



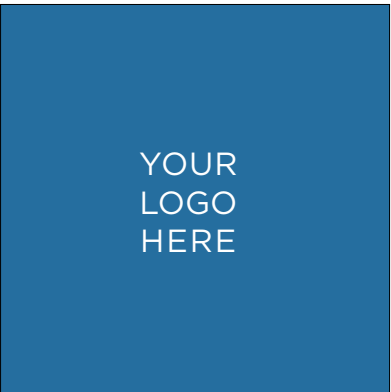
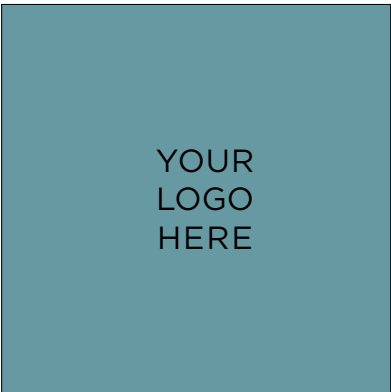
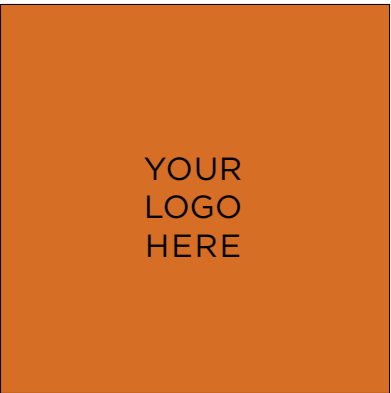
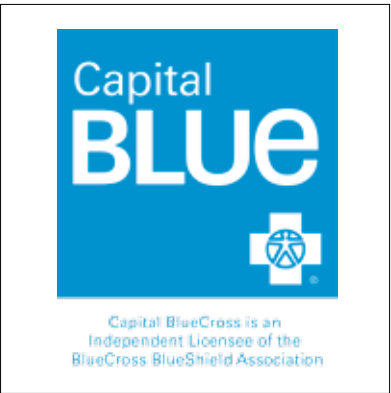
THE BURG

04
14


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 **NEWS**
7. NEWS DIGEST
10. CITY VIEW
12. STATE STREET

 **IN THE BURG**
14. AROUND TOWN
20. DOING GOOD
22. RESTORATIONS
24. MILESTONES

 **BUSINESS**
26. BURG BUCKS
27. FROM THE GROUND UP

 **GOOD EATS**
28. HOME COOKING
29. BURG BREWS
30. CHEF'S KITCHEN

 **HOME FRONT**
30. YOUNG BURGERS

 **ARTS IN THE BURG**
34. SAM, RISING
35. A WILD LIFE
36. A WALK ON THE WILD SIDE
37. HISTORY LESSON
38. WHITE SPACE
42. ROLLING BACK TIME
43. EDUCATION OF NOTE

 **CULTURE**
44. MUSICAL NOTES

 **HAPPENINGS, 45**

 **SHUTTERBURG, 48**

 **BURG BLOG, 50**



COVER ART BY: SUSAN AUCHINCLOSS

LETTER FROM THE EDITOR

At TheBurg, we are always up for trying new things.

Some work, and they become regular parts of our publication. Some don't and, after awhile, we have to let them go.

In this issue, we have several new features, including a section completely focused on the arts and our first editorial cartoon. There may even be a little April Fools surprise in there somewhere (though you'll have to figure out where because I'm not telling).

We would love to add even more new features to TheBurg. In fact, people frequently contact me with great ideas for content. I have well-qualified columnists all queued up to write about topics as diverse as beer, business, fashion and nightlife, among others.

Unfortunately, they're on extended hold. Our 52 pages are spoken for right now, and the only way we can add new, regular features is to add pages to the magazine. Given the harsh economy of journalism these days, we have to make certain that content is paid for.

So, consider this an open call to all potential column and page sponsors. If you would like to attach your name to a type of content, we'd love to hear from you. We have some wonderful local writers in the wings, just waiting for the opportunity to share their knowledge. You could make that happen, while helping us further promote what makes our community so incredible.

But, hey, the ice has finally melted off the river, the mountains of snow have withered, and the weather is turning from bracing to beautiful. So, grab your Burg, settle on a bench or at an outdoor table. If we see you, nose-deep in one of our stories, we might just tap you on the shoulder and thank you for spending time with us.

LAWRENCE BINDA
Editor-in-Chief

A SIMPLE PLAN, P. 14 • A BIT OF CHANGE, P. 19
RESTORATION ON THE RIVER, P. 22 • DEGREES OF SUCCESS, P. 28
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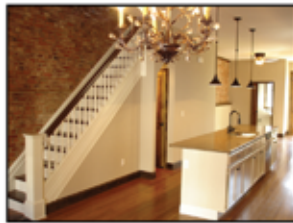
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CONTEXT IS KING

News has the most value when history, perspective are kept in mind.

BY J. ALEX HARTZLER

"It's not the words, it's the context of the words." – Chris Rock

Context. Responsible reporting and analysis provide the reader with the overall circumstances that form the setting for an event or situation, or, in other words, the "context" of the topic at hand. Without context, individual facts are rendered meaningless at best, misleading or deceptive at worst—making true understanding difficult.

The timeframe one uses for analysis is critical to context. Several years ago, I had the honor of attending a luncheon with the Dalai Lama. What I remember most from the Dalai Lama's engaging lecture was his humility and surprising sense of humor. Throughout his remarks, he emphasized the context of his work in terms of centuries, even millennia. He challenged the audience to think not in terms of days, weeks or even years, but in terms of what our actions mean for the next 100 or even 500 years.

For a humbling mind experiment, take 10 minutes to think about your life in the context of 100 or 500 years, looking back on history and into the future. It is not quite "Cosmos" time, but it is enough to have fun and to contemplate the point.

The Dalai Lama's comments came to mind again this past month with two news items in the local media. In Harrisburg, increased parking rates have led to vigorous discussion, while the debate about whether or not Harrisburg is "gentrifying" received additional attention. Both discussions, however, suffered from a lack of context.

On the parking front, various news outlets and commentators decried the increased parking rates currently taking effect in downtown Harrisburg. These changes will raise rates for street parking to as high as \$3 per hour on certain streets from the current \$1.50 and were widely panned.

However, as Paul Barker astutely pointed out in his Burg blog, "The High Cost of (Cheaper) Parking," higher parking rates can have significant beneficial effects on the overall community. Far from being a detriment to business, higher parking rates can help ensure the availability of short-term street/surface parking for business patrons while encouraging longer term commuters to use lower rates in underused garages. If commuters choose either to carpool or use alternatives, such as public transportation, biking or even old-fashioned walking to get to their destination, numerous potential societal benefits may stem from decreased car traffic. If we want a livable, vibrant city in future decades, paying a bit more to park now might be a good idea after all.

The local gentrification debate suffered from an even greater lack of context. A recent article wondered if Harrisburg is "gentrifying" and asked people their opinion. As a long-term resident (since 1995) and real estate developer (since about 1998), I have a vested interest in this debate. Whatever one thinks of gentrification on a national level, the local debate requires context in order to be understood.

The first and most important missing contextual point is population. In the 1950s, Harrisburg's population peaked at around 100,000 residents and fell to a low of slightly less than 50,000 at the turn of the century, while the surrounding suburban community grew its population and economy. Since 2000, Harrisburg has had a net increase of about 700 people, the first increase in half a century.

Now, let's generously assume that the current trend continues, and Harrisburg is able to add 100 new residents a year indefinitely into the future. At that rate, it would take about 500 years just to bring the population back to where it was 50 years ago. At least in this century, it is clear that there is plenty of room for everyone who wants to call Harrisburg home, regardless of your personal situation.

Our company, WCI Partners, has renovated about 100 homes in Olde Uptown Harrisburg since 2005, including 18 new homes that were built on vacant city lots (two of the lots required demolition of an existing structure). Most renovated homes were purchased from out-of-town owners. Other leading companies, such as Brickbox, GreenWorks and Vartan, have converted old office buildings to residential living, restored long-vacant buildings or, in rare instances, built new on vacant land. No one was displaced or forced to leave.

As a result of these activities, there are increased city revenues, new businesses and jobs, decreased crime, improved streetlights and sidewalks and a host of other benefits to new and prior residents in the city. That said: the area where WCI works only occupies about nine square blocks. Out of about 12 square miles of land in the city (even assuming one-half is not residential use), this means that we have impacted less than one-tenth of 1 percent of the land area and less than one-half of 1 percent of all residential dwellings. In other words, the recent debate often missed the point of context and scale.

Even when added with that of other developers and individual homeowners, it is simply not at the scale required to dramatically impact the city population as a whole or, conversely, deprive anyone of a place to live. Thus any argument—ironically often from nonresident, elitist/privileged voices—about a "dark side" to development or "invasion" of the neighborhood is mere silliness, outdone only by its meaninglessness to any rational debate.

Harrisburg continues to make small, but positive strides toward returning to its past vibrancy, and we can look forward to one day again being a leading capital city. Increased parking rates and small sprouts of development are but two of the many signs of good things to come for all residents and would-be residents. With any luck, Harrisburg's resurgence will come well within the Dalai Lama's time horizon and be embraced with contextual understanding.

J. Alex Hartzler is publisher of TheBurg.



NEW PARKING RATES GO INTO EFFECT

The first of Harrisburg's new parking meters went live last month, doubling street parking rates through much of downtown.

Street parking in the heart of downtown Harrisburg now costs \$3 an hour, or 75 cents for every 15 minutes. In addition, enforcement hours have been extended to Monday through Saturday, 8 a.m. to 7 p.m.

The 40 new meters accept credit cards, meaning parkers, for the first time, do not have to manually feed the meters with change.

The new parking rates were agreed to as part of the long-term lease of the city's parking system to Standard Parking. Outsourcing the parking system was a key part of the city's financial recovery plan, which helped rid Harrisburg of its overwhelming debt load and, if revenue projections are met, should provide additional annual funds to the city.

Standard Parking still must install new meters in several locations, including in Midtown Harrisburg, where metered parking also will be extended up N. 3rd Street to around Reily Street.

STADIUM TO UNDERGO UPGRADE

Harrisburg plans to undertake a major upgrade to the Skyline Sports Complex to significantly improve the soccer facility used by the Harrisburg City Islanders and youth soccer groups.

Mayor Eric Papenfuse last month said the project will double the seating capacity at the city-owned facility to 4,500. It also will create a new entrance plaza, install a new scoreboard and build new restrooms, locker rooms and a concession area.

No city funds will be used for the \$14 million project on City Island, said Papenfuse. Instead, private funds will be pursued, in addition to a possible state matching grant, said Islanders President Eric Pettis, who expects work to be finished in 2016.

The upgrades will allow greater use of the venue, including for concerts, youth sports and other events, said Papenfuse.

BREWERY HEADED TO MIDTOWN

A brewery is headed to the heart of Midtown Harrisburg, as Alter Ego Brewing Co. last month received the OK to open a brewhouse at the rear of Midtown Cinema.

The city's Zoning Hearing Board unanimously approved a special exception to permit the brewery and brew pub to operate in a residential zone.

Several dozen supporters—and some opponents—gathered in City Council chambers to voice their opinions. Supporters testified that the brewhouse would play an important role in continuing the revitalization of the area, while opponents cited possible traffic, noise, odor and parking issues.

Owners Theo and Brandalynn Armstrong expect to begin to build out the space at 250 Reily St. in May. If the renovation goes as planned—and assuming Alter Ego is granted its liquor license—the brewery should begin to serve customers around October.

When completed, the beer-making operation will take up about half of the 3,500-square-foot space, which is owned by Lift Development LLC. The other half will include a bar, tables and a small stage, which will be confined to acoustic acts and small bands.

In addition to serving their own beer in mugs and growlers (no bottles), Alter Ego will offer local Pennsylvania wines and a limited menu focused on small plates and finger foods. No spirits will be served.

Hours are expected to be Wednesday to Friday, 4 p.m. to 11 p.m. and Saturday and Sunday, 11 a.m. to 11 p.m.

FLOOD INSURANCE HIKES ROLLED BACK

Congress last month passed legislation watering down key elements of the Biggert-Waters Act, which had threatened to dramatically raise the cost of flood insurance.

The U.S. Senate and House both passed bills that will roll back hikes that, in many cases, would have increased federal flood insurance premiums by more than three-fold. In addition, many property owners now will be allowed to pass on below-market rates to people who buy their homes.

As of press time, the legislation was waiting action by President Barack Obama. The White House has indicated he will sign it.

WATER RATE HIKE EFFECTIVE

The Harrisburg Authority last month began implementing its new rate structure that includes a 27 percent hike in combined water and sewer rates.

As a result, authority customers experienced an increase in their utility bills last month. Most customers saw their bills go up by under \$15 per month, said the authority.

The rate hike will help ensure the long-term health of Harrisburg's drinking water, wastewater and storm water systems, said Executive Director Shannon Williams, who added that, even with the increase, water rates are among the lowest in the region.

MORE DOWNTOWN HOUSING PLANNED

Another downtown office building is going residential, as the 19-century Walnut Court building is slated to become a 21-unit apartment building.

The Harrisburg Zoning Hearing Board last month agreed to waive the parking requirements for the conversion by 210 Walnut LLC, which is made up of the partners of WCI Partners LP. City Council still must OK the land use plan for the project.

The developers plan to convert the four-story, 21,600-square-foot building into 15 one-bedroom units, three two-bedroom units and three lofts. Rents will range from \$900 to \$1,350 per month.

The building has housed many businesses throughout the years, including, most recently, the law firm of Keefer, Wood, Allen & Rahal, which relocated up the block. The women's clothing store, The Plum, also long-occupied the large retail space at Walnut and N. Court streets. It has moved next door to Locust and N. Court streets.

The building will retain two commercial spaces. The first is the snug storefront at 206 Walnut St. that long has housed Alden, a men's haberdashery. The second, at the corner, will probably house a restaurant, said Butcher.

WARFEL SNAGS NATIONAL AWARD

Warfel Construction last month received national recognition with a first-place award for its work on the new office building at N. 2nd and State streets in Harrisburg.

Associated Builders and Contractors (ABC), a leading construction trades organization, honored East Petersburg, Pa.-based Warfel with the first place Eagle Award in the category of commercial property, \$5 to \$10 million.

"The Excellence in Construction awards program is the industry's leading competition, developed to honor innovative, high-quality merit shop construction projects," according to ABC.

The project was selected from entries submitted from across the nation and judged first in terms of complexity, attractiveness, workmanship, innovation, safety, cost and completion time.

WCI Partners developed and owns the building. Major tenants include the Buchanan Ingersoll & Rooney law firm and First National Bank of Pennsylvania.

NEW BISHOP INSTALLED

Most Rev. Ronald W. Gainer was installed last month as the 11th Catholic bishop of Harrisburg at a Mass at St. Patrick Cathedral.

A native of Pottsville, Pa., Gainer was ordained in 1973 and previously served as bishop of Lexington, Ky.

He succeeds Bishop Joseph P. McFadden, who died last May.

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- Duke St., 2622: J. Pierce to PI Capitol LLC, \$51,031
- Hale Ave., 377: H. & K. Le to I. Yalov, \$49,000
- Hale Ave., 412: Fannie Mae to T. Tran, \$36,000
- Herr St., 226: M. Kurowski to V. Wills & R. Moore, \$160,000
- Meadowlark Pl., 3028: C. Capitani to K. Clark, \$73,000
- North St., 244: S. Touloumes & J. Nye to E&S Properties LLC, \$37,000
- N. 2nd St., 511: C. Longyear to L. Eyler, \$240,000
- N. 2nd St., 1605: Freddie Mac to NR Group LLC, \$42,000
- N. 3rd St., 906 & 912: 3rd Street LLC to Nish Properties LLC, \$285,000
- N. 3rd St., 925: AIM Holdings LLC, CL Holdings LLC & Lam & Cheng Properties to 921 Home LLC, \$715,000
- N. 3rd St., 1724: G. DiCioccio to Y. Farzana, \$91,500
- N. 3rd St., 2103: WEC 97A 11 Investment Trust to Rite Partners LLC, \$985,366
- N. 3rd St., 3017: Deutsche Bank National Trust Co. Trustee to J. Crossett & M. Hochstetler, \$80,000
- N. 3rd St., 3221: Freddie Mac to PA Deals LLC, \$39,250
- N. 4th St., 1723: P. Laudermilch to R. Brock, \$130,000
- N. 14th St., 210: R. Rammouni & W. Othman to FBTB Group LLC, \$48,900
- N. 15th St., 1340: PA Deals LLC to MidAtlantic IRA LLC & James Yeager IRA, \$56,500
- N. Front St., 1525, Unit 409: P. Krantz to M. Anderson, \$189,150
- Penn St., 1338, 1340 & 1342: P. Sowers-Alton to T. Hanley & J. O'Neill, \$36,000
- Pennwood Rd., 3141: J. & P. Sandrock to C. Giba, \$75,000
- Rose St., 933: Rose Street Associates to F.A. Clark, \$150,000
- Rudy Rd., 2323: Fannie Mae to O. Saleh, \$61,000
- Rudy Rd., 2400: A. & J. Erby to Secretary of Housing & Urban Development, \$156,008
- Seneca St., 540: K. McCauley to E. Jefferies, \$59,000
- S. 13th St., 127 & 1304 Derry St.: S. Pak to Mount Pleasant Laundromat LLC, \$1.2 million
- S. 13th St., 301: 301 South 13th Street LLC to Skynet 301 LP, \$360,000
- State St., 1522: E. Stoute to C. Evans, \$75,000
- Susquehanna St., 1909: WCI Partners LP to L. Marven III, \$149,900
- Sycamore St., 1525: J. Moyer to P. Pham & T. Nguyen, \$63,000
- Valley Rd., 2300: E. & J. Schweikert to M. & R. Lewis, \$208,000
- Woodbine St., 245: J. & J. Nagy to J. & M. Harris, \$52,800

Harrisburg property sales for February 2014, greater than \$30,000. Source: Dauphin County. Data is assumed to be accurate.

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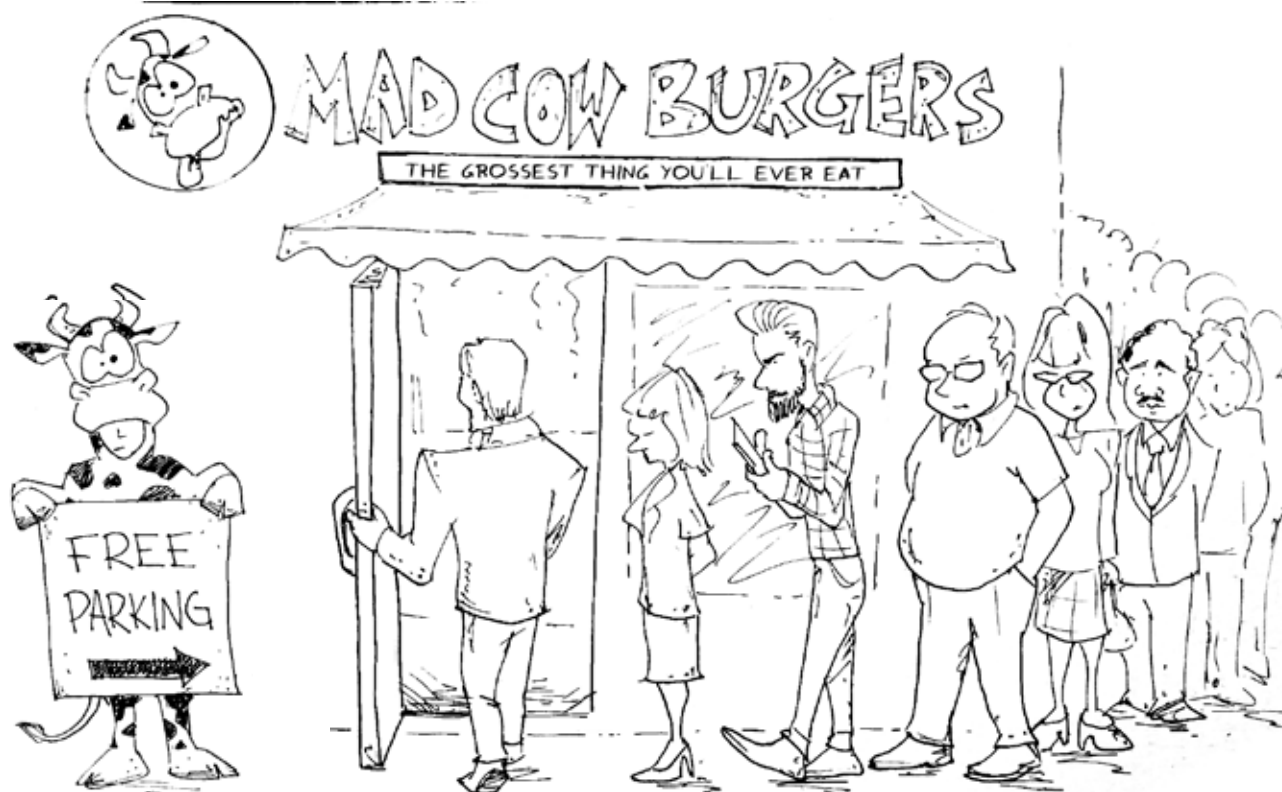


Illustration by Nick Sider.

