speedier entrance. However, credit cards will be taken. Use the main entrance off U.S. 12.

Call (219) 878-9885, email info@friendshipbotanicgardens.org or visit www.friendshipbotanicgardens.org for more details.

Duneland Weavers Guild

Duneland Weavers Guild meets at 10 a.m. Saturday, Oct. 15, at Three Moons Fiberworks, 402 Broadway, Chesterton.

Weaver-teacher-lector Diane Totten will give a program on "One Weaver's Journey."



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Prayer to the Blessed Virgin

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Oh, most beautiful flower of Mt. Carmel, fruitful vine, splendor of Heaven, Blessed Mother of the Son of God, Immaculate Virgin, assist me in my necessity. Oh, Star of the 'Sea, help me and show me, herein you are my mother. Oh Holy Mary, Mother of God, Queen of Heaven and Earth! I humbly beseech you from the bottom of my heart to succor me in

this necessity. There are none that can withstand your power. Oh, show me herein you are my mother. Oh Mary, conceived without sin, pray for us who have recourse to thee (3x). Holy Mother, I place this cause in your hands (3x). Holy Spirit, you who solve all problems, light all roads so that I can attain my goal. You who gave me the divine gift to forgive and forget all evil against me and that in all instances in my life you are with me. I want in this short prayer to thank you for all things as you confirm once again that I never want to be separated from you in Eternal Glory. Thank you for your mercy toward me and mine. The person must say this prayer 3 consecutive days. After 3 days, the request will be granted. This prayer must be published after the favor is granted.

Hallo-Weekend

Gabis Arboretum at Purdue Northwest will present its first Hallo-Weekend, which includes two nights of outdoor movies, on Friday-Saturday, Oct. 14-15.

Friday, Oct. 14, is for adults (21+) and features "The Conjuring." Happy Hour starts at 6 p.m. for guests to show off costumes, set up a good movie spot and grab a beverage. Music will be playing and model trains running in the Railway Garden. The movie starts at 7 p.m.

Saturday, Oct. 15, is family-friendly with "Hocus Pocus." Trick-or-treating and activities start at 5 p.m. and the movie at 7 p.m. Guests are encouraged to dress in costume and take a bag for trick-or-treating.

Snacks, beer and wine are by cash only from local vendors. No outside food or beverages are permitted. No dogs, except service animals, are permitted. Guests can take blankets and chairs for the outdoor screenings.

Tickets are \$8 for arboretum members and \$10 for non-members. Children 3 and younger are free, but require a ticket. Tickets can be purchased at www.pnw.edu/gabis or at the gate until the event sells out. Parking is free. All film screenings are at Gabis Arboretum at PNW, 450 W. County Road 100 North, Valparaiso.

Historical Society Museum

In honor of Navy Founding Day, all veterans and active-duty military receive free admission Thursday, Oct. 13, at LaPorte County Historical Society Museum, 2405 Indiana Ave.

A form of ID with proof of veteran/active military member status is required. Acceptable forms include: Affairs Card, Indiana Veterans Card, Veterans of Foreign Wars, American Legion and a driver's license with veterans ID.

Also, the next LaPorte County Historical Society meeting is at 7 p.m. Tuesday, Oct. 18, at the museum. Guest speaker Greg Fruth will present a program on the 100th anniversary of LaPorte High School football. Although the first team was fielded in 1895, the sport was banned for 12 years because of the game's violence. Learn how Teddy Roosevelt saved the game and other facts related to Slicer football.



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Odes to the Sycamore

Pat Herman's "Odes to the Sycamore" exhibit, now in its second month at Ellen Firme Gallery, 92 U.S. 12, Beverly Shores, can be viewed during "2nd, Second Friday" from 4-7 p.m. Oct. 14.



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In the Area

Oct. 13 — Virtual Author Talk, Dr. Aziz Gazipura (Adults 19+), 3-4 p.m., through LaPorte County Public Library. Registration: tinyurl.com/mrx6t8zf

Oct. 13 — Duneland Stamp Club, 4-5 p.m., Michigan City Public Library, 100 E. Fourth St. Info: (219) 873-3049.

Oct. 13-16 — “Four Old Broads,” Footlight Theatre, 1705 Franklin St. Times: 7:30 p.m. Thur.-Sat., 2 p.m. Sun. Tickets: \$17/adults, \$12/children 12 & younger, \$12/Oct. 13 show. Reservations: www.footlightplayers.org, (219) 874-4035.

Oct. 14 — “2nd, Second Friday” (Pat Herman’s “Odes to the Sycamore”), 4-7 p.m., Ellen Firme Gallery, 92 U.S. 12, Beverly Shores.