NEWS & BREWS

Sure, Harrisburg is just emerging from an historic financial catastrophe, but, hey, where's the beer?

BY LAWRENCE BINDA

A lot of reporters go into journalism because (believe it or not) they love government. Or, at least, they think it's important, which, in fact, it is.

Public policy affects our lives in so many ways, and most college journalism majors can't wait to get out there to cover their first City Council meeting or mayoral press conference or legislative hearing (even if they later end up working for a trade magazine or in communications or as someone's shill, which, these days, is more likely than not).

I was like that, too. As a kid, I was a voracious reader and, following graduate school, spent several years in the trenches of local newspapers before becoming a freelance technology writer. I later circled back to real journalism when I co-founded TheBurg.

I found it refreshing to cover stories again that actually mattered to people—taxes, schools, sanitation. That said: I quickly realized that covering Harrisburg was the journalism equivalent of a middle-aged man deciding to take up skiing again with a first run down the perilous “Harikiri” slope in Austria.

I spent endless hours, so many late nights, covering fights over budgets; fights over the financial crisis; fights over bankruptcy; fights over the Harrisburg Authority. In my mind, it was important that our readers had our perspective on some of the most significant events in the history of this city.

Silly me. You want to know what really interests our readers? Beer. Hey, at least, it's good beer!

Last year, we re-designed and upgraded TheBurg's website, which, among other things, allowed us to track which stories were the most popular online. Since then, the most-read and most-shared story, by far, has been a news article that I wrote in January about Alter Ego Brewing Co. planning to build a brewhouse in Midtown Harrisburg.

It wasn't even close.

As of this writing, that story had almost 4,000 views and nearly 1,600 Facebook shares, not bad for an article about a tiny brewery in a tiny city. Several related stories about Alter Ego added a couple thousand more page views and hundreds of additional shares. In second place: a photo feature on the renovation of the Moffitt Mansion for WebpageFX (the company moved into Harrisburg and into the building last month), followed by stories on our November cover, a Whitaker Center exhibit, the Mary K properties and the purchase of the First Church of God by Gamut Theatre Group.

Now, at TheBurg, we do journalism the old-fashioned way. We don't measure our success by clicks or by the apparent online popularity of content. In other words, we're not in it for the eyeballs.

Therefore, I don't really care which story ranks first in page views. It's not going to change our news judgment, nor make any

difference to our bottom line. Besides, most readers still cherish our print product above all, and, indeed, we believe it's vital for us to have a strong physical presence in the community we serve.

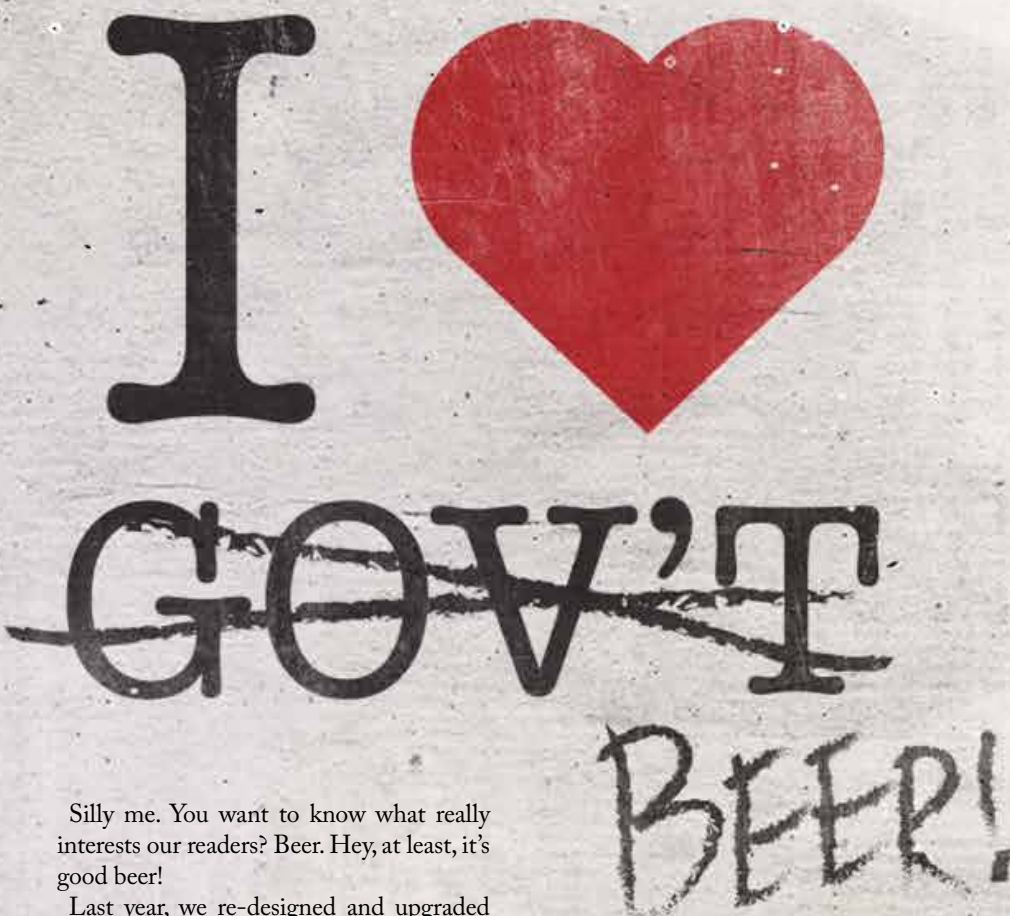
Nonetheless, as a close follower of all things Harrisburg, I find the relative popularity of our stories fascinating, even if forced to use the deeply flawed measure of page views and Facebook shares.

So, Harrisburg, you care a lot about beer, culture and development issues. You also like to read about dogs, restaurants and small business. Interestingly, the two bread-and-butter issues of local reporting—politics and government—rank lower in the order.

I guess that doesn't surprise me. As I've said time and again, TheBurg tries to reflect the totality of life here. We often report and comment on government matters, but also know that, unlike most young journalists, politics and policy aren't everyone's obsessions.

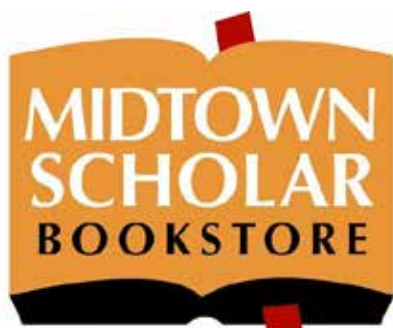
In the end, I do find one common thread among our most-read online content. These stories tend to be hyper-local—both news and features—that have a big impact on our small community and that are hard (if not impossible) to find elsewhere. And we definitely plan to bring you more of those. **B**

Lawrance Binda is editor-in-chief of TheBurg.

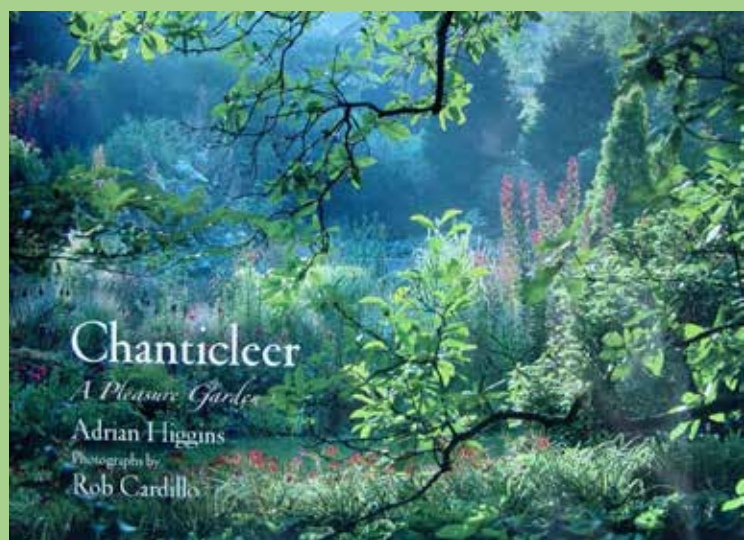


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TOUGH FIX

Harrisburg wants to re-invigorate its fight against entrenched blight, but it faces a complex problem.

BY TARA LEO AUCHEY

When my husband and I moved to Harrisburg in 2006, my father's friend told us he admired our adventurous spirit. "Where you're moving, it's like a frontier. You're on the line. You know, what I mean? Wow, I admire you," he said sincerely as he looked me square in the eye.

But I didn't know what he meant.

Call me naive, but I didn't know that soon our capital city investment and rehabilitation of a condemned house would be a battle of architecture, quality of life and principle.

When we first met the house—as we like to say—it was debased and had a bad reputation.

It was a house where illicit things happened as it rotted away neglected and unmanaged.

When we met it, it had been divided into five apartments, one even in the damp, 100-year-old basement.

The woodwork was gouged and chipped. The dining room floor had a large hole where rare hemlock floorboards were stripped. There were deadbolts on all of its bedroom doors, and plaster crumbled from the high ceilings.

Much of what was left behind was old and had to be repaired or replaced for safety and efficiency.

For its last lonely years, it had sat empty as other houses around it slowly began to wither away, too.

Drive around Harrisburg, through any of its neighborhoods in any district of the city from Midtown to South Allison Hill to Uptown to Southside, and you'll see what I'm talking about.

Even though my house and neighborhood was once that bad, it improved with transformation and new investment. However, that's not true of other places in the city.

There are once-handsome and grand buildings, let go, passed along, taken apart and uncared for. They've been like that for decades.

Too many sit and rot then become unsavory, attracting vagrants and drug deals. There are those that become unsafe havens for the homeless or playgrounds for curious children.

Some are owned by good-willed and well-intended entrepreneurs who feel they're waiting for "the right time."

Some others are owned by the aged, deceased or unknown, who—for varying obvious reasons—don't take care of these residences, businesses and factories.

There are more than 600 properties owned by the Harrisburg Redevelopment Authority and the city. Too many of those are uninhabitable and trashed.

Then there are those owned by slumlords, inside which some people still live. Some are bought condemned en masse by investors whose plan is to turn them over on the cheap. When that can't or doesn't happen, they sell them to the next hopeful buyer, en masse just as they bought them.

Drive around Harrisburg, and you'll see the worst of the worst all over the place, no matter what the reason.

Yes, there are success stories where longtime patches of blight have been turned around, such as the Glass Factory, Hamilton Health Center and Habitat for Humanity's homes on Jefferson Street.

And there are several other projects said to be on the horizon. Yet, until the time comes, buildings wait to be either torn down or redeemed.

Like so many urban cores across the state of Pennsylvania, this is the plight of cities.

Harrisburg has a grave problem, and it's based in legalities, funds, political will, socioeconomic and culture. While it may not be alone in its problem, this capital city is an awful example of how bad the problem is.

We'll never get rid of blight completely. That's just a fact of the matter, but we can manage it better.

The Papenfuss administration has promised to make the fight against blight a priority, and there are developers who have plans to help the cause in some areas.

Yet, as we move from blight to renaissance, there is something to keep in mind even as we applaud the construction of new urban residences—there are people who have long lived next to the rotting buildings. Day in and day out, they've dealt with the dangerous, degenerate and dismal conditions. In the most pathetic cases, people have lived not just next to it, but within it.

It's not enough to applaud the pockets of success because the dank

still persists for too many of us who live in Harrisburg. Just because it's not here anymore doesn't mean it's not there, even if we can't see it.

A simple drive around our small city will prove that it's still there.

So the question then becomes, what should we do about it? Not just for the newbies like me who moved in with a dream, but for those who have been here for a very long time, wondering when the nightmare will end. **B**



Tara Leo Auchey is creator and editor of *today's the day Harrisburg*.
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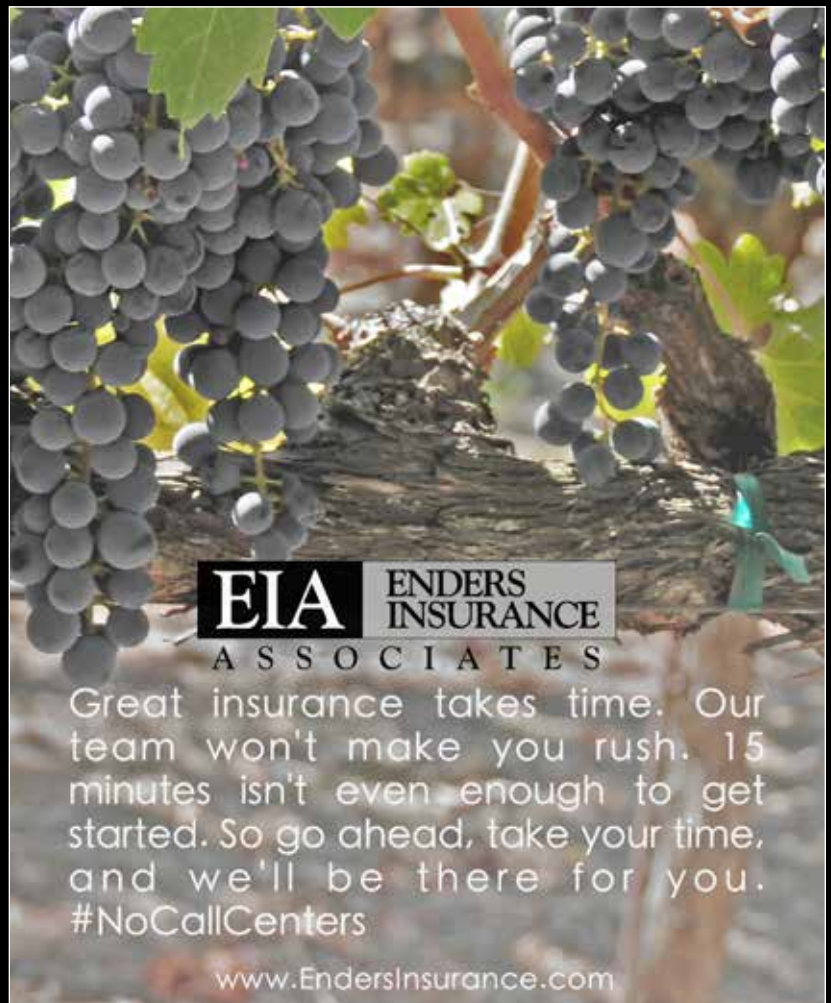
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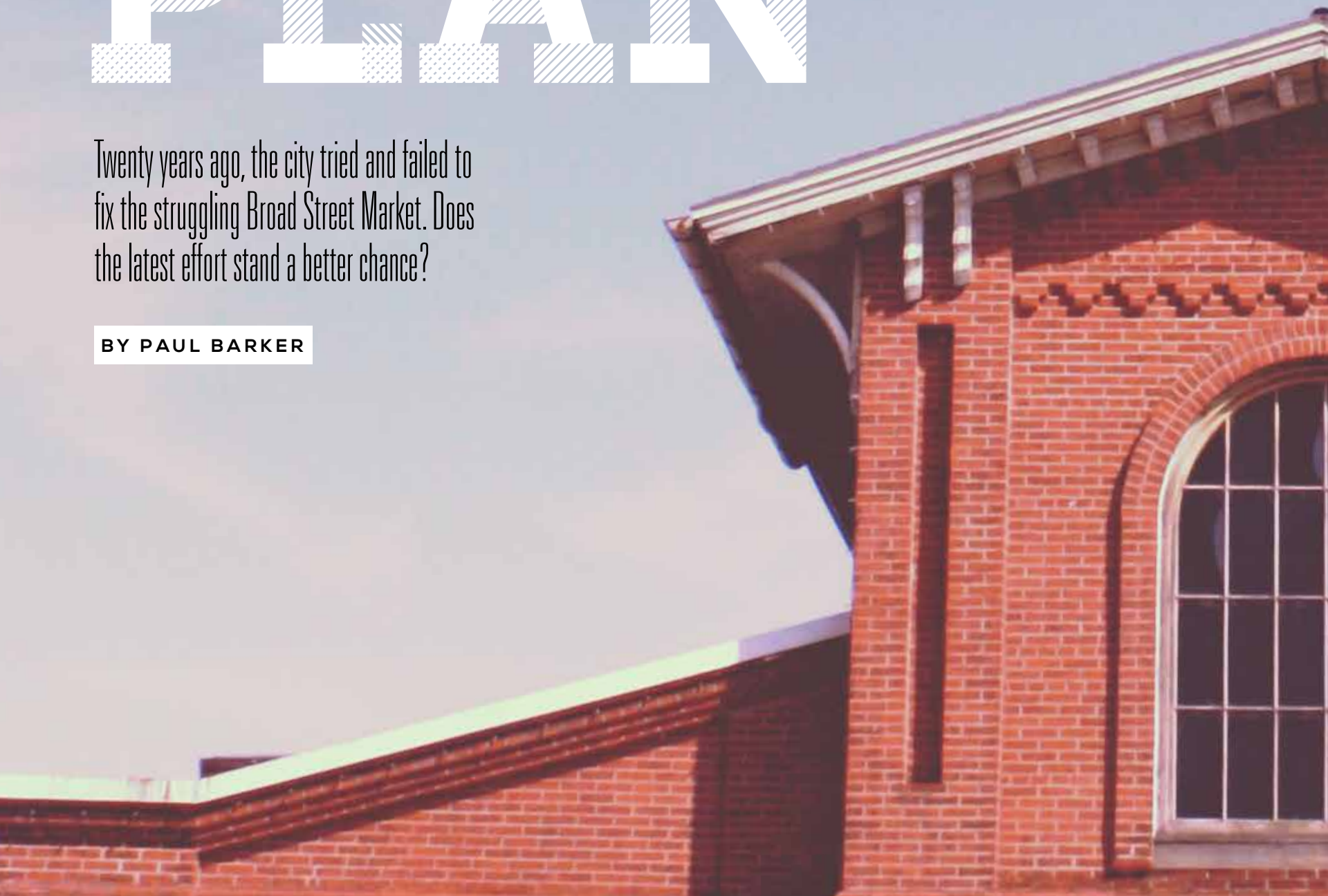
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A SIMPLE PLAN

Twenty years ago, the city tried and failed to fix the struggling Broad Street Market. Does the latest effort stand a better chance?

BY PAUL BARKER





In the plaza of Harrisburg's Broad Street Market, between the eastern building, made of brick, and the western one, made of stone, is an echo of something that used to be. Years ago, a wooden frame structure stood on this spot, running from the end of the stone market house to Capital Street, where trolleys passed by throughout the day. Built in 1869, the wooden market, as the building was sometimes called, witnessed a century of growth and decline: the erection of the brick market house, in the 1870s and '80s; the swelling of the market's occupancy through the 1920s, to hundreds of vendors; the emptying out of the inner city and the rise of the supermarket, the suburb and the automobile.

The wooden market was demolished in 1979, but you can still see its image preserved in the plaza stones. In the 1990s, as part of a \$2.5 million renovation, a design team came up with a way to, in the words of Bret Peters, a Harrisburg architect and the project's manager, bring back the wooden building "as a memory." Darker stones correspond to the wooden market's posts, while lighter ones trace its outline; raised ledges in the plaza correspond to the original market's bays. At the end of one row of ledges, a ladder of dark granite, like a trilobite fossil, records the location of one of the old structure's staircases. (On top of each ledge is another kind of fossil—a concrete cast derived from photos of a cornfield after harvesting.)

On a Friday in late January, the city's new mayor, Eric Papenfuse, passed through this plaza on the way to lunch, tailed by a couple of reporters. Moments before, at a podium in the brick building,

he had introduced the members of his Broad Street Market Task Force, assembled to address what he called the market's "unacceptable" status quo. The previous month, in an appearance as mayor-elect before the PennLive editorial board, Papenfuse had critiqued a "crisis of the market's own making": hemorrhaged vendors, a stagnant board of directors, a complex dual-management structure and repeated battles with the city over maintenance of the buildings. Now, as one of his first undertakings as mayor, he was making good on a pledge to turn things around.

"There's a lot positive going on at the market," Papenfuse said from the podium, flanked by members of the task force. "That's not what this is about. This is about saying that the market could be even more. It could be much greater than it is. It could have a role in fundamentally helping the economic development for the entire city of Harrisburg." He suggested that, under proper management, the market could become a vehicle for developing "not just the city, but also the neighborhood in which the market is situated." As he spoke, a handful of Amish vendors at Fisher's Bakery, in aprons and bonnets, stood behind display cases of ice cream and shoo-fly pies, watching and talking among themselves.

The task force is not the only recent effort to overhaul the market's operations. As Papenfuse took his seat in the stone building, over a bowl of Vietnamese noodle soup, he was joined by Josh Kesler, a market vendor and a local developer. Last July, Kesler and a business partner opened Harvest, a stand selling produce and other goods with a focus on locally sourced food. More recently, he bought the Stokes-Millworks building across the street from the market, with plans to convert it to a restaurant and studio space for artists.

Kesler is now a member of the mayor's task force, but, in the fall, he helped launch the Broad Street Market Alliance, a separate and ongoing initiative focused on reform.

Like Papenfuse, the Alliance critiqued the market's management structure, under which a for-profit manager, the Broad Street Market Corporation, is accountable to its sole shareholder, a preservation non-profit called Historic Harrisburg Association. (This structure is what Papenfuse referred to as "dual management.") The Alliance proposal, dated Oct. 10, recommended replacing this structure with a new non-profit, governed by a board representing the market's key constituents: vendors, city government, residents and the "farm and market communities at large."

Neither the Alliance proposal nor Papenfuse's task force announcement made any reference to Bret Peters, the architect who oversaw the 1990s renovation. This was a

noteworthy omission, given that the city, at the time of that renovation, commissioned and paid Peters to come up with a master plan for the market's long-term success. The strategy drew upon input from several experts, including an acclaimed consultant on farmers markets, David K. O'Neil, who oversaw the turnaround of Philadelphia's Reading Terminal Market in the 1980s. Like Papenfuse, the plan expressed a vision of the market as an anchor for development in the surrounding neighborhoods.

Peters updated his plan in 2010, when the market revisited the need for a long-term strategy. The new plan includes an ambitious expansion of the stone building's hours, so that, in Peters' words, it becomes a "seven-day engine for the whole market." It also includes a strong emphasis on filling market stalls with abundant, high-quality produce, which the original plan's research had shown to be the keystone of any successful farmers market.

In the weeks since the January press conference, the task force has started addressing questions about the market's future. Will it also learn from the market's past?

This is a biased story about the Broad Street Market. I want the Broad Street Market to succeed. I want there to continue to be a place in the middle of Harrisburg where, in a single lap of a 140-odd-year-old building, I can buy smoked gouda, grapes, Brussels sprouts and mushrooms, a loaf of fresh bread and a quart of fresh milk, a barbecue sandwich and a bouquet of flowers, and a tub of sweet pickle slices packed so tight that the lid swells like the skin of a balloon.

I can get these things, minus the historic architecture, at my supermarket across the river, but, there, I have to battle with careening grocery carts, along with what you might call the abstracted quality of supermarket commerce. At the grocery store, you don't buy things *from* somebody; you just buy things. I like that, at the market, the person accountable for the goods I'm buying is within arm's reach. Like the old men shooting the breeze over coffee at a table on the market floor, it makes me feel like part of a social enterprise. As D. H. Lawrence wrote in the 1920s, in his essay about the bustling weekly market of Oaxaca, Mexico, the market is a place to "buy and to sell, but above all, to commingle."

In an earlier era, the Broad Street Market fulfilled this role spectacularly. Oral histories in the Highmark Blue Shield Living Legacy Series, a digital archive of interviews from 2010, portray the market as the anchor of a vibrant commercial district. In one interview, Joseph H. Kleinfelter, a former president judge of Dauphin County who died in 2011, recalled that, within two or three blocks of the market, "you could find just about anything you wanted": a drugstore, a jewelry store, a movie theater, a furniture store, a candy shop, a dentist, an eye doctor and, among others, "a bar about every third or fourth establishment."

The market was also an anchor in another sense—its weekly rhythms served as a kind of cultural and generational glue. David Wise, a former president of the Summit Terrace Neighborhood Association, recalled





dragging a wagon on Saturdays from his Steelton home to offer chauffeur services to shoppers: “[W]e would put up our finger indicating to the visitor that we would like to carry her basket in the market... we made good money there.” Wise, who was born in 1923, is African-American; Kleinfelter, who was white, and born 15 years later, had much the same childhood experience. “We would park our wagons there along the curb outside the house,” Kleinfelter recalled. “Waiting for a haul,’ we called it.”

The Broad Street Market remains a community anchor today, but, by any measure, there’s a good deal less commingling than there used to be. As late as 1960, the market was home to around 250 vendors. Depending on how you count them, there are now around 23. To a large extent, the market’s fortunes have mirrored the city’s—especially in recent years, when the market, like the city, seemed stuck in a state of unending crisis. The market has gone through five managers in four years. It has closed multiple times over health violations, most recently in the summer of 2012. Last year, someone broke into the market and robbed the ATM machine. Because of the high cost of liability insurance, the market subsequently went without an ATM, to the frustration of customers and vendors.

“I have customers every day who ask about it,” David Lapp, the owner of the market’s Green Ridge Acres stand, told me. “A farmers market has to have an ATM.”

When you look at an aerial photo of Midtown from the 1920s, with the market lying in the middle of a grid crammed with businesses and homes, it’s not hard to grasp the reason for the decline. In the photo, just north of the market, is a series of awnings along 3rd Street; the area is now an empty field.

The more difficult question is why, when the city tried to jump-start the market 20 years ago, the revival didn’t take hold. What does it take for an urban market to thrive?

Around the time of the renovations in the mid-’90s, the city, under the leadership of former Mayor Stephen Reed, sought proposals to take over the market’s management. Since 1974, the market’s operations had been in the control of a municipal authority, apparently with unsatisfactory results. In a July 11, 1995 memo to City Council, Reed expressed his displeasure with the existing arrangement. “As we know, the Market has been

operating at a loss for years and therefore subsidized by the City,” he wrote. He listed three possible courses of action: close and sell the market, continue subsidizing its operations, or “undertake an extensive historic rehabilitation, coupled with upgraded product and operational policies, and institute a daily, on-going new management and marketing of the Market, with the Market required to be on a self-supporting basis.”

If those choices seem weighted, it’s because the city, in addition to having long since selected the latter option, had already selected a new manager—Historic Harrisburg Association. At the time, HHA was experiencing a surge in prestige and activity. In 1992, the organization had appointed David Morrison, a former executive assistant in the Thornburgh administration, as its first full-time executive director. Under Morrison’s leadership, HHA’s income and base of supporters had swelled; in 1993, the organization relocated to a new headquarters, in the old Pennsylvania National Bank building, across from the market on 3rd Street. “We didn’t want to be in center city, in a professional building,” Morrison told me. “Midtown was where the storefronts are.”

Morrison said that, in large part, the idea of HHA assuming management of the market emerged through conversations with the design team for the renovations, including the market consultant, David O’Neil.

“David specifically said to me, ‘You know, Historic Harrisburg would be ideal. You’re right across the street, you’re an established organization, this fits with your mission, you’ve got volunteers, you’ve got some momentum to get something going.’ And we were kind of looking for more to do at the time.”

O’Neil, when I spoke to him, told me much the same thing. “The fact that they were right there—they had a civic interest, plus an organizational interest. They were invested in the neighborhood, and had a lot of volunteers and a lot of contacts. It put them in very good stead.”

Peters also encouraged Morrison, at least initially. In January of 1994, the pair met at Jeffrey’s Parkside Café at the top of State Street. According to Peters, over dinner and drinks, Morrison expressed a strong interest in HHA’s involvement in the market’s future. Though Morrison’s tone struck him as “brazen,” Peters agreed that HHA could be a perfect fit for the market’s new management. But he advised Morrison that HHA

should change its charter and become a community development corporation, or CDC, a legal designation that provides eligibility for various funding streams. (Morrison says he doesn’t remember the meeting, though he does recall discussions about a CDC that “never went anywhere,” in part because of HHA’s personnel limitations.)

As the months progressed, though, Peters felt that he and his team’s plan for the market were increasingly edged out of the frame. On March 7, he received a stop-work order from the city. A couple of weeks later, he was told to re-start the design, but with the scope of work diminished. In particular, though the city wanted to keep Peters’ architectural work on the buildings, it wanted his team to stop developing strategies for market operations—things like desired vendor mix, design guidelines for vendors’ stalls and marketing strategies.

It’s not clear why the city changed course, though some amount of vendor resistance seems to have been involved. That winter, the city began presenting its plans to the market’s existing vendors. One of the plan’s suggestions, based on recommendations from O’Neil, was that the market should place a high priority on fresh produce vendors, which typically drive the most traffic, and a low priority on non-food vendors, which drive the least. It so happened that, in the Broad Street Market, this suggestion wound up being interpreted along racial lines. Rafiqqa Muhammad, who had owned her stand, Creations of Family Muhammad, since the early 1980s, said that she and other vendors sensed a plan to “move black vendors out to make way for white vendors.”

“They felt our stands were not high-end enough,” Muhammad, whose own stand sold African clothes, incense, oils and herbs, told me. On one occasion, her husband returned from a vendor meeting and told her someone had said they didn’t want “none of that black stuff at the market.” When I asked for someone who could corroborate this, she gave me the name of Karen Hasan, another vendor, whose stand sold clothing and jewelry. Hasan said she didn’t recall any explicitly racial language, but that she, too, felt that “everybody who wasn’t white” was being asked to leave. Muhammad and other vendors circulated a protest petition and appeared before City Council, ultimately securing a pledge that all the existing vendors would be allowed to stay.

When I asked O’Neil about this, he said that the charge

of racism was “ridiculous.” “Markets are best tenanted by local people,” he said. “The more diverse, the better.” He suggested that, perhaps, the vendors who weren’t selling food felt threatened by the promised changes. One of the duties of good management, he added, is to turn down the abundance of non-food applicants. “People selling non-food are relying on traffic that is food-driven,” he said.

“The city, in my mind, panicked,” Peters told me. “They decided to spend all the money on the building and didn’t do anything about the tenants.” In his binder, he has a copy of HHA’s initial management proposal, dated Sept. 30, 1994. Several pages in, under a section about the planned capital improvements, HHA expresses a wish “to collaborate with the City in a prompt review and analysis” of the master plan, “to ascertain if there are any features of the plan which merit change or reconsideration.” On top of Peters’ copy of the proposal is a sticky note, addressed to him and signed by David Morrison: “Our final proposal for your information,” it says. “Thanks for your encouragement and advice.”

On Sept. 12, 1996, the Broad Street Market launched a three-week long festival to celebrate its grand reopening. An article in the Patriot catalogued the renovations. In addition to the new plaza, the buildings had new doors, windows and lighting, a huge backlit circular sign on the roof, facing down Verbeke Street, and, on the perimeter, colored banners on 30-foot steel poles and fold-down tables for rent by outdoor vendors. The article quotes liberally from Morrison, who, at one point, describes the mayor’s hope that the market will be part of the city’s revitalization: “The mayor’s thinking is that just restoring a white elephant won’t do us any good,” he is quoted as saying. “It’s got to thrive.”

For a time, the market did thrive. Barbara Skelly, who served as market manager from 1997 to 2005, said that, in the years following the renovation, the market saw steady improvement under the guidance of an energized, cohesive board. “I was excited, and they were excited,” she said.

The prior management had grown lax about collecting rent, and one of Skelly’s first directives was to set up payment plans to get all vendors up to date. She orchestrated a deep clean of the stone building’s interior, purchased new tables and chairs, recruited vendors to sell on the outdoor tables and bought new custodial equipment. She also installed ATM machines, which she said were “like gravy”—they increased business for the stands, in addition to bringing in fees for the corporation. In her first year, the market broke even. In the years that followed, it even turned a profit. Skelly recalls giving a check to Mayor Reed on two separate occasions. “I think it was, like, \$3,000,” she said. “And the mayor said, ‘I knew it. I knew it could be done.’”

After the initial burst of activity, however, the market once again found itself in decline. No one is exactly sure when the trouble started. A photograph from the summer of 2001 shows a bustling stone market, with vendors occupying both the center and the periphery of the building, and customers crowding the aisles. Skelly thinks the dip began a few months later, following the Sept. 11 terrorist attacks; others have attributed it to a loss of customers to the West Shore Farmers’ Market, which reopened in 2000 after its previous location burned down.

Recently, some observers have suggested that the city’s management agreement with HHA can partly explain the market’s decline. Part of HHA’s proposal included the idea of a philanthropic arm, called Friends

of the Broad Street Market, that would help fund improvements through “annual giving” campaigns. Though HHA did secure occasional contributions, according to Morrison, the Friends program never materialized. In later years, as HHA’s own fundraising momentum stalled, it’s possible that its association with the market became more burdensome than useful.

“You could get a lot of people to support a ‘Friends of the Broad Street Market,’ something like that, a charity,” Gregg Fetterman, who served as chairman of the market board from 2007 to 2010, told me. “But the subset of people who would support HHA is a lot less than that. So it was just incompatible. Two completely different organizations. Two completely different missions.”

Peters thinks the problem was that the management was not so much structurally inappropriate as simply lax. “There was such a level of bizarre negligence, of basic issues like merchandizing,” he said. “Is the collection of people in this market a collection of vendors that the public is going to respond to, by coming here and buying stuff?”

In his view, the market has also let itself be dominated by concerns other than the most basic one: selling good food. “There’ve been these other layers of agenda that people have been wanting to get out of it... They use this thing as a vehicle for personal gain and self-importance, rather than using it as a place to sell and distribute first-quality food to the citizens of Harrisburg, Pennsylvania.”

Morrison attributes any decline to factors outside management’s control. I asked him, at one point, if he thought HHA had been a good steward of the market. “As the circumstances have evolved, yes,” he said. “Sure. I think that the system that we created worked very well, really until the time that we decided that it was time to separate it.” He acknowledged that there might have been a period in the 2000s “where the stewardship was a little nebulous,” but suggested that was because the market’s own leadership “was increasingly being trusted to do things on its own and wasn’t looking for HHA to provide more stewardship.”

In 2009, the market revisited Peters’ plan. That summer, a group including Peters, several of the market’s board members, and an urban planner for the city met one evening in the stone building to discuss the market’s future. The market was understaffed, due to funding shortfalls, and was \$70,000 in debt from unpaid heating bills. Fetterman, then chairman of the board, warned of an impending major expense: the market would need to replace its heating system, because the provider was planning to abandon the steam line before the upcoming winter.

The group also discussed the market’s long-term vision. At some point, Peters produced a copy of the master plan from the mid-’90s. It was the first time most of the group had seen it, including Fetterman. Peters explained that the foundations of the plan were even stronger than before, in part because of the presence of HACC on Reily Street, which provided a second Midtown anchor and an additional source of foot traffic. (Muhammad, who was also in attendance, and who objected to a perceived criticism of the neighborhood north of Reily, told me she raised her hand and said, “Excuse me, but there are families there.”)

In the months after the meeting, Fetterman, along with several other board members, began looking for ways to incorporate Peters’ expertise into the planning process. “Bret knew more about the market than anyone,” Fetterman told me.

Produce on display at Harvest, in the Broad Street Market’s brick building.

Initially, they invited Peters to join the board, but he declined. Instead, he sent them a proposal to create an “architect of the market”—retaining him to update the master plan and to address building and design problems as they arose. “They didn’t have any money,” Peters told me. “I said, ‘I understand. But you need what I do.’” In particular, to be eligible for various forms of funding, the market needed a long-term business strategy. Ultimately, Peters agreed to a deferred-compensation contract, agreeing not to be paid until the market secured its funds. He would, however, require what he called a “token payment” of \$500 per month.

In the meantime, the market’s financial situation plummeted further. In the course of a year, the market lost its manager, business manager and treasurer. The heating system, which had not been replaced, failed that winter, costing the market another \$70,000 in repairs and in bills for excessive use. In February, the state Department of Agriculture inspected the market and shut it down, citing both the detection of rodents and the failure of the market’s hot water supply. This cost the market another \$30,000 in lost rent, out of an annual budget of around \$300,000. Board members assumed a greater role in operational duties; on several occasions, Fetterman used his own money to pay the market’s bills.

In the summer of 2010, Fetterman petitioned the city to reimburse the Broad Street Market Corporation for amounts spent maintaining the facilities. For years, he had been insisting that the management agreement was explicit about the city’s obligations: while the corporation was charged with “routine maintenance,” the city, which owned the buildings themselves, was responsible for major repairs. Yet the city’s response was to deny the market funding—not only declining to reimburse repairs, but also withholding previously awarded grant funds, demanding that the market first produce financial documents and a business plan. Fetterman turned to Peters, who produced a draft of a business strategy so the city would release the money.

That 15-page document starts from the premise that, because of the city’s financial difficulties, in the long term the market ought to plan to fund its own maintenance needs. “2011 must be a year of significant change for the market,” it says. The plan goes on to outline a strategy for increasing revenues, primarily by aggressively pursuing high-quality vendors of prepared and specialty foods. These vendors would occupy a reconfigured stone market, whose hours would be expanded to seven days per week; the brick building’s hours and occupants would continue unchanged. The plan also notes that, in past market practice, individual vendors were “encouraged to negotiate their position” without regard for the success of the market at large. To remedy this, the plan recommends “regular, structured communication” between management and vendors, including a leasing manual with rules for stand design and maintenance.

In the months that followed the drafting of the plan, however, board members began to question the market’s commitment to Peters. In late 2010, Alan Kennedy-Shaffer, a new board member, became concerned that Peters’ continuing work on the market was creating bills the market couldn’t afford. “The contract itself was a ballooning payment, where it had a huge potential liability for the market down the road, for services that were not clear and were never provided,” Kennedy-Shaffer told me. He then discovered that Fetterman had signed the Peters contract without getting board approval. Fetterman acknowledged this, but said it was a procedural oversight—the board’s wish to contract with

Peters, he said, had never been in doubt. Nonetheless, Kennedy-Shaffer led a successful effort to have the board rescind and repudiate the agreement.

To this day, Fetterman remains mystified as to why the board refused to reconsider the contract with Peters. Peters “has done more work for this market than anyone in the past 10 years,” he told me. He said Peters “had always been open, like, ‘Fine, let’s revisit the contract, let’s do it.’ And no one was ever willing to say, ‘Here’s why I don’t like the contract and here’s what it needs to be.’ It was just dead. It was done.” (Last February, Peters sued the corporation for payment for his services, and the matter is pending litigation.)

In Kennedy-Shaffer’s telling, the dismissal of the Peters plan was largely about insulating the market from a financial liability. But Jonathan Bowser, who joined the board in the midst of the dispute, has said that, in addition to the legal and financial concerns, board members also disagreed with Peters about the plan’s “target market.” “It was more focused on being a regional market that wanted to be more of a tourist attraction,” he said. Before pursuing that strategy, he added, he “needed more confirmation from the community that that’s what they wanted.”

On Thursday, March 20, at 6 p.m., the task force held its first public meeting. It took place in the stone building, where more than 100 chairs had been set out, facing a couple of tables for task force members, which flanked a projector screen. Gradually, the crowd swelled until the chairs were nearly at capacity. Another 70 or so people stood at the back and along the sides.

As members of the public filed in, a man from the Pennsylvania Downtown Center, whose president, Bill Fontana, is one of the task force members, handed out 100 remote clickers. Their purpose was to allow the public to take a poll on the market and see the results in real time.

Fontana took to the microphone and explained that Mayor Papenfuss had charged the task force with “looking at the future,” rather than dredging up the past. One of the things he’d learned in his career, he said, was that it’s “very easy to rehash what happened.” “If you spend all your energy on these kinds of efforts, you never advance to the next level,” he said.

The task force’s desire to leave behind the past seems largely shared by the market’s current board. Both Fetterman and Bowser speak of the market having survived a “perfect storm” of challenges.

“I think we’re weathering that storm,” Bowser told me. “I think people would probably want things to happen a lot sooner than they are, and I understand that completely, me being number one on that list. But the reality is that where we came from, probably being a month to weeks away from being insolvent, to where we’re at today, where we’re showing a monthly surplus as far as operations, I think is commendable, for not just me but for the entire board.”

Vendors, too, seem eager to move on. I spoke with more than a dozen vendors, many of whom expressed the same handful of sentiments—that the market was headed in the right direction, that it wouldn’t help to focus on the negative, that things would get better, but not overnight.

“Leave back what’s back and move ahead,” David Lapp, from Green Ridge Acres, told me. Last December, Lapp, along with Leon Glick, the owner of Two Brothers’ BBQ, were elected to serve as vendor representatives on the market board, where they hope to provide a voice for vendor concerns. When we spoke, they had only

attended one meeting, which Lapp said was productive, if a bit too short. “We didn’t cover everything we should’ve,” he said.