Oct. 14-16 — “Monty Python’s Spamalot,” LaPorte Little Theatre Club, 218 A St. Times: 7:30 p.m. Oct. 14, 2 & 7:30 p.m. Oct. 15, 2 p.m. Oct. 16. Tickets: \$17, \$16/seniors, \$13/students. Reservations: www.laportelittletheatreclub.com

Oct. 14, 28 — “Mystery at the Mansion: Biting Criticism,” 5:30 p.m. EDT, The History Museum, 808 W. Washington St., South Bend. Tickets: \$25, \$20/members. Reservations: www.historymuseumSB.org

Oct. 15 — Michigan City Chamber Music Festival/Paladin Inc. children’s concert, “Wooden Boxes and Pipes!,” 3 p.m., Paladin, 4315 E. Michigan Blvd. Free.

Oct. 15 — Independent Cat Society Cat’s Meow Gala, 5-10 p.m., Blue Chip Casino Orleans Ballroom. Tickets: \$75/person, \$130/couple, \$640/table of 10. Reservations: <https://bit.ly/3Pl6nve>

Oct. 15 — Meals on Wheels LaPorte County “Trivia Through the Decades” fundraiser, LaPorte Civic Auditorium, 1001 Ridge St. Doors open/6 p.m., trivia/7 p.m. Info/reservations: (219) 872-9117, www.laportecountymealsonwheels.org

Oct. 16 — Haunted Trails and Family Fall Fest, 2-4 p.m., Friendship Botanic Gardens, 2055 E. U.S. 12. Tickets @ door: \$5/adults, children 13 & older, \$2/children 2-12, free/younger than 2. Info: (219) 878-9885, info@friendshipbotanicgardens.org, www.friendshipbotanicgardens.org

Oct. 17 — Teen D&D, 5-7 p.m., LaPorte County Public Library, 904 Indiana Ave. Info: www.laportelibrary.org

Oct. 18 — New Buffalo Library Community Forum, 6:30 p.m. EDT, New Buffalo Township

Library, 33 N. Thompson St. Free.

Oct. 18 — Virtual Author Talk, Zain Asher (Adults 19+), 6-7 p.m., through LaPorte County Public Library. Registration: tinyurl.com/yjjz45tt

Oct. 18 — Bird Adaptations: Wonders of Flight/Migration, 6-7 p.m., Luhr County Park, 3178 S. County Road 150 West, LaPorte. Info: (219) 325-8315, www.laportecountyparks.org

Oct. 19 — Virtual Dungeons & Dragons, 4-6 p.m., through Michigan City Public Library. Info: dwolf@mcplib.org, (219) 873-3045.

Through Oct. 21 — “moniquemeloche presents...,” Lubeznik Center for the Arts, 101 W. Second St. Info: www.LubeznikCenter.org/Events

Through Nov. 19 — Exhibit (39 military uniforms/associated artifacts), LaPorte County Historical Society Museum, 2405 Indiana Ave. Info: (219) 324-6767.

Through Dec. 31 — Works by Andrea Bojrab, Queen of All Saints Catholic Church’s Legacy Center, 1719 E. Barker Ave. Center hours: 6 a.m.-8 p.m. Mon.-Thur., 6 a.m.-6 p.m. Fri.-Sat., 6 a.m.-3 p.m. Sun. Info: (219) 872-9196.

First and Third Mondays — Singing Sands Toastmasters Club, 6:30-8 p.m., Senior Health/Wellness Center (old hospital ER, Barker/Buffalo).

Mondays in Michigan City — Bingo, Moose Family Lodge 980, 2107 Welnetz Road. Doors open/8:30 a.m., early birds/9:30 a.m., regular Bingo/10 a.m.

Saturdays in Michigan City — Michigan City Farmers Market, 8 a.m.-noon, Eighth & Washington streets. Info: farmersmarketmichigancity@gmail.com

Saturdays in LaPorte — LaPorte Farmers Market, 8 a.m.-1 p.m., Lincolnway parking lot next to Mucho Mas. Info: laportefarmermarket@gmail.com

In the Region

Oct. 14 — Backyard Tire Fire with Ryan Joseph Anderson, 8 p.m. EDT, The Acorn, 107 Generations Drive, Three Oaks, Mich. Tickets: general/\$25 + \$4.50 convenience fee, VIP/\$50 + \$4.50 convenience fee. Reservations: www.acornlive.org

Oct. 14-15 — Hallo-Weekend, Gabis Arboretum at Purdue Northwest, 450 W. County Road 100 North, Valparaiso. Times: Oct. 14 (adults)/6 p.m. (doors open), movie /7 p.m.; Oct. 15 (families)/5 p.m. (doors open), movie/7 p.m. Info: www.pnw.edu/gabis

Oct. 14-16 — Northwest Indiana Storytelling Festival and Ghost Stories, Indiana Dunes State Park, 1600 N. County Road 25 East, Chesterton. Info: tinyurl.com/4ab8r7n3

Oct. 15 — Smartphone photography workshop, 10 a.m.-noon, Indiana Dunes Visitor Center, 1215 N. Indiana 49, Porter. Info: (219) 395-1882.