At the public meeting in March, the task force polled the audience on a variety of topics relating to the market’s future. Fontana would read a question from the screen; the audience would vote on the remotes, and a few seconds later a bar graph would appear with the percentages. The sample pool had a fair number of regular shoppers (38 percent coming once or twice a week, 35 percent two to three times per month), who came primarily for groceries (72 percent). One question asked whether they thought market vendors should sell food only, or “food and crafts.” Two-thirds voted “food only.”

As I watched the votes, I wondered how useful they would be. We have examples elsewhere of markets that work. The city already paid a team of professionals to tell us that, above all else, people will go to a market to buy fresh food; 20 years later, they’re saying the same thing, with 20 more years of evidence behind them. We can also guess, from past experience, that energetic, consistent management is part of the formula. Regardless of what the community says it wants, won’t a successful plan for the market have to incorporate these things?

When the survey was over, the meeting ended, but much of the audience stayed on to keep talking about what the market could be. During the meeting, topics of race and class had been invoked, and, as the audience split up into circles of chairs, they remained part of the conversation. I watched people in the center of the dark market hall, engrossed in discussion, and thought about something Peters had mentioned, about markets being the “ultimate de-militarized zone.”

“All these other barriers go down when there’s food,” he said. “Harrisburg needs that very badly. And the market doesn’t become the community’s heart and soul when you put community people in charge of it. It becomes the community’s heart and soul when it’s got great food.” **B**



Design detail from a ledge in the market plaza.

BIT OF CHANGE

Harrisburg's new parking regimen has hit an unexpected snag, but an innovative solution may be at hand.

BY LAWRENCE BINDA
& PAUL BARKER



Terry Sweeney stopped coming to downtown Harrisburg last month, even though several of the restaurants on 2nd Street are among his favorites.

He felt he had no choice. The increased cost of parking was putting a huge dent in his monthly budget.

"I simply can't afford the parking or the tickets," said the Mechanicsburg resident. "I'm not sure anyone can."

Sweeney was more accurate in his assessment than he may have realized.

Parking operator Standard Parking last month said its internal studies revealed that there is not enough dollar-denominated currency in circulation in the greater Harrisburg area to pay for the new parking rates.

So, according to spokesman Rob Porter, it's begun to retrofit its new meters to accept bitcoins, the digital currency that some regard as a legitimate form of money.

"We took a closer look at our budget for 2014 and realized that, in fact, the citizens of Harrisburg do not actually have sufficient American currency—or really sovereign currency of any kind—to meet our revenue projections," Porter said. "And one way to close that gap is for residents to tap into the shadowy, unregulated underworld of a Japanese software eccentric's technological fantasy."

Software developer Satoshi Nakamoto created bitcoin just five years ago as an alternative to traditional, country-sanctioned forms of money. Bitcoins are not controlled by nations or central banks, but use computers on a network to confirm bitcoin transactions and mint new currency.

Mayor Eric Papenfuse said that he "warmly welcomes" the prospect of bitcoin-compatible parking meters.

"It's just so exciting," he said. "It's a terrific example of exactly the kind of public/private/shadow economy partnership that I've been touting all along. Once again, Harrisburg is on the cutting edge of creative financing."

Papenfuse then went on to list all the "really neat things" the city would be able to buy when Harrisburg receives its share of bitcoin revenue: sushi from a restaurant in Palo Alto, Calif.; a college degree from the University of Cyprus; black market cigarettes; the ability to wager in online casinos.

Other city officials were taking a more cautious approach to the development.

"ONCE AGAIN, HARRISBURG IS ON THE CUTTING EDGE OF CREATIVE FINANCING."

"The founding fathers and Ronald Reagan didn't need any bitcoin," said Councilwoman Sandra Reid. "I say this to un-American bitcoin: Four score and seven years ago!"

Reid added that, following several neighborhood hearings, she would urge the city to reconsider its embrace of the virtual currency. When reminded that the city no longer owns or controls the parking system, she responded, "When did this happen? Why wasn't I consulted?"

Council President Wanda Williams said she was still studying the issue, but would read an hour-long, prepared statement defending her position once she makes up her mind.

Indeed, bitcoin has become increasingly controversial since it began to be embraced last year, mostly by day traders, tech geeks and people who believe that modern civilization is a fiction whose time of reckoning is at hand.

One problem is the potential that the currency will collapse altogether, a possibility heightened by events like February's theft of \$477 million in bitcoins from Mt. Gox, a virtual currency giant, by online hackers.

If that happens, said spokesman Porter, Standard Parking may have to fall back on its "Plan B": accepting the city's physical assets as a form of substitute payment.

"We'll take anything, really," Porter said. "Civil War museums, minor league ballparks, state Capitol buildings, parking systems. Oh right, we already got that last one."

He said, in a pinch, he'd even accept private houses.

"We'd generously lease them back to the old owners," he said, "as long as their tribute—I mean rent—is paid in bitcoins."

"Anything except sewer pipes," he added. "You can keep those."

The potential downside, however, does not concern former city receiver William Lynch, who said he approves of what he called bitcoin's "essential characteristic": the fact that no one really understands what it is or how it works.

"That same characteristic was the key to the whole receivership and the recovery plan," said Lynch, who then winked, boarded a helicopter and flew away up the Susquehanna. **B**

Upon further reporting, TheBurg has learned that nothing in this story actually happened, was said by the individuals quoted or paraphrased or is otherwise accurate. Happy April Fools, Harrisburg! (with inspirational credit to #ScotchInTheBurg)



BATTLING BIAS

Community Responders Network offers support for victims of discrimination.

BY BARBARA TRAININ BLANK



It hasn't been easy for American Muslims since 9/11.

Samia Malik, a central Pennsylvania community activist, is aware of the looks of fear that people give her, of the doors closed in her face and incidents that affected her kids when they were in college.

But things came to a head in 2008. Before the presidential election, millions of free copies of a DVD called "Obsession" were mailed to people. The film "claimed that all Muslims are against America and the west," Malik said.

Shortly afterward, a chemical irritant was sprayed inside a Dayton, Ohio, mosque, afflicting children whose parents were praying nearby. Then someone set a fire outside the Malik house, though the family wasn't sure this was connected.

Malik turned to other activists she knew, among them Margee Koistra and the Rev. Sandy Strauss—both serving on the peacemaking committee of Market Square Presbyterian Church. They agreed that something needed to be done, and the Community Responders Network was born.

The non-profit organization is comprised of a coalition of local leaders and concerned citizens seeking to build a stronger, more inclusive community in central Pennsylvania by educating people about, preventing and responding to instances of bias and intolerance based on such personal characteristics as religion, race, gender, age or sexual orientation.

The network provides support, information and referral to services to the victims of a hate crime or incident of bias. It also aims to serve as a "moral voice," reinforcing the message that intolerance is not acceptable.

Members of the Community Responders Network represent a variety of faith communities, non-profit organizations, state and county governments, as well as YWCAs. Its administrative home is at the YWCA of Greater Harrisburg, where its volunteer members meet about once a month.

The network has been busy. One incident under investigation concerns a middle-aged African-American woman who was stopped by a police officer because the windows of her car were tinted, which is illegal in Pennsylvania. She explained her unfamiliarity

with the law, and the officer seemed satisfied.

But then two other officers from another municipality, in an unmarked car, stopped by.

"It was an exacerbation of the situation already resolved by the first officer," said the woman, who asked to remain anonymous. "I felt it was overkill and filed a complaint. It was very intimidating. I felt it was racial profiling."

There is also the case of a midget football game in which a primarily white team shouted racial slurs at a primarily African-American one. The Community Responders Network is helping to provide guidelines for behavior for players, coaches, officials, cheerleaders and fans.

"We're working with the league to beef up policies and procedures," said Amanda Arbour, racial justice development specialist at the YWCA and liaison to the network. "We felt the incident had not been adequately addressed."

A classic situation involving bias is when a family of a different race, religion or ethnicity than the majority moves into a neighborhood. Suddenly, there is hate graffiti or slashed tires, explained Ann Van Dyke, a long-time executive of the state Human Relations Commission who now volunteers for the network.

"Law enforcement may do what it can, but the family is often left shaking in its boots, and it's often hard to prove who did these things," Van Dyke said. "Moreover, many incidents go unreported."

Van Dyke helped the network compose a manual subtitled, "A Guide to Engaging the Community in Prevention and Response to Intolerance," which was updated in July.

The manual includes a "flow chart" of procedures of how community organizations and citizens can respond to hate and bias incidents, said Arbour.

In addition to its coordinating committee, the network has a rapid response team to help community members who feel they have been targeted, as well as a prevention and education team, which strives to address the root causes of intolerance.

The network will be working with local school districts since intolerance "starts at a young age," said Koistra, chair of the coordinating committee.

"We're a citizens group," she added. "The Human

Relations Commission follows through, but not all incidents come to their attention. We needed a way for ordinary citizens to work together in a supportive way."

The network does inform the Human Relations Commission and, if appropriate, the local police—which both track trends of hate crimes and incidents. "We try not to step on toes but to be collaborative," said Koistra.

Carl Choper, chair of the Interfaith Alliance of Pennsylvania and rabbi at the Jewish Home of Greater Harrisburg, has been involved with the network from the beginning.

"It offered a way to have a united response when hate incidents happen," he said.

Some of the tension that develops in communities between perceived "insiders and outsiders" is "beyond our control, but the silence of people about the incidents is not beyond our control," Choper said. "We have to speak out early and make the community inhospitable to hate."

Part of the Community Responders Network's mission is to make itself and its work better known. The organization recently enhanced its website and is using social media more. It's trying to increase the involvement of faith groups, as well as LGBT and minority communities.

The network hopes the number of victims who are willing to report incidents will increase. To assist that effort, it held two informational events last spring for the community, which attracted more than 50 people. Similar events may be held again this year.

Most people who feel they have been targeted come to the Community Responders Network through word of mouth or because they personally know a network volunteer. But community members also can reach the network through the CONTACT Helpline, 717-652-4400, which will refer them to an individual on call from the network. **B**

For more information, visit
www.communityrespondersnetwork.org.
The YWCA of Greater Harrisburg is located at
1101 Market St., Harrisburg, 717-234-7931.

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Last month, the employees of WebpageFX moved into the fully renovated Moffitt Mansion at 1703-05 N. Front St. in Harrisburg. The re-location of the company from Carlisle marked not only a significant development for the city, but a major milestone in the history of the dressed blue limestone mansion, which long ago was divided into a warren of small offices, then fell into disrepair. For many years, it even served as the home of the former Midtown magisterial justice's office.

WCI Partners, Urban Interiors and Trinity Construction now have brought the mansion back

to life, restoring and opening it up to serve the needs of WebpageFX, an Internet/Web design firm. Last July, we featured a series of photos showing the mansion before the renovation. We now present the "after" photos, so readers can see the potential for Harrisburg's historic buildings, increasingly restructured for modern use and given new purpose and new life. **B**

Photos by Yenma K. Photography - portrait, event, and commercial photography. www.yenmakphotography.com.

See complete before and after photos at theburgnews.com.

RESTORATION ON THE RIVER



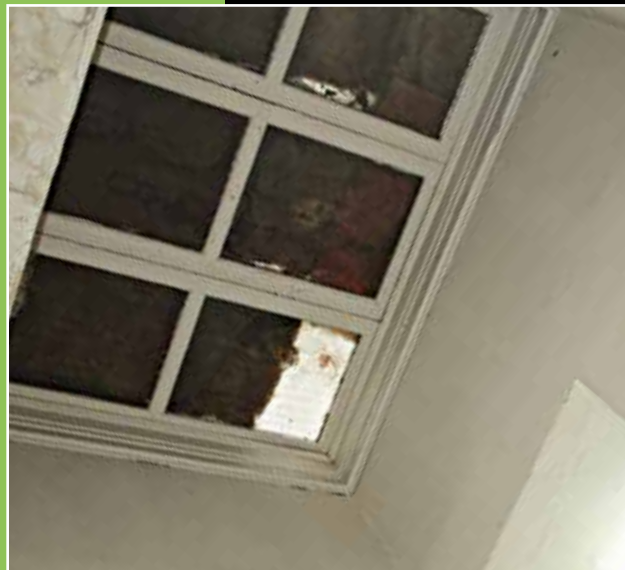


Mural by Stephen Michael Haas



BEFORE & AFTER>>

Of the many striking changes to the Moffitt Mansion, one of the most unique is the adaptive re-use of the original cooling system. The building had a skylight that could be opened to let in refreshing breezes off of the Susquehanna River, though it long had fallen into dilapidation. With a modern cooling system, the mansion no longer needed this feature, so it was re-purposed to brighten up a dark stairwell. It also serves as a glass floor for a unique meeting space above, which was created from the old widow's walk.



DEGREES OF SUCCESS

*Reflecting on the past,
planning for the future,
HACC turns 50.*

BY STEPHANIE KALINA-METZGER

Bryell Turner enrolled in HACC after receiving a postcard in the mail geared towards adults who were looking to return to school.

"Ten years after I graduated high school, I decided I was tired of being a broke, single mother, so I enrolled at HACC," she said. "The age, ethnic and socioeconomic diversity appealed to me."

Turner signed up for the Community College Scholars Program, geared towards high-performing, low-income students.

"You take two summer courses at Bucknell while studying at HACC, and then, when you obtain your associate's degree, you transfer into the junior program at the university," she explained.

The Hanover student graduated with her associate's degree in social sciences, crediting the flexibility of Saturday and evening classes, coupled with an online learning option, for allowing her to launch her dreams of a better life.

Turner said she is looking forward to graduating in May with a bachelor's degree in women's and gender studies and a minor in sociology. She now wants to become a professor herself, so will be applying to Ph.D. programs.

IN THE BEGINNING

Turner's success story is just one of many throughout the history of HACC, which this year marks its 50th anniversary with a yearlong celebration.

In 1963, Gov. William Scranton signed Act 484 creating the community college system in Pennsylvania. On Valentine's Day of the following year, the state Board of Education approved HACC as the commonwealth's first community college.

An article in the Lebanon Daily News, dated Jan. 13, 1965, reported how officials sprang into action to get the institution up and running.

"In a froth of community activity, it came into being," said the article, which described the chosen location and the rather crowded conditions. "The hurriedly scrambled site of the new institution was the old and revered Harrisburg Academy in uptown Harrisburg, now used by the Naval Reserve."

It then explained that officials, who anticipated 350 enrollees, ended up admitting 429.

"The kids go to classes in every conceivable nook and cranny," said the newspaper, which described the student "hub" as a boarded-over swimming pool.

Since then, HACC's digs have improved considerably, and, today, there is no lack of elbow room on any of the five campuses located in Harrisburg, Gettysburg, Lancaster, Lebanon and York. The largest and oldest



of Pennsylvania's 14 community colleges, HACC now touts an impressive enrollment of about 20,000 students, offering nearly 200 academic, career associate and transfer degrees, diploma and certificate programs.

"The reasons students choose HACC are many—undecided majors, convenience in proximity, cost, course offerings, credit or non-credit, methods available, including virtual or face-to-face learning," said President John J. Sygielski. "We also offer non-credit courses and short-term classes from leadership training to writing skills, language skills, accounting and marketing."

Known affectionately to both staff and students as "Dr. Ski," Sygielski chose to come to HACC due to the college's reputation and its location, returning east after serving as president of Mount Hood Community College in Portland, Ore.

"It's closer to my home of Ohio, and I wanted to be part of an innovative institution that stays close to its community and understands the educational and training needs of the individuals," he said.

Sygielski's eyes light up as he speaks enthusiastically about the students he serves and the diversity among the population.

"Working with them is really rewarding because many of them remind me of myself—a first-generation college student," he said. "The average age is 27, but we've also had 16-year-olds study here, and we even had a 97-year-old take a class at our Gettysburg campus."

ROCKY TERRAIN

When Sygielski took the helm, he faced many unexpected issues that needed to be addressed immediately, before he could implement real change.

"I arrived with great excitement and plans of innovation," he said.

Instead, he was forced to focus on issues like a \$9-million-dollar deficit and non-compliance warnings issued by the Middle States Commission on Higher Education for concerns about accreditation standards.

"The first six months of my tenure, I spent listening, observing and understanding the culture of the college, the communities we serve and learning about prior mismanagement," he said. "That information and communication enabled me to work with the college and the community."

Today the budget is balanced, and the college is in

compliance with two of the three standards it was originally on warning for in November 2012. In March, HACC submitted a report outlining evidence that it is in compliance and has the structures in place to maintain compliance with the third standard.

TOWARDS THE FUTURE

Sygielski envisions a bright future for HACC, in which technology will continue to play an even larger role.

"We are involved in Apple iTunes U. There are courses there from Harvard, Yale, MIT and, right in the middle of it all, is HACC. We've hit our billionth download," he said, shaking his head in disbelief.

The college launched its 50th anniversary celebration last month. HACC employees, students, board of trustees members, HACC Foundation Board members, politicians, donors and alumni joined together at the Harrisburg campus to hear speakers and attend the formal dedication of the recently renovated Ted Lick Administration building, named in honor of the late Ted Lick, a founding HACC Foundation Board member and donor.

Throughout the year, the college will host additional events to continue the anniversary celebration, and the university president will be embarking on his own style of ambassadorship.

On April 22, the avid cyclist will kick off "Dr. Ski's Miles of Gratitude, Tour de HACC," a three-day bike ride across 150 miles to express his gratitude for all that central Pennsylvania does for its community college. Sygielski will stop at each of the five campuses, where he will give away a variety of items ranging from water bottles to bikes and even scholarships.

"My goal for the next several years is that every household in our service district will be touched in one way or another by HACC," he said. **B**

For more information on other 50th anniversary events, or to learn how you can work or study at HACC, or to learn more about Dr. Ski's Tour de HACC and how you can participate or be a sponsor, visit the website at www.hacc.edu.

Photography courtesy of HACC, Central Pennsylvania's Community College.

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This morning, I woke up with a sore throat, swollen lymph nodes and fatigue. Surely, I must have come down with a severe case of tonsillitis, mononucleosis or laryngitis.

Panic set in for a few minutes until I had my morning cup of tea. I felt much better, and I felt a little ridiculous for my hypochondriacal reaction. Although, for all I know, it could have been a serious medical issue. As someone with no medical training, but who cares very much about her health, I tend to overreact to even the most minor of symptoms.

Why do I overdramatize these potential signs of illness? Because of the unknown unknowns. I don't know what is wrong with my health, there's a two-month waiting list to see my physician, and I don't have the medical training to know how to determine if the symptoms are serious.

Former U.S. Secretary of Defense Donald Rumsfeld once said:

"There are known knowns. These are things we know that we know. We also know there are known unknowns. That is to say, we know there are some things we do not know. But there are also unknown unknowns—the ones we don't know we don't know."

It is the unknown unknowns that strike fear into our hearts. As long as you know what you don't know, you can seek the information you are lacking; you know what questions to ask. Do you know everything there is to know about filing your federal income tax return? If you're like most taxpayers, probably not. But, if you can achieve a basic level of understanding regarding your income tax return, you'll develop the ability to reduce the amount of unknown unknowns, and you will be better equipped to communicate with your accountant and financial advisor.

Whether you've already filed your tax return or have

filed an extension, these basic concepts will help you wrap your head around your tax situation and reduce the chances of a horrifyingly expensive surprise come April 15.

THE BASICS

Let's start with adjusted gross income, or "AGI." In essence, AGI is your income from all sources less any applicable adjustments to income. These adjustments include items such as IRA contributions and student loan interest, among others. Adjustments to income are referred to as "above the line" deductions. AGI is a key component in determining your total tax liability. In addition, AGI is the number used by banks, mortgage brokers and many financial aid programs to determine your eligibility for the products and services they offer.

Taxable income is the amount of income that is subject to income tax. To determine your taxable income, subtract from AGI any deductions and exemptions that apply. These deductions that are taken after you've determined your AGI are called "below the line" deductions.

ALL INCOME IS NOT EQUAL

To add a level of complexity to what we've just discussed, some types of income (such as insurance proceeds, child support and workers' compensation to name a few) are generally not subject to income tax.

Social Security benefits are a different animal completely. Is it taxable? The answer is: It depends. If your income is low enough, none of your Social Security income will be taxable. However, if your income is high enough, you may be paying tax on 85 percent of your benefit.

Winnings, whether from gambling or winning an all-expense-paid vacation from a radio contest, are

taxable. You may think that the IRS will never know that you won that vacation, but most companies that award those prizes will send you a 1099 for the value of the prize. The company will also report the prize to the IRS. If you have gambling losses, you can offset your taxable winnings for that year with those losses, as long as you have proof of the loss.

If you receive a state income tax refund and you itemize your deductions, that refund may be taxable. Talk to your accountant or financial advisor about the types of income you receive if you have questions regarding how your income is taxed.

MINIMIZING INCOME TAX

How can you reduce your income tax liability? You can reduce your income, increase your deductions and/or take advantage of tax credits.

Reducing income: I do not mean to imply that you should take a lower paying job or work fewer hours (although that would certainly reduce the amount of tax you're paying). Reducing income is a very common strategy among the self-employed. If you are self-employed, you can reduce income in a given year by timing your business expenses. Only the self-employment income in excess of expenses is subject to tax. Tread carefully, though, as reporting less income means that you may not qualify for the mortgage on your dream home. Remember that lenders use the figures you report on your tax returns to determine your loan eligibility.

Increasing deductions: A deduction allows you to reduce the amount of taxable income by the amount of the deduction. Deductions become more valuable to you as your income rises. If you are in the 10 percent tax bracket, a \$1,000 deduction will knock \$100 off your tax bill. If you are in the 25 percent tax bracket, a \$1,000 tax deduction reduces your tax bill by \$250.

Taking advantage of tax credits: Unlike tax deductions, tax credits are a dollar-for-dollar reduction of the tax you owe. If you have a tax credit of \$1,000, your tax bill is reduced by \$1,000. Accordingly, a tax credit has the same dollar value regardless of which tax bracket applies to you. Most credits are non-refundable, which means that, if your tax credits total more than your total tax liability, the IRS won't refund you the difference. There are a few refundable credits, such as the earned income tax credit and the child tax credit. Ask your accountant about any tax credits for which you may qualify.

Although we can never fully eliminate our "unknown unknowns," we can certainly chip away at the learning curve and convert those unknowns to knowns. With a basic understanding of how your income is taxed, and with a little consideration and guidance throughout the year, tax season can become far less intimidating. **B**

Alison Bach is a certified financial planner for Conte Wealth Advisors in Camp Hill, www.contewealthadvisors.com.

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UNKNOWN MONEY UNKNOWN

What you don't know can hurt your wallet.

BY ALISON BACH



THE LUX LIFE

Across from the Capitol, a luxury residence takes shape.

BY LAWRENCE BINDA

When I arrived in Harrisburg, I remember being surprised at all the underutilized, forlorn historic buildings, which often were in need of total renovation.

Five years have passed, and, just in this short period of time, many have found new uses as fully rehabbed apartments and offices.

One of the most prominent is about to spring back to life. Soon, the LUX condominium building will open directly across the street from the state Capitol, with many units offering stunning views of perhaps the country's most beautiful statehouse.

"Our goal is for people to walk into this unit, see the view and just say, 'Wow,'" said Pete Weigher, president of TeamPete Realty Services, as we looked out the sixth-floor window onto the Capitol dome directly in front of us.

"YOUNGER PEOPLE WHO LIKE CITY LIFE, RETIREES WHO WANT TO DOWNSIZE AND DOWNTOWN OFFICE WORKERS ARE AMONG THOSE WHO HAVE RESERVED UNITS."

The two buildings long have shared a history. They were completed just three years apart and now have faced one another for more than a century.

The difference: While the Capitol has been well maintained and cared for, the same cannot be said for the eight-story building across N. 3rd Street, which began life as a Masonic Temple before becoming the Barto office building. Over the years, it fell into disrepair and, after a serious flood, was almost completely abandoned.

In 2012, the last owner, the Pennsylvania AFL-CIO, sold it for \$850,000 to Brickbox Enterprises, which, in recent years, has restored several other notable Harrisburg buildings, including Riverview Manor and the Kunkel building. The company is now ready to show off its work: 42 beautifully appointed one-bedroom condominiums within a structure that has been almost totally rebuilt.

"It's all-new everything," said Derek Dilks, vice president of property development for Brickbox. "There's all-new plumbing, electricity, insulation, etc. You're basically buying a new home inside an old building."

This mix of historic and modern seems to be a strong selling point since, as of this writing, the company already had reservations for about half its units, which range from 525 to 900 square feet and cost \$89,900 to \$224,900. Each unit features high-end finishes such as granite countertops, stainless steel appliances, real-wood cabinets, solid wood doors, ceramic baths and high-speed Internet capability.

The condo fee will average \$162 a month to pay for services such as water, sewer and trash. It also will cover access to common areas, including a fitness center, individual storage spaces, a community room and a rooftop deck with lofty views of the city and the river.

So far, interest has come from many quarters, not just those who work across the street, said Weigher. Younger people who like city life, retirees who want to downsize and downtown office workers are among those who have reserved units, he said.

Anyone who would like to see a unit need not wait long. Most construction, which was slowed over the winter due to delays in receiving the building's custom-made windows, is expected to wrap up soon. An open house is slated for later this spring, and LUX also will be a stop on the annual Harrisburg Young Professionals Home Tour on May 10.

Brickbox President Dan Deitchman said he's always been confident that the units would sell fast, as long as the prices made sense within the Harrisburg real estate market.

"How often can you own a unit in an historic building across from the Capitol, totally renovated, for a price that's like renting?" he said. "It's a no-brainer." **B**

LUX is located at 231 State St., Harrisburg. For more information, visit www.teampete.com or call 717-697-7383.



When I was growing up, one of my father's favorite projects every year was preparing for the Harrisburg Art Association's Bal Masque, an event that continues to this day (and was just held last month).

One year, my father convinced the planning committee to have a Venice theme for the ball. He loved Venice. For weeks, I accompanied him to the old Penn Harris Hotel, where he painted scenery that would rival that of a Broadway musical. He and my mother even commissioned costumes to be made for the ball. They dressed as the Merchant of Venice and Portia. (Haven't times changed?)

My father beautifully captured the misty hues of Venice in his paintings. One of his favorites, he titled "Going to the Doges," a watercolor depicting the great palace on Venice's Grand Canal, home to the doges, the dukes of Venice. So, this lovely Italian city rising from the water has always intrigued me.

Venetian food differs from other regions in northern Italy. Gnocchi and polenta are preferred over pasta. Risotto is a Venetian mainstay, and a rice dish with fresh peas called *risi e bisi* is cherished in the springtime. There is less emphasis on meat. Fresh fish and fowl dominate the cuisine, prepared simply with ingredients like green olive oil, garlic and parsley.

This month's recipe is inspired by the light fare of Venice. It is another one of those dog-eared recipes I have saved from a very old cooking magazine. This variation calls for chicken, but, in Venice, it would just as likely be prepared with whole fish.

BAKED CHICKEN BREASTS WITH SCALLIONS AND LIME:

- Pound 4 boneless, skinless chicken breasts to an even thickness. Dredge them in flour (Wondra is great and less heavy), and place them on a plate.
- In a large, preferably non-stick skillet, melt 4 tablespoons unsalted butter. When the butter is bubbling, sauté the chicken breasts until golden, about 4 minutes on a side. But use your judgment, as thicker breasts may take a little longer. When cooked, remove to a clean plate.
- Reduce the heat to low and add 2/3 cup minced scallions (green and white parts) and 1 minced, fresh garlic clove. Cook until soft, about 5 minutes.
- Increase the heat to high and add ½ cup dry white wine. Scrape up any browned bits in the skillet and cook until the wine has reduced to half, 2-3 minutes.
- Place half the cooked scallion mixture in a heavy, rectangular baking dish that you have buttered (no substitute for real butter here).
- Place the browned chicken breasts over the scallion mixture, season with salt and pepper, and drizzle with a tablespoon of fresh lime juice. Cover with the remaining scallion sauce.
- Sprinkle the chicken with 2 teaspoons of grated lime zest, a tablespoon of chopped fresh parsley, and a tablespoon of dry, fine bread crumbs. Dot with a tablespoon of butter cut into small pieces.
- Bake in a pre-heated, 400-degree oven for 15 minutes. Check for doneness. The chicken should still be juicy.
- Place the chicken on a platter, perhaps garnished with a little fresh watercress.

This is a wonderful, fresh dish that is great for company. I have served it many times to rave reviews. You could try making it with whole fish as they do in "The Veneto," if that is something you do (whole fish, that is). Try serving it with white rice or rice with peas, and end your meal with another Venetian favorite, tiramisu. A chilled soave would pair well—it is the white wine of choice in Venice during the warmer months of spring and summer.

I dream of going to Venice someday. I imagine the excitement of Carnevale (the pre-Ash Wednesday celebration), the winding canals, mysterious passageways, St. Mark's Square and what is described as the ever-changing translucent light.

And, of course, I'd make sure, as my father and mother did, to toast this great city with a bellini at Harry's Bar. **B**

A VENICE VISIT

This chicken dish transports you to the land of canals and gondolas.

BY ROSEMARY RUGGIERI BAER



HOP HAVEN

It's craft beer bonanza at Brewhouse Grille.

BY ANDREW DYRLI HERMELING

As a craft beer drinker (read: beer snob), the first thing I do when I belly up to a bar is check out the tap handles. I can ignore an absence of ambiance, a lackluster menu or poor song selection coming from the sound system. I cannot ignore a poor beer selection.

I've been to the Camp Hill's Brewhouse Grille before, so I wasn't worried about its draft menu, and I have always enjoyed the food and friendly atmosphere. But old habits die hard, so when I arrive to meet with one of the co-owners of the restaurant, Larry Dolan, my eyes immediately track to the tap system.

Just as I suspected, a wide variety of critically acclaimed craft brews are on display, including one of my favorites, Resin, an imperial India pale ale by Brooklyn's Sixpoint Brewery. As I complete my inspection, Dolan emerges from the dining room and invites me to join him at a table in the back where we can have a quieter conversation.

THE BREWHOUSE COMETH

Brewhouse Grille is not a new establishment, so we discuss origins first.

"Co-founder Norm Fromm and I opened the Brewhouse in 2005," says Dolan. "We were craft beer enthusiasts, and there weren't many bars serving these types of beers, so we wanted a place that had good food and good craft beer."

The Brewhouse opened with a 12-tap system. It's now expanded to 38 taps between two bars, serving 30 separate beers on draft. The owners feature a revolving draft list with an emphasis on seasonals and special, hard-to-find beers, although they make sure to have some "macros" on hand to keep all the customers happy.

"We keep in touch with our wholesalers," adds Dolan. "We make sure to get in any special releases being offered."

The Brewhouse features offerings from a number of top-notch craft breweries, such as the previously mentioned Sixpoint, Bell's Brewery, Lagunitas Brewing Company and Great Lakes Brewing Company.

"We make an effort to highlight local breweries as well," notes Dolan. "Obviously, we carry Tröegs. But we also have a variety of other local brewers, like Millbock [Linglestown], Springhouse [Lancaster] and Liquid Hero [York]."

But Brewhouse is about more than beer. The owners take their food seriously, too.

"We have our own smoker," says Dolan. "Our menu features smoked chicken, ribs and pulled pork. And our house dressing includes smoked tomatoes."

Furthermore, the Brewhouse is not light on atmosphere. Come warmer weather, customers flock to the restaurant, as the second bar can be opened up to let in the air. It also hosts special events, such as an annual breast cancer awareness party, "Brews for Boobies," held every May. March Madness and a St. Patrick's Day celebration are also big draws, and the Brewhouse regularly features live music; it was a participating venue in this year's Millennium Music Conference.

BREWHOUSE FAMILY

At this point, Larry calls over one of his bartenders, Amy Bentley, who has been working at the Brewhouse for nine years.

"For someone to work here for that long shows you how much this place is like a family," says Bentley. "It's been nice to get to know the regulars, to hear their stories and find out what's going on with them."

She is clearly on to something. Even though I arrived during the off-hours in the mid-afternoon, friendly patrons chat up the bartenders, who all respond to the customers by name. As we talk, she is quite comfortable sitting with her boss, yet another indication that the Brewhouse is more family than place of employment.

Having gotten a sense of what makes the Brewhouse unique, I take the opportunity to solicit specific food and beer recommendations.

"The Tuscan tuna salad is my favorite," says Bentley. "The red onions, capers and olives add a wonderful flavor."

As for beer, her favorite current offering is Great Lakes' Edmund Fitzgerald, a world-class American porter.

Dolan chimes in, "I prefer the IPAs."

As a fellow hop-head, I have to go with his recommendation. It's then that I remember the Sixpoint Resin tap handle I saw on my way in. **B**

Brewhouse Grille is located at 2050 State Rd., Camp Hill. For more information, visit www.brewhousegrille.com or call 717-737-0030.



Larry Dolan



Amy Bentley

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A VENEZUELA VICTUAL

When the owner of Arepa City moved to Harrisburg, he brought his native food with him.

BY STEPHANIE KALINA-METZGER

Those who know Daniel Farias describe him as a “people person,” an important trait for someone who works long hours serving the public.

And those who visit his downtown Harrisburg restaurant, Arepa City, look forward both to chatting with the ever-present, typically smiling businessman and dining on his delicious cuisine, which is based upon the Venezuelan staple known as an arepa.

“He really cares about his customers and wants everyone to have an enjoyable experience,” said Camp Hill resident Allen Gordon, who considers himself a regular and has been frequenting the establishment since it opened.

Gordon and his wife even took friends who were visiting from Venezuela to the restaurant, and they gave the food rave reviews.

Farias began his career in the hospitality industry working on a cruise line after leaving his native country.

“I started out as a busboy; it was the only position they were able to give me,” he said, explaining that he knew little English at the time. “I then decided that I wanted to grow and made up my mind to master the language in order to open up better opportunities.”

Farias turned out to be a quick and astute learner, and, before long, he was promoted to assistant manager.

While working on the cruise ship, Farias met his wife Mildred, who was living in Boston. So, he decided to move there and began working in a hotel. His career eventually took him to Florida, and then Hershey Entertainment came knocking, so he moved Mildred and his twin daughters Dilia and Daniela to the central Pennsylvania area, where he became banquet director at the Hershey Lodge.

Farias, though, dreamed of working for himself, so was always on alert for the opportunity. When he heard that a small, turnkey establishment was for sale on N. 2nd Street in Harrisburg, he decided to investigate.

“Turns out the owner wanted out, and I wanted in, so it was mutually beneficial,” he said.

For Farias, who studied at culinary

school back in Venezuela and spent his career in hospitality, making the decision to open a restaurant was a no-brainer. Choosing what to serve was an equally easy decision.

“I decided to stick with what I know best, which is my cuisine,” he said. “In Venezuela, I grew up eating arepas almost every day and wanted to offer the public authentic Venezuelan cuisine. If you go to my country tomorrow and ask for an arepa, you will get the same thing.”

Arepas are a sandwich, a bit like a pita, with the dough made from corn meal, salt, sugar and water, said Farias. Customers can choose from a variety of fillings, including pork, lamb, chicken, chorizo, beans, flank steak—whatever strikes their fancy.

“Since it’s a bread, anything goes with it,” he said. “Only a few people have asked me to customize them according to what they want, but I want people to feel free to do that, too.”

Patrons also can order other Venezuelan specialties like pernil asado, which is slow-roasted pork leg, cassava sticks and spicy cabbage, and patacones—green plantain open sandwiches that are offered with a selection of toppings from shredded flank steak to chicken to avocado salad.

Ana Yost lives in Etters and makes the trip to the restaurant often.

“My daughters and I love it there,” she said. “He puts his special touch on every dish. Everything is fresh, and he comes out and talks to people, too.”

For Farias, the future looks bright, as he plans to continue pleasing his patrons for years to come.

“I’m very positive about Harrisburg and the renewed focus on business in the area,” he said. “I know that this restaurant is unique in many ways. There is no restaurant around here similar to this. Philly is the closest, and they say this is better.”

Then, with a laugh, he adds, “Who knows?” **B**

*Arepa City is located at
316 N. 2nd St., Harrisburg.*

*For more information, visit
arepacity.com or call 717-233-3332.*

“THERE IS NO RESTAURANT AROUND HERE SIMILAR TO THIS. PHILLY IS THE CLOSEST, AND THEY SAY THIS IS BETTER.”



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Julian Dorsey has found personal fulfillment in soccer for most of his life. He began playing three decades ago, when he was 8 years old, and, with his passion and skill set, later competed at Loyola University in Maryland and went on to play for the Hershey Wildcats and the Harrisburg City Islanders.

When he was in third grade, Dorsey's teacher noticed how fast he could run during a school field day and encouraged him to try out for soccer. Dorsey said his coach picked him not necessarily for his skills, which needed to be strengthened, but because of his strong work ethic.

"I practiced a lot because I was doing something different than anyone else in my neighborhood, and that was cool to me," said Dorsey, who grew up in a tough area outside of Philadelphia. "I enjoyed not playing traditional inner city sports, like everyone else."

"IT'S NOT JUST ABOUT SKILLS. THEY TEACH THE KIDS TO BE THE BEST THEY CAN BE. MY KIDS CAN'T WAIT TO COME HERE."

During his childhood, Dorsey's family didn't have much money to pay for the soccer training that the budding player needed.

"My family had a difficult time making enough to pay our bills," he said. "At the age of 13, my mom told me I couldn't play anymore because she didn't have the money."

The parents of his best friend, Brad, whom he had met on the soccer field, then stepped up.

"They said to my mom, 'Pay what you can and we'll pay the rest,'" he said. "I was blessed to have his parents, family members and friends of our family

SERVICE THROUGH SOCCER

JT Dorsey Foundation nurtures area youth through sport.

BY MISSY SMITH



help my mom financially to allow me to play. I wanted to create the same opportunity for kids."

So, in 2007, Julian, otherwise known as "JT," created the JT Dorsey Foundation, a non-profit youth development organization that uses soccer as a means to develop well-rounded kids from the ages of 5 to 18 throughout Harrisburg, Lancaster, Lebanon, York and surrounding regions. As previous director of an alternative school with a special education degree, Dorsey knew he wanted to combine his love of soccer with working alongside kids.

"I saw how soccer created a lot of opportunities for me," he said. "I thought, 'How could we use sport to educate kids and create learning through play?'"

Dorsey also wanted to provide important services that are often lacking in inner city communities. So, JT Dorsey Foundation provides wellness education, physical activity and obesity prevention, mentoring, leadership skills, employment training and a safe, nurturing environment for at-risk children to grow up in.

Mark Malhenzie of Etters is thrilled with what his children experience with JT Dorsey. Both his son Matthew, 13, and daughter Lauren, 12, participate in the soccer program. When Mark began looking for soccer training over the winter, he discovered JT Dorsey.

"I came and watched a practice, and I loved what I saw," reflected Malhenzie, who often volunteers with his wife Suzanne at various JT Dorsey events. "What they stand for is excellence. It's not just about skills. They teach the kids to be the best they can be. My kids can't wait to come here."

Matthew echoed his father's sentiment. "I look

forward to it every week. I remember the first day I came here, and I walked in, the coaches just took me in as if they already knew me."

For Dorsey and his coaching staff, that is what it's all about, supporting the youth in our communities and helping them to grow into successful, responsible and healthy young adults. True to the spirit of many non-profits, the coaches pour their passion into the labor of love.

"None of the coaches here want to get rich," said Dorsey. "These are good people who are good citizens in the community with strong soccer values. The kids know that they will get quality coaches that care about them."

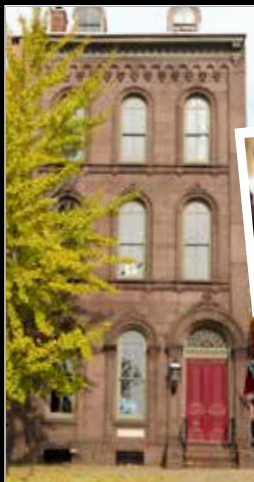
Given the nature of being a non-profit, Dorsey is tasked with keeping his organization afloat financially to make sure it can continue to provide its developmental services through soccer. To keep costs low or free to its players, the JT Dorsey Foundation collects funds from donors and corporate sponsors, such as Adidas, Score Sports, Angelo's Soccer Corner, the City Islanders and the U.S. Soccer Foundation. But, Dorsey said that the foundation can always use financial support and manpower.

Soccer is Dorsey's life, and it's not just fun and games for him. "I am a teacher by trade, and I love to see kids learn and develop not only as soccer players, but as people," he said. "That is very rewarding." **E**

Those interested in giving time or money can learn how to contribute on the JT Dorsey Foundation website, www.jtdorsey.org.



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SAM, RISING

After numerous delays, construction has begun and an opening is set for the new Susquehanna Art Museum.

BY M. DIANE MCCORMICK

On Jan. 16, 2015, the Susquehanna Art Museum expects to open the doors of its new museum with an appropriately named exhibit. It's "Pop Open," Niagara University's sparkling collection featuring such pop art icons as Oldenburg, Rauschenberg, and—of course—Warhol.

"We've got a soup can," assures SAM Executive Director Laurene Buckley.

In other words, the train that is SAM is now moving ahead at full-speed.