Oct. 15 — Duneland Weavers Guild, 10 a.m., Three Moons Fiberworks, 402 Broadway, Chesterton.

Oct. 15 — Cowles Bog Hike, 12:30-3 p.m., main lot, 1450 N. Mineral Springs Road, Dune Acres. Info: (219) 395-1882, www.nps.gov/ind

Oct. 15 — Brass from the Past, 8 p.m. EDT, The Acorn, 107 Generations Drive, Three Oaks, Mich. Tickets: general/\$40 + \$6 convenience fee, VIP/\$65 + \$6 convenience fee. Reservations: www.acornlive.org

Oct. 15-16 — Fall Colors Hike, 1-3 p.m. Oct. 15/2-4 p.m. Oct. 16, Bailly Homestead/Chellberg Farm, Mineral Springs Road between U.S. 12/20, Porter. Info: (219) 395-1882, www.nps.gov/ind

Oct. 16 — Little Calumet River Trail Paddle, 10 a.m.-noon, Mnoke Prairie parking lot, Howe Road off County Road 1350 North. Info: (219) 395-1882, www.nps.gov/ind

Oct. 16 — Fire Side Chat at the Pavilion, 5:30-7 p.m., Portage Lakefront and Riverwalk, 100 Riverwalk Road. Info: (219) 395-1882, www.nps.gov/ind

Oct. 16 — Southwest Michigan Symphony Orchestra "Meet the Maestro" concert, 4 p.m. EDT, Andrews University Howard Performing Arts Center, Berrien Springs, Mich. Tickets: \$35/\$20 for adults, \$5/full-time students 21 & younger. Info/reservations: (269) 982-4030, www.smsso.org

Oct. 20 — Open Mic Night Featuring Down Home, 7 p.m. EDT, The Acorn, 107 Generations Drive, Three Oaks, Mich. Tickets: general/free, VIP/\$25. Performer inquiries: openmic@acornlive.org

Through Oct. 30 — "The Avanti: America's Most Advanced Automobile," The Studebaker National Museum, The Studebaker National Museum, 201 Chapin St., South Bend. Hours (Eastern): 10 a.m.-5 p.m. Mon.-Sat., noon-5 p.m. Sun. Admission: \$10/adults, \$8.50/seniors 60+, \$6/youth ages 6-18. Info: www.studebakermuseum.org, (574) 235-9714.

Through Nov. 11 — LaPorte artist Ginny Scott, Valparaiso's The Village Gallery (Pines Village Retirement Communities). Gallery hours: 8:30 a.m.-4:30 p.m. Mon.-Fri. Info: (219) 435-1591, www.pinesvillage.org

Through Nov. 13 — New exhibits, "Family Dinner: The Deep Connection of American Lived Experience" & "FOOD for THOUGHT," Krasl Art Center, 707 Lake Blvd., St. Joseph, Mich. Info: (269) 983-0271, www.krasl.org

Through Jan. 8, 2023 — "Charged: The Rise, Fall & Resurgence of Electric Vehicles," The Studebaker National Museum, 201 Chapin St., South Bend. Hours (Eastern): 10 a.m.-5 p.m. Mon.-Sat., noon-5 p.m. Sun. Admission: \$10/adults, \$8.50/seniors 60+, \$6/youth ages 6-18. Info: www.studebakermuseum.org, (574) 235-9714.

Saturdays in Chesterton — European Market, 8 a.m.-2 p.m., Broadway & Third Street. Info: (219) 926-5513.

Vickers Theatre — *Now Showing*: "God's Creatures." Rated R. Times: 3:15 p.m. Oct. 14-16, 6 p.m. Oct. 17. *Also*: "The Good House." Rated R. Times: 7 p.m. Oct. 14-16, 3 p.m. Oct. 17. *Also*: featured artist — Suzy Vance through October. All times Eastern. Theater address: 6 N. Elm St., Three Oaks, Mich. Info: www.vickerstheatre.com, (269) 756-3522.



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5. Dottie Brinckman

SPLITS

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THREE STRIKES

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177

166

158

150

150

2-7

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Fairy Tale by Stephen King (hardcover, \$32.50 retail in bookstores and online; also available as an eBook and an audiobook. 598 pages.)