More than three years have passed since SAM announced it had selected a site in Midtown Harrisburg as its permanent home. However, fundraising challenges and design changes delayed construction beyond some demolition, which began last summer. In the meantime, SAM has used space in the State Museum to mount exhibits.

The bid now has been awarded for renovating and adding on to the former Keystone/Fulton bank branch at N. 3rd and Calder streets to create a permanent home for the capital city's art museum. The partnership of JEM Group-Carrolton Design broke ground in mid-March. SAM will get the building on Dec. 22, and exhibits secured for some vague future point now have official opening dates.

A \$7 million project seen as a major piece in the Midtown revival puzzle is taking shape. Now, say museum officials, the capital city's dedicated art museum will rejoin the community and rededicate itself to showcasing art as a tool for entertainment, economic activity and, most importantly, education.

Buckley admits that calling SAM a "kunsthalle"—the European term for an art exhibition museum lacking a permanent collection—might sound pretentious, so she settles on "potpourri."

"And that's just fine with me," she says. "Art is broadly defined, and we intend it to be broadly defined."

With 3,500 square feet of space in its exhibition hall, the new SAM can mix and match exhibits. Maybe a show on art furniture will augment an exhibit on past

and present architecture planned in conjunction with Historic Harrisburg Association, the Art Association of Harrisburg and the American Institute of Architects.

Harrisburg needs destinations, says SAM Board Chair Jack Scott, and the new space, from Philadelphia architectural firm EwingCole, is designed to attract. In the high-ceilinged, renovated bank space that greets visitors, works from SAM's DOSHI Gallery will line the wall. The bank vault will be a family orientation area, "maybe with storytime on Sundays," says Buckley.

A high-tech education room will allow streaming of lessons and talks. Perhaps the café will set up tables outdoors on nice days. Students from the Channels Food Rescue Kitchen School might operate a mobile snack cart. A garden, the size of two Midtown lots, will offer please-touch sculptures and maybe a sensory garden with herbs and braille plaques.

Scott is a retired technologist who claims not to have "an art bone in my body." But while his artist wife, Carol Scott, was vice president of the Garden State Watercolor Society in New Jersey, he helped build membership from 50 to 250 by capturing names of artists, donors, buyers and browsers in a 3,000-person database.

"The object lesson there is, you must market art," says Scott. "It isn't that you have to sell art, but you have to market. People have to be aware that it's there. They need to understand its value, and they need the opportunity to make a choice to experience art."

Art is essential to "creative expression and developing creative thinking," says Scott. It also returns \$5 to \$8 in commercial value.

"It comes back in commerce. It comes back in child creativity. It comes back in freedom of expression," he says. "Why would we not do this?"

The new building is revitalizing SAM's mission to educate. The VanGO! bus that takes artwork to schoolchildren and events is no longer a bus but a retrofitted RV (staffers are excited—much easier to drive and cheaper to operate). "Art to Go" portfolios for teachers, with lesson plans on topics ranging from

Pennsylvania artists to Georgia O'Keeffe, are newly customized and digitized.

SAM's second exhibit will feature the works of renowned children's book artist Faith Ringgold, with local, award-winning artist Jonathan Bean—a Publisher's Weekly "Artist to Watch"—setting up his studio in the exhibit area.

"We're really trying to build partnerships with as many audiences as we can, as well as bring museum education into the 21st century with lots of interactives," says Director of Education and E-learning Andrea Glass.

Name a Midtown business or nonprofit, and SAM is probably partnering with it. Movies and Midtown Cinema. Food and Yellow Bird Café and Sayford Market. Parking and HACC.

Scott is intent on "narrowing the width of the river" that divides east and west shores, and the addition of Dave Reager, the Camp Hill attorney and a founder of Plein Air Camp Hill, to the board should help. Putting the new museum in Midtown was a risk, says Scott, but it's the "right choice" for a Harrisburg arts corridor.

SAM expects to hire from the community and keep its doors open to the community, says Buckley. Though admission will probably be charged, at least initially, museum officials are brainstorming ways to schedule free-admission days, she says. Regular events will range from "fancy preview sit-down dinners, all the way to block parties—which we've already instituted—with local bands."

The museum can also serve as a catalyst for further development in Midtown and greatly enhance its growing reputation as an arts district, says Glass.

"Being part of the community is being a cultural hub and having the community invest value in what we are doing," she says. "It's really about building ties with the community at all levels." **B**

Follow SAM's progress, see events and learn about discussing partnerships (naming opportunities in the new building are still available) by visiting sqart.org or SAM's Facebook page.

Anyone who sees the photo of the green heron, captured so vividly by wildlife photographer Shannon Rose O'Shea, can't help but notice that the bird is straining to grab something that is out of reach.

But for O'Shea, a native of Steelton who now resides in Susquehanna Township, that photo represents her mantra that sometimes, in order to get what you want, you have to stick your neck out. And, indeed, she does and has to when she wants to capture that perfect shot.

"I've had so many wonderful experiences photographing wildlife," O'Shea says. "It is both immensely rewarding and totally frustrating at the same time. I can sit for an hour waiting for that moment when a great blue heron catches a largemouth bass, only to have it happen as I turn to walk away. It certainly teaches you patience."

And patience is needed in order for O'Shea to create these works of reality art—from an egret taking flight in Kiwanis Park in York to a majestic sunset above Coligny Beach on Hilton Head Island in South Carolina. She even was able to photograph a bighorn sheep that had come down from a rocky hillside to stand in a parking lot bordered by playground equipment.

O'Shea's interest in photography began only three short years ago, when her husband noticed her taking a picture of a tulip in her garden with a little, film-loaded Olympus camera.

"He thought I needed a grown-up camera, so he bought me a Nikon L120, a bridge camera between a point-and-shoot and an SLR," O'Shea says.

After downloading her first photos from her "grown-up camera," O'Shea was hooked. She quickly outgrew the Nikon and purchased her first SLR, a Canon EOS Rebel t2i, then moved up to a Canon 7D complete with assorted lenses, tripods, a loupe, filters, hoods, a backpack and other accessories she calls "the camera stuff."

Now retired, O'Shea and her husband travel

around the country not only for rest and relaxation, but also for her to take pictures of the great outdoors. While her preferred places to take photos include Hawaii, Florida (the Circle B Bar Reserve there is a particular favorite) and South Carolina, O'Shea began honing her trade right in her own backyard at Wildwood Lake in Harrisburg.

But this photography obsession has gone way beyond anything O'Shea could have imagined. Her work has appeared on websites all over the world, such as Booking.com, the Orlando City Guide, The Huffington Post, Pinterest, Tumblr, iWitness Weather, a Hawaiian travel site, numerous blogs and many more.

This year, one of her shots will be published in a book of lighthouses of South Carolina, and she recently received and accepted an invitation to become a Getty Images contributor photographer. One of O'Shea's photos of an egret at Wildwood Lake is included in a youtube music video of the song "Promised Land" performed by Amy Goldstein.

O'Shea plans on continuing her travels, mostly along the east coast, taking pictures of wildlife, landscapes and architecture.

"I hope to continue improving my skills and having many opportunities for people to see and appreciate my work," she says.

What began with a little, film-loaded Olympus camera and tulips in her garden has turned into quite a career and a sense of fulfillment. Looking through that lens has offered O'Shea an incredible appreciation for wildlife and nature, along with connections with others who share this love of photography.

"I love travelling around the country and meeting other photographers," she says. "I've learned so much and met so many wonderful people from all over the world." **B**

You can see more work by Shannon Rose O'Shea by visiting www.flickr.com/photos/shannonroseoshea.

A WILD LIFE

*For photographer
Shannon Rose O'Shea,
a post-retirement
hobby blossomed into a
second career.*

BY LORI M. MYERS





A WALK ON THE WILD SIDE

*At Wildwood Park, nature's
creations meet human creativity.*

BY ALEXIS DOW CAMPBELL

There are lots of great reasons to strap on your sneaks and visit Harrisburg's Wildwood Park in the spring: trees are turning green, birds are coming back, and, for the second year, an exhibition of nature-inspired art is lining Wildwood's sprawling trails.

"Art in the Wild" opens on April 12 and will feature outdoor art installations by 15 artists—up from nine last year—in Wildwood's lush setting. According to planning committee members Elizabeth Johnson and Jim Caufield, the exhibit fits right in with Wildwood's larger purpose.

"[Art in the Wild] is a terrific match with our mission," said Johnson. "Wildwood Park welcomes visitors to enjoy and learn about its natural and cultural resources. 'Art In The Wild' is one of the many park programs that teach people about the natural world. We're always looking to attract new visitors and 'invigorate' our loyal users."

Caufield added that the environmental art installations allow visitors to see positive human interactions with nature.

"Our support group, the Friends of Wildwood, and our volunteer 'Art In The Wild' committee are very keen on visitors enjoying Wildwood through artistic interpretations," he said. "The exhibit is one more way to bring awareness to Wildwood's mission—preserving, enhancing and interpreting the park's resources."

Everyone was invited to submit a proposal for entry in the exhibit; it wasn't limited to professional artists. The only rules were that artwork had to be "responsive and sensitive to the environment and aesthetic of the site's landscape and surroundings" and durable enough to withstand being outdoors for seven months, according to the submission criteria. The planning committee reached out to area schools, colleges and arts organizations and received a surprising response.

"Elementary and high school students, teachers, architects, professional artists, etc., sent us proposals—even some from Canada, New York and South Carolina," said Johnson.

Fifteen artists were selected to participate, and they began the installation process in mid-March. Installations are, by nature (no pun intended), public, but artists are encouraged to engage park visitors in their work. Artists will be on hand for many public programs throughout the exhibit, starting with a lecture and workshop by Warwick, N.Y.-based artist Dan Mack, who had a piece in last year's exhibit and is now serving as a judge and lecturer.

"I was so impressed with this event last year, I started a sister one here in New York," Mack said. "Wildwood has pioneered a very exciting format for the discovery of art and nature."

Mack will present a lecture on April 10, which will focus on the use of natural elements in art, a subject he knows a thing or two about. His renowned rustic furniture has found some pretty prestigious homes, including the Smithsonian Institution in Washington, D.C. He also will conduct a workshop called "Working Rustic: A One-Day Introduction" on April 12, in conjunction with the opening of "Art in the Wild," during which participants will learn to create a chair from branches, saplings and other natural materials.


In addition to these programs, Wildwood is toying with some other unique ways to engage the public with the art installations.

"Various interactive events are being considered [like] guided tours of the installations, poetry readings in the woods, and on-site artist visits," explained Caufield.

The works are all judged immediately upon installation, and first, second and third prizes will be awarded. The committee has also added a "People's Choice Award" this year.

"Visitors to the site will be able to vote for their own favorite installations, the winner of which will be announced on June 30," said Johnson.

Ultimately, the organizers of "Art in the Wild" hope that the exhibit encourages visitors to connect with nature.

"Nature is the great leveler," said Mack. "Everybody has primary experience with nature. They feel alive in nature. To show art in such an environment returns the art-making process to where it began—as the way humans recognize, respond and respect the awesome forces of nature." 

"Art in the Wild" opens on April 12 and runs through Oct. 31 along the trails of Wildwood Park in Harrisburg. Dan Mack's introductory lecture is April 10, 7 to 8:30 p.m., at the Nature Center. He also will lead a day-long workshop on April 12. For more information, visit www.wildwoodlake.org.

Photography by Karen Carlson

HISTORY LESSON

New enhances the old at Landis House.

BY EMMA BARR



In a typical history class full of students, eager to be free of classrooms and boring lectures, one might expect to hear the usual inquiry, “Why does this matter to us?” or, “Who cares?”

But the students at Newport High School have found themselves immersed in the history of their town in an unexpected way. Inside Landis House, a collection of artifacts and memorabilia provided the students with an opportunity to look at history from a different perspective, one that was more personal than they may have encountered before.

The Landis family purchased the house in 1933 after living in Hamburg, Germany. Their home in Germany was furnished with many of the beautiful and elegant pieces that the students would later encounter in Newport: sparkling chandeliers, a Bechstein piano and large mirrors that remind one of a time period washed over with wealth and fantasy.

Unfortunately, the Landis’ time in Germany coincided with the rise of the Nazis. Hearing how the Nazis were stealing art throughout Europe, Mary Landis made the journey back to personally oversee the shipment of their belongings. The Landis family caused a stir upon bringing several boxcars full of large, ornate artifacts right into the heart of Newport.

In 2007, the Perry County Council of the Arts took possession of Landis House and began making needed renovations, turning it into an accessible place for people to gather and experience creative activities together. Even the renovations are a unifying act of generosity. Everything is done by local volunteers and made possible through donations.

It’s that sort of spirit that made way for the involvement of the students. When faced with the task of researching each item, PCCA Arts-in-Education Coordinator Amy Reed had an idea: work with local students and a visiting artist, Rand Whipple. The students of the Newport High School history class researched each artifact. The media communications class then took over, and, under



Whipple’s guidance, created videos to accompany each artifact.

A conflation of new and old now greets visitors to Landis House. One sees the old antiques and then accesses the information about each piece by scanning a QR code on a smart phone to bring up the student-made videos, which also are available on YouTube.

The result of this collaboration is the current exhibit at Landis House, “Tangents: The Oral History Project,” which will be on display through April 11. The next exhibit at Landis House, “Director’s Choice,” featuring student artwork, opens on April 25 and runs through July 5. **B**



WHITE SPACE

York College artist-in-residence Wayne White has created iconic pop art for our times.

BY BARBARA TRAININ BLANK

Wayne White has had many second acts—and mastered all of them. Starting his professional life as a cartoonist, the Chattanooga, Tenn., native also has been an artist, art director, puppeteer, set designer, animator and illustrator. Both a fine artist and pop-art icon.

Fame came to him as the puppeteer/set designer for Pee-wee's Playhouse, a hit children's TV program in the 1980s; he won three Emmy Awards for his work.

Later, he worked in the music video industry, including as art director for Peter Gabriel's "Big Time."

After segueing into fine art, White became known for his word paintings—featuring oversized, three-dimensional text with thought-provoking messages integrated into vintage landscape reproductions.

The one thing that's hard for the multi-talented, multi-faceted artist to do is name his favorite genre. "They're all equal and all interrelated," he commented. "They each inform each other."

White is bringing all the elements together for a local stay, a two-month artist-in-residence stint at York College.

He has no direct connection to the college, but, as a lover of history, especially Civil War history, White can tell you that, "York was the largest town in the north captured by the Confederates."

White's "oldest artistic influence" while growing up was, oddly, Mad Magazine and comic books. "My notion was that an artist was a cartoonist," he said.

Chattanooga at the time had no real art world—no museums or galleries. White knew no working artists. In addition to comic strips, he drew inspiration from the beautiful landscapes of the Appalachian Mountains and from a mother who was an "amateur artist who loved shopping for antiques and had an aesthetic sense."

White also recalls having a "natural talent to draw,

which set me apart, and which, no matter where you are, everyone responds to."

More-formal training began at Middle Tennessee State University, where he majored in painting and earned a bachelor's degree in fine arts.

It was also in college that he first learned about art history. "I discovered the great artists through the centuries and who did what and what was still possible. I also met fellow artists and a community, which is really important."

Moving to New York after graduation, White became a freelance illustrator for the Village Voice and the New York Times, among others, but also did puppet shows as a hobby. It was this activity he did for fun that led to the "biggest payoff" of his career.

"Pee-wee's Playhouse was like an art project shot in downtown New York that happened to get on national TV," he noted. "It was not like a factory product but something original. It couldn't get better."

In addition to the Emmys, the show gave him a chance to perform. That "bug" has stayed with him. Since 2009, White has been traveling the country, delivering an hour-long talk, both educational and entertaining, about his life and work. True to his roots, he also plays a little banjo and harmonica.

That was also the year White's life and work were featured in a 382-page coffee-table monograph, with hundreds of images.

Entitled "Maybe Now I'll Get the Respect I So Richly Deserve," the book was a collaboration with writer Todd Oldham. According to Amazon.com, it offers a look at White's "deadpan, strange and endlessly mesmerizing body of work."

In 2012, White and his distinct artistic gifts were also the subject of a documentary film by Neil Berkeley called "Beauty is Embarrassing."





Artists Wayne White & Mimi Pond

Fourteen years ago, he began to move in the direction of more surreal work—including word paintings. It's a form he actually popularized—based on reproductions he usually finds in thrift stores and a long-standing love of letters and topography.

White started the form on the spur of the moment, but, by now, has created nearly 1,000 word paintings. They have been featured in 18 solo exhibitions in galleries and museums in the United States and Europe and in several group shows.

In general, White's work is slowly “trickling” into museums and into many private collections. “Hopefully, that will keep growing,” he said.

“The word paintings were born as a joke but became a serious thing,” he said. “I’m a frustrated writer, who here is telling very short stories. It is cutting things down to find the essence.”

One recurring theme is an exploration of hubris. “That’s what most humor does,” he explained. “It deflates human ego and shows how foolish we all are.”

White also creates giant puppets and installations of figurative sculpture.

York College was looking for someone “irreverent” as an artist-in-residence and knew it had found it in White, said Matthew Clay-Robison, gallery director.

“But I trust him completely,” he added, laughing.

White looked forward to sharing his art but also to interacting with the students. He believes he still approaches art in a child-like, fantasy way.

He and his wife, Mimi Pond, a graphic novelist, cartoonist and writer who penned the first full-length broadcast of TV’s *The Simpsons* in 1989, have two children in college. Woodrow and Lulu are also both artists, as well.

What advice, irreverent or not, does the artist have for York’s students?

That’s easy: “Do what you love doing. That’s the path you need to choose.”

It certainly has worked for him.



WHITE IN RESIDENCE

As part of Wayne White’s artist-in-residency at York College, his “Masterworks 2000-2012” exhibition continues at the College Galleries through April 24, focusing primarily on White’s signature word paintings but also on works on paper and small sculptures.

Last month featured a reception, screening of the film “Beauty is Embarrassing,” and Q&A with the artist, who will also present the Center for Professional Excellence Lecture on April 2 at 6:30 p.m. at the Waldner Performing Arts Center.

White is constructing a large-scale public art installation in Gallery Hall of Marketview Arts (37 West Philadelphia St.) based on York’s role in the Civil War. It will be open to the public on April 4 for the First Friday Art Walk downtown. For information, contact the galleries, 815-6622.

Local artist Stephen Michael Haas, who volunteered to help Wayne White build the installation.



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Opening festivities for **Art In The Wild** will also include a day-long workshop of rustic design and building fun with Dan Mack. Visit www.wildwoodlake.org to register for the April 12 workshop.

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ROLLING BACK TIME

The Steel Wheels tell a story of now plus then.

BY JESS HAYDEN

The Steel Wheels hit the stage with songs grounded in the old-time music of the rural south, but with lyrics that tell a decidedly modern story.

“We bridge the mountain music with singer/songwriter sounds and original songs that are important to us,” says Trent Wagler, the group’s leader. “We write songs that may sound like they come from the old American songbook, but are interlaced with current themes or experiences.”

The Steel Wheels, which features Wagler on guitar, Eric Brubaker on fiddle, Brian Dickel on bass and Jay Lapp on mandolin, takes its place among a growing group of young string bands (think Old Crow Medicine Show and The Infamous Stringdusters) that go back to the well of traditional music for inspiration.

Stylistically, the band’s repertoire runs the gamut, drawing from diverse genres such as bluegrass, Cajun, blues and gospel. What really pulls the music together is Wagler’s superb songwriting. Audiences find themselves captivated by powerful a capella gospel songs like “Rain in the Valley,” quiet, dreamy love songs like “Corrine,” and uplifting selections such as “Go Up That Mountain.”

Threading the groups’ music is Wagler’s raw, sparse vocal style, which is reminiscent of the singing of old Appalachian Mountain balladeers. What really gives the band its signature sound, though, is the magnificent four part harmonies, which can be heard on such songs as “Lay Down, Lay Low” and “Breaking Like the Sun.”

“In our band, we share, kind of by accident, a Mennonite heritage,” says Wagler. “We all grew up Mennonite in different parts of the country, and we found that that common heritage has a lot to do with our harmony singing.”

Beyond informing the group’s vocal artistry, growing up in religious households has influenced the band in other ways, says Wagler.

“Some of the themes and language that we use in our lyrics have biblical imagery, particularly in our gospel and a capella music,” he says. “But we try to open the lyrics in such a way that the most religious of Christians will feel at

home, but people outside of that tradition can also feel that it is a song that they can get behind.”

Their Mennonite roots even influenced the choice of a band name.

“We were looking for a name that would have a couple of meanings for where we were coming from,” said Wagler. “It reminded us of Amish and old order buggies that you’ll see using steel wheels, but it also brought up images of the train era to which we owe so many early Americana songs.”

The band is also aware of the “Steel Wheels” album that the Rolling Stones put out and the historic tour that they launched to promote it.

“We don’t want Rolling Stones fans to think that we’re some kind of a cover band,” said Wagler. “But we liked the connection. Bands like the Rolling Stones created their own style by taking the country blues and making it different. We’re doing the same kind of thing.”

The group has recorded four CDs during the last four years, including the latest, “We’ve Got a Fire, Winter is Coming,” released on April 1. The band tours frequently throughout the United States and is a favorite at many festivals, including Merle Fest in North Carolina, where it’s playing for a second year in a row.

“When we had the opportunity to bring them back to the festival this year, we knew we had to do it,” said festival organizer Steve Johnson. “They have a very unique and energetic sound, and we know our audience will enjoy what they have to offer.” **B**

The Steel Wheels perform in a concert sponsored by the Susquehanna Folk Music Society and Greenbelt Events at the Abbey Bar, Appalachian Brewing Co., 50 N. Cameron St., Harrisburg, at 4 p.m. on Sunday, April 6. Tickets and information are available at www.sfmsfolk.org. To learn more about the band, visit www.thesteelwheels.com.

EDUCATION OF NOTE

The Perfect 5th has grown into a haven for musical talent.

BY JESS HAYDEN

Logan Bedard knew from an early age that he wanted to be a drummer.

"He started playing at 5 and really got serious when he was about 6 years old," said his father Todd. "By the time he was 8, he was telling me that he really wanted to play in a rock band."

Bedard knew rocker Shea Quinn, who, at the time, was running the open mic night at Gullifty's Underground in Camp Hill. He brought his son over and asked if Logan could sit in on a song with the house band.

"It was 'Play that Funky Music,' and Shea really loved it," recalled Todd. After that, father and son returned each week and, when the band's drummer couldn't make it, Logan would fill in.

"Soon, he began playing gigs with Shea," said Todd. "So far, they have played about 120 shows together."

When The Perfect 5th Musical Arts Center was looking for a drummer for its Student All-Star Band (the most advanced group in the school's rock band program), Quinn recommended Logan. Now 11 years old, Logan participates in two rock bands and takes an occasional drum lesson.

"To start with, The Perfect 5th is a really great place," Logan said when asked about his experience at the music education mecca in Hampden Township. "You can go there and take lessons on pretty much any instrument, and they have a great staff."

He says being immersed in rock music at The Perfect 5th has been a great way to learn. "You get the band experience, but you also learn things along the way, like how to write songs and read music," he said. "I really love playing with other musicians about my age who are at my level."

The Perfect 5th opened its doors in 2011 with just a handful of teachers and students, but since has grown to more than 300 active students and 20-plus teachers. It is housed in a beautiful, recently renovated space that has seven sound-insulated teaching rooms and two large classrooms. The "performance garage" at the opposite corner of the parking lot includes a stage with professional sound and lights.

The center is managed by Executive Director Eric Wirsing, who studied at Berklee College of Music in Boston, and Operations Manager Terry Selders, who is the former manager of the rock band The Badlees. Three or four interns are also hired annually.

The Perfect 5th offers a wide range of instruction covering multiple genres, such as classical, rock,

jazz and folk. Private music lessons are available for youth and adults on many instruments, including guitar, piano, voice, bass, violin, ukulele and banjo, as well as brass and woodwinds.

What's particularly unusual about the center is the variety of group classes and workshops that are offered. These programs include Celtic band class, kinder flute, quick start piano and the burgeoning rock band program that Logan Bedard is involved in, allowing students to further their skills, play in ensembles or get a taste of an instrument.

The center often holds performance opportunities for its students and recently staged a "rockcital" at Harrisburg's Fed Live. More than 250 friends and family members squeezed into the venue to watch 20 or so students perform music by artists as diverse as Gladys Knight, Halestorm and Nickelback. Rather than rely on previously laid down tracks, The Perfect 5th Student All Star Band backed singers, guitarists and other musicians who had prepared solos. The event provided a wonderful opportunity for the students to appear on a professional stage in

front of an appreciative audience.

"You know, most of these kids aren't going to do this as a living," said Todd Bedard. "But it's a real gas to see them up there where all these national club acts have performed."

This month will be a busy one for The Perfect 5th. The arts center has piano, vocal and guitar classes starting in April, and the month ends with its annual Spring Recital, which will be held at the Unity Church in Enola on April 27.

In addition, summer camp enrollment is in full swing with offerings such as rock band, songwriting, music video, young rockers, jam/improv camp and much more. Some of the campers will be involved in the Fall Rock Recital (Aug. 2 at Fed Live) with performances and a music video debut. **B**

The Perfect Fifth Musical Arts Center is located at 6240 Carlisle Pike, Mechanicsburg. For more information, classes, workshops and summer camps, visit www.theperfect5th.com or call 717-691-9100.





MUSICAL NOTES



MUSICAL SHOWERS

Lush sounds blossom this month.

BY DAN WEBSTER

April storms in with a trio branded “Brooklyn Country,” and Moviate and Matt Hickey are up to all sorts of good, promoting two hyper-experimental bands. Get passionate, get entranced, and don’t miss a drop of this music.

THE LONE BELLOW/ YORK CAPITOL STRAND/ APRIL 3/ 8 P.M./ \$24: The Lone Bellow is a trio triumph, featuring the harmonies of singer/writer Zach Williams, guitarist Brian Elmquist and mandolin player Kanene Pipkin. Their self-titled debut album is chock full of songs ablaze with passion and emotion, but very dissimilar to the country rock found in pop radio. “Teach Me to Know” is a harmonic masterpiece utilizing all three voices perfectly—although lyrically repetitive. The songs “Green Heart and a Heart of Gold” and “You Never Need Nobody” are stock favorites that will warm you to this Brooklyn band that is two parts The Lumineers (acoustic rock template), one part non-annoying Gavin Degraw (does that exist?), and a dash of Teitur (lyrically speaking).

THOLLEM MCDONAS & BRIAN CHASE/ THE MAKESPACE/ APRIL 4/ 8 P.M./ \$8 COVER: This is going to be a road trip into Avatar world—spacious, luscious and otherworldly. Thollem McDonas is an avant garde pianist pairing up with the drummer of The Yeah Yeah Yeahs in Brian Chase. Their album, “Dub Narcotic Session,” explores many a sonic landscape, sometimes shockingly together like freestyle jazz piano on top of punk-style drum playing. I’d say this kind of thing comes around Harrisburg once in a blue moon.

KOEN HOLTkamp/ LITTLE AMPS UPTOWN/ APRIL 6/ 7 P.M./ \$5 SUGGESTED DONATION: Thanks Moviate for this one. Holtkamp, like the above duo, is difficult to define. He layers all manners of sounds—keyboards, wood blocks, rattles, etc.—to create hypnotic, contemplative musical poetry. “Haus Und Spirale Im Regen” is a 15-minute stretch of his more soothing material, while a song like “Walker” is layered with city sounds and ethereal voices, creating a scary dissonance. Grab a coffee and let your mind wander at this one. **B**

Mentionables: The Martini Brothers, HMAC, April 19, starts at 8 p.m.; Alasdair Fraser & Natalie Haas, The Abbey Bar, April 27, starts at 4 p.m.; Prairie Empire & Anthonie Tonnon, The MakeSpace, April 30, starts at 8 p.m.



THE LONE BELLOW, APRIL 3

YORK STRAND-CAPITOL
50 N. GEORGE ST., YORK

STARTS AT 8 PM



THOLLEM MCDONAS & BRIAN CHASE

APRIL 4

THE MAKESPACE
1916 N. 3RD ST., HARRISBURG

STARTS AT 8 PM



KOEN HOLTkamp, APRIL 6

LITTLE AMPS COFFEE ROASTERS
1836 GREEN ST., HARRISBURG

STARTS AT 7 PM



THE MARTINI BROTHERS, APRIL 19

HMAC/STAGE ON HERR
1110 N. 3RD ST., HARRISBURG

STARTS AT 8 PM



*The Lone Bellow
(Photo credit: Michael Mullenix Photography)*



COMMUNITY CORNER

Leads Over Lunch

April 1: The Harrisburg Regional Chamber & CREDC will hold its free monthly lunchtime networking event, with a chance to mix and mingle with the regional business community. Event is 11:30 a.m. to 1 p.m. at the Hershey Center for Applied Research, 1214 Research Blvd., Hummelstown. Registration is required. For more information, visit harrisburgregionalchamber.org/events.

Embracing the Future

April 2: Luann Zinsmeister will give a talk on nursing informatics at Messiah College, in the Alexander Auditorium in the Frey Hall Academic Building, Mechanicsburg. Admission is free. For more information, visit messiah.edu.

Journey to the West

April 3-6, 10-13: Mary Zimmerman's play "Journey to the West" will be performed at Messiah College. The production is suitable for all ages. Cost of admission is \$10. Student and senior tickets are \$7. For more information, visit messiah.edu/theatretickets.

Mini Mountain Laurel Concert Series

April 4, 5: The four-piece band Mountain Fling will hold two performances in our area. The first concert will be at St. John's Evangelical Lutheran Church, 120 Main St., Lewistown, on April 4, and the second will be held at Highland United Presbyterian Church, 11 Church Rd., Newport, on April 5. Both shows are free and begin at 7:30 p.m. For more information, call 717-567-6406 or 717-567-9469.

Youth Workers Conference

April 5: A one-day Youth Ministry conference will be held at Messiah College in Mechanicsburg. Featuring keynote speaker Duffy Robbins, the session will last from 9 a.m. to 4:30 p.m. For more information, visit messiah.edu/ywc.

Camera Club

April 5: Drop in for the 4th Annual Light & Creativity Workshop, open to anyone who would like to expand his or her photography knowledge. The event will be held from 9 a.m. to 5 p.m. at Central Penn College Conference Center, 600 Valley Rd. Summerdale. Registration is \$60 for Harrisburg Camera Club Members and \$70 for non-members. For more information, visit harrisburgcameraclub.org.

Sunday Arts Hour

April 6: Join the Perry County Council of the Arts for an educational and entertaining program about opera composer, Richard Wagner. There will be a short recital in addition to the historical presentation and an opportunity to tour the current exhibit. The event will be held at the Landis House, 67 N. Fourth St. at 3 p.m. For more information, visit perrycountyarts.org.

"The Wizard of Oz"

April 6: Authors Jay Scarfone and William Stillman will discuss the beloved film "The Wizard of Oz" based on the research for their book, "The Wizard of Oz: The Official 75th Anniversary Companion." New and rare information on the film will be the focus of the event, which will take place at 2 p.m. at the Art Association of Harrisburg, 21 N. Front St. A \$10 donation is requested at the door. For more information, visit artassocofhbg.com.

Taste of the Chamber

April 9: Local banquet facilities, caterers and restaurants will offer samples of their finest dishes at Sun Motor Cars Porsche/Audi, 6691 Carlisle Pike, Mechanicsburg. The event is open to the public, and tickets are \$25 per person. For more information, visit wschamber.org.

Harrisburg Cemetery Walk

April 12: See spring bloom in a beautiful setting at Harrisburg Cemetery, 521 N. 13th St. The 1-4 p.m. event is self-guided, but members of Penn State Master Gardeners will be on hand to answer questions and provide assistance. Light refreshments will be available. Rain date is April 13. For more information, call 717-635-8949.

Dauphin County Egg Hunt

April 13: Bring the kiddies to the annual egg hunt on the grounds of Fort Hunter Park. The event runs 2-5 p.m. and features face painting, pony rides and other activities in addition to the hunt, which is staggered for various age groups up to 9 years old. Learn more at <http://forthunter.org>.

Second Sunday at the Mansion

April 13: A presentation, "Andrew Curtin, Civil War Governor," will be held by Civil War re-enactor David Klinepeter at the Harris-Cameron Mansion, 219 S. Front St. Tours of the mansion begin at 1 p.m. Admission is free for members of the Historical Society of Dauphin County and by donation for non-members. For more information, visit dauphincountyhistory.org.

"Twenty Feet From Stardom"

April 15: This Oscar award-winning film tells the story of the backup singers of some of the greatest musicians of the last century. There will be two showings at the Fredricksen Library in Camp Hill at 2 p.m. and 7 p.m., with a discussion following the final showing. This film is rated PG-13. For more information, visit fredricksenlibrary.org.

Meet Your Elected Officials

April 17: An opportunity to talk to local, county and state legislators will be held at Capital BlueCross, 2500 Elmerton Ave., Harrisburg. The event is open to anyone who would like to attend and will be from 5 to 7 p.m. For more information, visit harrisburgregionalchamber.org/events.

Spring Warblers

April 17: Learn 10 different techniques to help identify warblers this spring. Presenter Terry Neumyer will provide photographs and songs of the warblers. The program will be held in the Christ Presbyterian Church in Camp Hill. Refreshments will be served at 7 p.m. The program begins at 7:30 p.m. For more information, visit appalachianaudubon.org.

Jersey Mike Rock + Run 5K

April 19: Celebrate the life of Jersey Mike Van Jura and run for a good cause at the Jersey Mike Rock + Run 5K. The 5-kilometer race begins at noon on City Island, Harrisburg, and benefits children who have tragically lost a parent. There is also a one-mile fun run for kids. An after-party follows at Ceolta's Irish Bar on N. 2nd St. Pre-register or register on the day of the race starting at 10 a.m. For more information, visit jerseymikerun.com.

Changing 401(k) Landscape

April 22: The West Shore Chamber of Commerce will present an event on 401(k) plans, focused on recent changes to the rules and laws of these employer-sponsored retirement plans. The event will be from 9 to 11:30 a.m. Cost of admission is \$10 for members and \$20 for non-members. For more information, visit wschamber.org.

First-Time Home Buyers

April 26: Learn about the home-buying process from a panel of local experts, who will explain the basics of home insurance, pre-qualification, financial preparation and more. The course will be held at the Charlie "T" Jones Conference Center in Mechanicsburg from 9 to 11 a.m. For more information, visit wschamber.org.

Race Against Racism

April 26: The YWCA Greater Harrisburg will hold its 10th annual Race Against Racism, a 5K to promote awareness of the issue of racial injustice and to raise funds for the organization's racial justice programs. The race begins at 9:30 a.m. on City Island in Harrisburg with a kid's fun run at 9 a.m. A Humanity Fest will coincide with the race. Pre-register online at www.ywcahbg.org/events.

Little Miss Tea Party

April 26: Penbrook Community Center will hold a tea party complete with food, prizes, entertainment and more. Dress clothing is required. Admission for ages 0 to 17 is \$10 and \$15 for anyone over the age of 18. For more information, call 717-503-2242 or email lsentertainment1@aol.com.

Broadway Comes to York

April 27: A theater workshop will be held in the York JCC building by Geoffrey Goldberg, Broadway performer, for kids ages 7 to 16. All skill levels are welcome at this workshop, and participants should expect the opportunity to perform mock auditions and receive feedback. For more information, visit aclassactny.com.

Downton Abbey Tea

April 27: View the costumes from the hit show "Downton Abbey" at the Fort Hunter Mansion and Park in Harrisburg. There will be an educational talk of the era and the characters featured on the show. An afternoon tea will take place, in addition to the preview tour of the exhibit. For more information, visit forthunter.org.

Fight for Air Climb

April 27: Climb the 2,000 stairs of Hersheypark Stadium, 100 Hershey Park Dr., during the Fifth Annual Fight for Air Climb. Participants may climb individually or with a group. Registration is \$25 and will begin at 11:30 a.m. The climb begins at 1 p.m. For more information, visit lunginfo.org/stadiumclimb.

"The Rocket"

April 29: Come to the Fredricksen Library in Camp Hill to see this award-winning film of a boy living in a war-torn land, attempting to make a new life and home for himself. There will be two showings, at 2 p.m. and at 7 p.m. The final showing will feature an open discussion after the film. The film is not recommended for children under 17 without an adult. For more information, visit fredricksenlibrary.org.

MUSEUM & ART SPACES

Antique Auto Museum at Hershey
161 Museum Dr., Hershey
717-566-7100; aacamuseum.org

"The Art of the Build: Rods & Kustoms," an exhibit celebrating unique custom cars and their creators, through April 27.

Art Association of Harrisburg
21 N. Front St., Harrisburg
717-236-1432; artassocofhbg.com

"Five Artist Invitational Exhibit," featuring the art of Joseph Dudding of Shiremanstown, Mary Lee Kerr of Boalsburg, Cynthia Nixon of State College, Dennis Revitzky of Honeoye Falls, N.Y., and Bob Willis of Shiremanstown, April 5-May 8; reception April 4, 5- 8 p.m.

Brath and Hughes Fine Art
41 W. Main St., Mechanicsburg
717-691-1333
brathandhughesfineart.blogspot.com

Featured artists: Fritz Weiss, Lenny Khimishman and Rebecca Lesny, through April.

The Cornerstone Coffeehouse
2133 Market St., Camp Hill
thecornerstonecoffeehouse.com

Abstract acrylic art by Cynthia Taft, through April 30.

Fenêtre Gallery
HACC Midtown 2, 2nd Floor
N. 3rd and Reilly Streets, Harrisburg

"Grotesquerie," paintings by Kristi Arnold, April 18-May 7.

Gallery@Second
608 N. 2nd St., Harrisburg
galleryatsecond.com

Artwork by Sharon L. Putt and Jesus Martinez, through May 3.

Historical Society of Dauphin County
219 South Front St., Harrisburg
717-233-3462
dauphincountyhistory.org

"Reilly Family Portraits," through June 26.

Landis House
67 N. 4th St., Newport
perrycountyarts.org

"Tangents: Oral History Project," featuring videos of Landis House artifacts made by Newport High School students, through April 11.

"Director's Choice," a collection of artwork created by juniors and seniors of local public and private high schools, April 25-July 5; reception, April 25, 6-8:30 p.m.

Metropolis Collective
17 W. Main St., Mechanicsburg
717-458-8245
metropoliscollective.com

"Of Carnivals and Kings," through April 27.

Ned Smith Center for Nature and Art
176 Water Company Rd., Millersburg
717-692-3699; nedsmithcenter.org

"The Art of Tom Duran," through Aug. 30.

Perry County Council of the Arts
1 S. 2nd St., Newport
perrycountyarts.org

"Paintings by Don Phillips," through April 16.

"Yellow Breeches Chapter of the Pennsylvania Guild of Craftsmen," April 23-May 28; reception, April 25, 6-8:30 p.m.

Rose Lehrman Art Gallery
One HACC Drive, Harrisburg
717-780-2435; hacc.edu

Student Honors Shows, April 7-17 and April 23-May 7; receptions, April 17 and May 1, 5:30-7 p.m.

The State Museum of Pennsylvania
300 North St., Harrisburg
717-787-4980; statemuseumpa.org

"Chairs from the Collection of the State Museum of Pennsylvania," exhibiting a variety of styles that represent the diversity of Pennsylvania and its artisans from the past 300 years, through April 27.

Susquehanna Art Museum
300 North St., Harrisburg
sqart.com (at the State Museum)

"Lost World/Found World," artwork representing abstract themes through line, color or concept, through June 1.

Whitaker Center/The Curved Wall
222 Market St., Harrisburg
717-214-ARTS; whitakercenter.org

"Instructor Exhibit," featuring the Art Center School and Galleries of Mechanicsburg's collection of watercolors, oils, acrylics, photography, mixed media works and pastels, through April 14.

Wildwood Park
100 Wildwood Way, Harrisburg
717-221-0292; wildwoodlake.org

"Art in the Wild," an outdoor exhibition through the trails of Wildwood Park with art creations made of natural materials, April 12-October 31.

Yellow Wall Gallery/ Midtown Scholar
1302 N. 3rd St., Harrisburg
717-236-1680; midtownscholar.com

"Prismatic," abstractions and figurative paintings that symbolize the time and change that accompanies memory, by Diana Balderson, April 15 - May 11; reception, April 18, 6-10 p.m.

READ, MAKE, LEARN

Fort Hunter
5300 North Front St., Harrisburg
717-599-5751; forthunter.org

April 13: Egg Hunt at Fort Hunter Park, 2-5 p.m.

April 22: Homeschoolers' Day at Centennial Barn, 10-2 p.m.

The LGBT Center of Central PA
1306 N. 3rd St., Harrisburg
717-920-9534
centralpalgbtcenter.org

April 1: Women's Group, 7-9 p.m.

April 2, 9, 16, 23, 30: Common Roads Harrisburg, 6-8 p.m.

April 6, 13, 20, 27: Alcoholics Anonymous, 12-1 p.m.

April 12: Raise Your Glass, 4 p.m.

April 25: Open Mic Night

The MakeSpace
1916 N. 3rd St., Harrisburg
hbgmakespace.com

April 3: Poetry events with James Berger

April 9: MakeSpace Improv (class)

April 10: Untitled (Stories), 8-9 p.m.