From “once upon a time” to “they lived happily ever after,” as children we learned from fairy tales that bad guys are punished and good people are always rewarded.

But we’re talking about Stephen King here, so how do you think his fairy tale will end? Being in COVID lockdown must have had King’s imagination working overtime.

As I started reading, I wondered when the fairy tale was going to begin? Approximately the first third of the story is about a teenager named Charlie Reade. Seems like another coming-of-age story, but it’s King taking his time to set up the “we’re not in Kansas anymore, Toto” fairy tale.

Charlie is 17, an athlete — baseball and football — and an excellent student. But he was a bad boy in his younger days, playing dirty tricks on people, until the day his mother is killed in an auto accident. His father falls into depression and the bottle for years. Charlie prays to God to do good if He makes his father better. He does pull himself up, starts AA meetings and Charlie is faced with doing good deeds. Here, it all begins...

There is a house up the hill from Charlie’s that the kids call the “Psycho house” because of the disrepair and a mean German Shepherd. One day, Charlie finds Mr. Bowditch, owner of the house, has fallen off a ladder and has a broken leg.

This starts a friendship neither expected. Is Mr. Bowditch Charlie’s thank you to God? He thinks so. But Bowditch and his dog, Radar, are dying. Bowditch knows he can’t save himself, but Charlie could save Radar. Bowditch has taken to Charlie and decides to tell all his secrets with a cassette confession to be heard after his death.

There is a shed on the property with a big padlock. Bowditch says there are steps leading down to another land called Empis. Say what? Bowditch says there is a walled city around a castle with a sundial that, turned backwards, can reverse time and make Radar the young dog he once was.

“A thought came to me then...I was looking at Mr. Bowditch’s version of Jack’s beanstalk. It went down instead of up, but there was gold at the other end. I was sure of it.” Really?

Now, 200+ pages into the book, the real fairy tale begins...

How can there be sky above when you’re down below? Or are you? And why are there two moons? There may be a sun, but it’s always cloudy. All the people are gray, with various hideous conditions — some have no mouth, some are blind or deaf, and

Off the Book Shelf

by Sally Carpenter



they live outside the big castle walls.

Charlie has instructions from Bowditch on how to get to the sundial, but there are pitfalls — plenty of pitfalls — along the way. Charlie must draw deep down into that well of darkness that’s inside him to survive the world he has entered.

The castle city’s streets even seem to move, unexpectedly twisting and turning like the people and things he witnesses, and if it wasn’t for the carved initials Bowditch left behind to find the sundial, Charlie would never make it. Radar jumps on the sundial, and amazingly, is a young, healthy dog again.

Racing the new king’s guard to get out of the walled city, Charlie is trapped inside, while Radar manages to escape.

What happens next is the true stuff of horror stories. Charlie is thrown in prison and made to engage in tournaments against the other 31 prisoners in gladiator-type games like the Romans of old. Only one will be left standing. Can Charlie kill? He’s already seen and done more than he thought possible.

Things that would give him nightmares for years to come. But...

“There’s a dark well in everyone, I think, and it never goes dry. But you drink from it at your peril. That water is poison.”

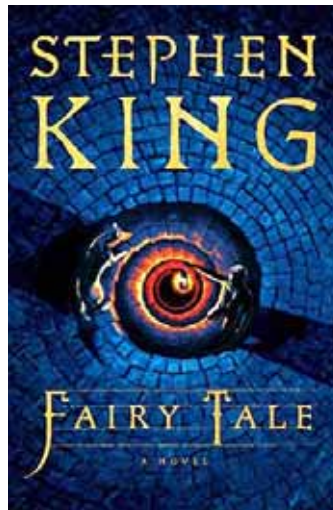
As with all fairy tales, you eagerly keep reading — relentlessly page after page — because there’s always something going to happen, you just feel it. But is there a point of enough?

Somewhere along the line, we hear the frustration from Charlie: *“I just wanted to get my dog and go home.”* Sounds like a reasonable request, indeed. But what have you ever read in a fairy tale that is reasonable?

King utilizes many past and present authors, books and movies to fashion this story. From H.P. Lovecraft to tried-and-true fairy tales like “The Three Little Pigs,” “Star Wars” and “The Wizard of Oz,” he has balled them all up and dispersed them nicely into a very different fairy tale that still harkens back to our childhood and being scared of the Big Bad Wolf.

The final word: I heartedly agree with Charlie that *“I think all worlds are magic. We just get used to it.”* Maybe that’s King’s hidden message here. Just remember that yes, this is a fairy tale, but for adults, not children, in both content and language.

Till next time, happy reading!



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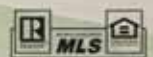
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