April 17: Improv Comedy Show

Midtown Scholar Bookstore-Café
1302 N. 3rd St., Harrisburg
717-236-1680; midtownscholar.com

April 1: Sci-Fi Writers Group, 7 p.m.

April 2, 30: Sydney's Book Club, 10 a.m.

April 2, 9, 16, 23, 30: Midtown Chess Club, 11 a.m.

April 2: Healthy Eating & Living Presentation, 7 p.m.

April 3, 17: Camp Curtin Toastmasters, 6:30 p.m.

April 3, 10, 17, 24: Almost Uptown Poetry Cartel, 7 p.m.

April 3: Coffee with Alinsky and Nathan Sooy, 7 p.m.

April 4, 11, 7: Nathaniel Gadsden's Spoken Word Café, 7 p.m.

April 5: Wildwood Event, 11 a.m.

April 5: Good News Café, 6 p.m.

April 6, 13, 20, 27: TED Talks, 1 p.m.

April 6: Author events with Mohanalakshmi Rajakumar, 5 p.m.

April 7: Swing Dance at the Scholar, 6:30 p.m.

April 8: Meet-up, 6:30 p.m.

April 9: Friends of Midtown: Events Meeting

April 10: CRLC Book Bash, 6 p.m.

April 14: Floyd Stokes Book Launch, 6 p.m.

April 15: The Sanctuary Academy of Universal Enlightenment Book Club, 7 p.m.

April 15: Young Dauphin County Democrats Meeting, 7 p.m.

April 16: Sydney's Book Club-Preschool Event, 10 a.m.

April 16: Sci-Fi/Fantasy Book Club, 7 p.m.

April 18: Coffee Education with Café Staff

April 18: Tea Tasting with Café Staff

April 19: Earth Day Storytime with Andrea, 11 a.m.

April 20: LGBT Book Club

April 21: For Starters Presentation, 7 p.m.

April 22: Meet-Up, 9 a.m.

April 23: Modern Buddhism presented by the Kalpa Bhadra Kadampa Buddhist Center, 7 p.m.

April 23: Bike the Burg, 7 p.m.

April 25: Messiah College Honors Presentation, 5 p.m.

April 26: Children's Book Blast, 10 a.m.

April 26: Book Illustrating Workshop with Joann, 11 a.m.

April 27: Harrisburg Young Professionals Book Club, 2 p.m.

April 28: Feminism Group Book Club, 7 p.m.

Wildwood Park
100 Wildwood Way, Harrisburg
717-221-0292; wildwoodlake.org

April 6: Discovery Walk, 1-3 p.m.

April 9: Stress Relief Walk, 6-7:30 p.m.

April 10: Art in the Wild Lecture, 7- 8:30 p.m.

April 12: Working Rustic, 9 a.m.-4 p.m.

April 12: Clean Up Your Earth Day, 10 a.m.-1 p.m.

April 13: Flower Walk, 1:30 p.m.-3 p.m.

April 15: Night Walk, 7-8:30 p.m.

April 19: Creature Feature, 10-11 a.m.

April 19: Scout Workshop, 10:30 a.m.-3 p.m.

April 26: Wetlands Festival, 10 a.m.-4 p.m.

LIVE MUSIC AROUND HARRISBURG

Appalachian Brewing Co./ Abbey Bar
50 N. Cameron St., Harrisburg
717-221-1083; abcbrew.com

April 4: Juggling Suns

April 5: Mishka

April 6: The Steel Wheels

April 19: Yarn

April 26: The Whigs

April 27: Alasdair Fraser and Natalie Haas

Carley's Ristorante and Piano Bar
204 Locust St., Harrisburg
717-909-9191; carleysristorante.com

April 1, 8, 15, 18, 22, 29:
Brandon Parsons
April 2: Hana Grosh
April 3, 13, 17, 28: Anthony Haubert
April 4, 11: Noel Gevers
April 5, 25: Roy Lefever
April 9, 16, 23, 30: Jessica Cook
April 10, 24: Bernie Stevenson
April 12, 26: Ted Ansel
April 19: Chris Gassaway

Central PA Friends of Jazz
friendsofjazz.org

April 6: Cecile McLorin Salvant
(Pollock Center, Camp Hill)

The Cornerstone Coffeehouse
2133 Market St., Camp Hill
717-737-5026
thecornerstonecoffeehouse.com

April 4: Robert Thompson
April 5: Dan Zuskowski
April 6: Charles Lee
April 11: Grit Donny
April 13: The Rough Edges
April 18: Kevin Kline
April 19: Womack & Lowery
April 25: Jeanine & Friends
April 26: Steve Gellman
April 27: Rhythm on Main

Fed Live
234 N 2nd St, Harrisburg
717-525-8077; fedlive.net

April 19: Hellogoodbye & Vacationer

Fort Hunter
5300 North Front St., Harrisburg
717-599-5751; forthunter.org

April 26: Susquehanna Folk Music
Coffeehouse, 7-9 p.m.

Harrisburg Symphony Orchestra
The Forum at 5th and Walnut St.,
Harrisburg;
717-545-5527
harrisburgsymphony.org

April 12, 13: Elijah
April 26, 27: Hilary Kole Pays Tribute
to Judy Garland

Hershey Theatre
15 E. Caracas Ave., Hershey
717-534-3405; hersheytheatre.com

April 11: Hershey Symphony
Orchestra
April 22: Melissa Etheridge

HMAC/Stage on Herr
1110 N. 3rd St. 268 Herr St.,
Harrisburg
717-441-7506; harrisburgarts.com

April 3: Nate Myers & Jacob Jeffries
April 4: Aortic Valve
April 5: The Big Three Project
& Adam Stehr
April 6: Ghost Town Cinema
April 10: Strangest of Places
April 11: Molehill w/Headache
with Pictures
April 12: Buzzchopper
April 17: Mojo Flamenco
April 19: The Martini Brothers
April 25: Sledfest Pre-Party
April 26: haircut
Every Wednesday, Open Mic
w/Mike Banks

Hollywood Casino at Penn National
777 Hollywood Blvd., Grantville
877-565-2112; hollywoodpnrc.com

April 4: Funktion
April 5: Honey Pump
April 11: Cazhmiere
April 12: The Devonshires
April 12: Restless
April 18: Sapphire
April 19: The Luv Gods
April 25: Uptown Band
April 26: Smooth Like Clyde

Luhrs Performing Arts Center
1871 Old Main Dr., Shippensburg
717-477-7469; luhrscenter.com

April 6: Spring Band Concert
April 24: The Ten Tenors
on Broadway
April 27: Orchestra Spring Concert

The MakeSpace
1919 N. 3rd St., Harrisburg
hbgmakespace.com

April 4: Thollem/Chase
April 30: Prairie Empire/
Anthonie Tonnon

Mangia Qui & Suba
272 North St., Harrisburg
717-233-7358; www.mangiaqui.com

April 4: Chris Rattie
April 5: Aisle of View
April 11: Emily Yanek
April 12: The Anatomy of Frank
April 18: Andy Alonso
April 19: Jeff Calvin
April 25: The Weathered Road
April 26: Glimpse Trio

Market Square Concerts
717-221-9599
marketsquareconcerts.org

April 29: Daedalus Quartet
Rufus Muller

Midtown Scholar Bookstore-Café
1302 N. 3rd St., Harrisburg
717-236-1680; midtownscholar.com

April 13: David Fishel
April 18: Tom Yoder
April 19: Casey Bolles
April 25: Nina Scarcia
April 26: Danny Whitecotton

MoMo's BBQ & Grille
307 Market St., Harrisburg
717-230-1030;
momosbbqandgrill.com

April 6: Gabe Trainer
April 7: The Bushmasters
April 13: The Robinson's
April 14: Houston Baker
April 20: Havana Blue
April 21: Jeff Calvin
April 22: Frank and Sabrina
April 27: Nate Myers Duo
April 28: Visitors Duo

The Tomato Pie Café
3950 TecPort Dr., Harrisburg;
717-836-7051; tomatopiecafe.net

April 5: Shanna Rae

St. Thomas Roasters
5951 Linglestown Rd., Linglestown
717-526-4171; stthomasroasters.com

April 4: Adam
April 5: Babel Mat
April 11: CotoLo
April 12: Just Dave
April 18: Strawberry Underground
April 19: Rhoads Butt
April 25: 2 Sides 2 Die
April 26: Dan Zukowski

**The Susquehanna Folk
Music Society**
717-745-6577; sfmsfolk.org

April 6: The Steel Wheels (at
Appalachian Brewing Co.)
April 16: The Teetotallers (at
Fort Hunter)
April 25: Todd Green (at Unitarian
Church of Harrisburg)

Whitaker Center
222 Market St., Harrisburg
717-214-ARTS; whitakercenter.org

April 2: Tedeschi Trucks Band
April 5: Los Lonely Boys
April 29: Rufus Muller and the
Daedalus Quartet

THE STAGE DOOR

2nd Street Comedy Club
236 N. 2nd St., Harrisburg
717-681-8012
secondstreetcomedyclub.com

April 4-5: Tyrone Davis
April 11-12: Mark Curry
w/Tabari McCoy

Christian Performing Arts Center
1000 S. Eisenhower Blvd.,
Middletown
717-939-9333; hbg-cpac.org

April 4-6, 11-13: "Come Running
Passion Play"

Harrisburg Shakespeare Company
3rd Floor, Strawberry Square,
Harrisburg
717-238-4111; gamutplays.org

April 18-19: "Macbeth"

Hershey Theatre
15 E. Caracas Ave., Hershey
717-534-3405; hersheytheatre.com

April 5: Theresa Caputo
April 29: "Flashdance-The Musical"

HMAC/Stage on Herr
1110 N. 3rd St. 268 Herr St.,
Harrisburg
717-441-7506; harrisburgarts.com

April 12: Vagina Monologues
April 13: Vagina Monologues

Little Theatre of Mechanicsburg
915 S. York St., Mechanicsburg
717-766-0535; ltmonline.net

April 18, 19, 25, 26: "And Then There
Were None"

Luhrs Performing Arts Center
1871 Old Main Dr., Shippensburg
717-477-7469; luhrscenter.com

April 16: "Bring It On: The Musical"

Midtown Scholar Bookstore-Café
1302 N. 3rd St., Harrisburg
717-236-1680; midtownscholar.com

April 18: TMI Improv
April 18: Comedy Night at
the Scholar

Oyster Mill Playhouse
1001 Oyster Mill Road, Camp Hill
717-737-6768; oystermill.com

April 1-6: "Meanwhile Back On
the Couch"

Popcorn Hat Players at the Gamut
3rd Floor, Strawberry Square,
Harrisburg
717-238-4111; gamutplays.org

April 1-12: "Jack and the Beanstalk"
April 30-May 22: "The Little
Mermaid"

Whitaker Center
222 Market St., Harrisburg
717-214-ARTS; whitakercenter.org

April 12-13: "The Legend of
Sleepy Hollow"



FEATURED PROFILE |  @ETRISSELL

ETHAN RISSELL

IF YOU COULD LIVE IN A DIFFERENT TIME PERIOD WHEN WOULD IT BE? AND WHY?

I've always had this fascination with the '80s for some reason. I love the music, the style and the culture of that time.

WHAT WAS YOUR FAVORITE BOOK AS A CHILD?

I was really into the "Goosebumps" books. I've always been into those horror and mystery type stories since a very young age, which probably explains my enjoyment of Stephen King novels as I've grown older.



IF NETFLIX DELETED ALL MOVIES AND SHOWED BUT ONE, WHAT SHOULD THAT ONE MOVIE BE?

This is a real tough one for me. My two favorite movies are "Donnie Darko" and "Back to the Future" (both set in the '80s, surprise). If I really had to choose, it would be "Back to the Future." It's just one of those "feel good" movies.



WHERE IS THE BEST PLACE TO EAT IN HARRISBURG?

I'm a huge fan of the Sturges Speakeasy on Forster Street. They have a great menu (which was recently updated) and a great selection of craft beer.





 LAUREN NICHOLS
 CINQCENTS





 LANCE JONES
 KUHMEALYEN





 ROBERT GETTY
 RGETTY3





 ASHLEY FISHER
 AFISH3380





 NATHAN VESHECCO
 NATHANVESHECCO





 CARLI FELDMAN
 CARLIFELDMAN





 TIM WEHNERT
 PABIKENUT





 TIM WEHNERT
 H_O_U_S_E





 CAROL BUCK
 GRAVENGAL





 CODY NEISWENDER
 MCTHUGINN




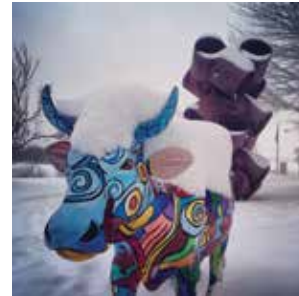
 JANINE GOODLING
 JANINELYNN24





 LAURA VRABEL
 FRATTWINLAURA





 SCOTT RHODES
 DOZERSPIKE



 JOEY ADIUTORI
 BABYADIUTORI



 FABIO RIBEIRO
 FABIORAS

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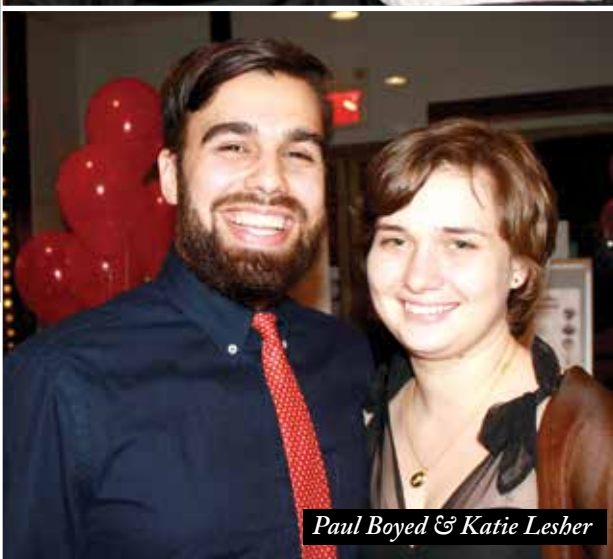
Caitlin Copus & Danell Frank

OSCARS NIGHT AT MIDTOWN CINEMA

Midtown Cinema broke out the red carpet last month to host its annual Academy Awards celebration. Cinephiles, some dressed in tuxes and gowns, flocked to Harrisburg's art house to watch the Oscars telecast and root for their favorite nominees. It was an appropriate setting for most attendees, as many had seen the nominated films and performances in one of the cinema's three recently renovated theaters.



Adam Porter & Cassidy Atkins



Paul Boyed & Katie Lesher



Tyler Hannah & Colin McGuire



Steven & Alison Martinez

//////////////// SOCIALBURG / ON THE SCENE //////////////////



Jacquelynn Y. Orr, Michele Kluk, Arshanie Jaisingh, & Christina Nguyen



Ade Bakare, Derek Thompson, Acacia Bellamy, & Michael Pacitti



Stephen Cline & Vanessa Brubaker



Scott Davis, Lauren Blumenstine, Adam Drake, & Clare Lorraine

HYP ANNUAL MEETING

The younger set honored its own last month at the 16th Annual Meeting of Harrisburg Young Professionals, held at Harrisburg University. HYP reviewed the past year and set goals for 2014, while handing out awards for member of the year, business of the year, project of the year and athletes of the year. Mayor Eric Papenfuse delivered the keynote address, and the night concluded with a fully catered reception.



Cat Hoover, Julia Reddy, & Becca Porterfield

“HEART AND SOUL”

Paul Barker on the first of Mayor Eric Papenfuse’s “brown bag cultural programs” at City Hall, featuring city Poet Laureate Rick Kearns

“Hey hey hey, brother!” Kearns said suddenly. J. Clark Nicholson, the artistic director of the Gamut Theatre Group, had arrived. Lenwood Sloan, the newly appointed director of arts, culture and tourism, followed close behind, greeting the pair warmly. They chatted for a moment, and then Sloan took center stage.

“Greetings to you all. We are gonna get started,” he said. The mayor arrived, slipping into an open seat in the front row, and Sloan, spotting him, welcomed him as “a literary man in his own right.” There were no brown bags in evidence yet, excepting one sandwich in butcher paper. Sloan took a moment to point out the various art exhibits close at hand: a display of “150 years of recreation,” including an old Atari console; a four-part mural, conceived by students at John Harris High, depicting Frederick Douglass, Martin Luther King, Jr., Rosa Parks, and Nelson Mandela.

He also indicated a folding table, piled with wooden contraptions and labeled “FREE BIRDHOUSES.” “We’ve been graced by these bird cages,” Sloan said, “and I’d ask you each to take one as an omen that spring is coming.” Then, with a nod to the Con Alma Quartet—“If we were in another place, there would be a saxophone behind him”—he introduced Kearns.

Kearns began with a series of poems about Harrisburg. They visited North 6th Street (“hip hop swagger” on a “cool summer night”), a mambo dance on Allison Hill, and—in the obligatory light-hearted antipathy towards commuters—crows in Midtown defecating on state workers’ cars. In one poem, a long and compassionate tribute to an elderly couple Uptown, he reflected on “old-time Harrisburg”: the wife’s “crime watch through cigarette haze” on her porch, her husband “inconsolable” after her death, and his own death leaving behind \$35,000 in credit card debt.

He continued with more tributes, to his Puerto Rican grandfather, to his mother, and to Martin Luther King. Papenfuse and his wife, who had slipped in, too, with the mayor’s lunch in tow, sat side by side in identical poses: legs crossed at the ankles, cupping take-out coffee.

“I don’t have a concept of time, so—how’m I doing?” Kearns said.

“Please keep reading,” Sloan said from the back of the house.

“NOT CONVENIENT”

Lawrance Binda on how neighborhood opposition sunk a plan to locate a convenience store in Midtown Harrisburg

Some residents had been agitated for weeks, ever since the city’s Bureau of Planning had posted a yellow cardboard placard on the front door of the building announcing that Mohamed Ahmed Ahrar had filed for two special exceptions (one to waive parking requirements, the other to allow his planned business) so he could open a convenience store at the site. Dozens of neighbors felt so strongly that they signed a petition objecting to the plan, saying they feared litter, noise and parking problems amidst the mostly residential area.

Less spoken, but palpably felt, was the even greater concern that the convenience store would create a nuisance, a place where people would congregate, hang out and possibly engage in illegal activity. In fact, the building’s previous tenant, a barbershop, lost its lease after years of neighborhood complaints.

Conversely, as expressed on TheBurg’s Facebook page, was an opinion that opposing the convenience store was racist or classist, that it was the latest effort to gentrify the neighborhood, that the would-be entrepreneur should be able to open a business of his choosing, as long as it was legitimate.

I respect and see value in both points of view, but I find them almost beside the point. To me, the most significant factor in the dust-up over the convenience store did not come down to menace or crime or lottery tickets or sugary drinks or race or class but to the simple matter of knowledge.

Several weeks ago, after the convenience store plan became public—and it was clear that opposition was organizing against it—I was asked whether I felt the store would get city permission to locate there. I quickly responded, “No, I don’t.”

I felt confident to make this prediction not because I’m a good guesser or because I had some inside information. I made it because I’ve sat inside that hearing room many times and have seen how and why the powerful zoning board rules as it does.

The board, rightly, believes that a new development or business profoundly impacts the people who live near it. So, it will do everything it can to approve a project if it feels it will serve the community and is supported by it. The opposite also is true. If a project may negatively impact a community and, especially, if it has significant opposition, the board will find a reason to deny it. End of story.

BEST OF THE BURG BLOG

Some highlights from our blog posts over the past month. Read the full posts at:

WWW.THEBURGNEWS.COM

“A SWEET DREAM OF PEACE”

Paul Barker on a day of community singing workshops in memory of Reuben Eli Mitrani and led by percussionist Emile Hassan Dyer and actress Maggie Wheeler

Within a few moments, the singers had sorted themselves by gender and range, more or less, into an ensemble of 40 or 50 women and an attachment of around 10 men on one wing. Wheeler introduced herself and Dyer and briefly described the inter-generational choir the pair directs in Los Angeles, an “ever-evolving, ever-growing, wonderful thing that we get to do together and that brings us a lot of joy.”

Then Wheeler turned to the men and started singing. “A-hooma, a-hooma, a-hooma, a-hooma...” Tentatively, the men waded in with their voices, and a rich baritone murmur swelled beneath her. Satisfied, Wheeler pivoted and, with a gesture for the men to keep going, invited the altos in with a line of harmony. She did the same for the sopranos, and then, a three-part texture established, she floated in with a new lyric: “Sha-la-la-la, sha-la-la-la, sha-la-la-la, sha-la-la-la...”

For the next four minutes, she swung from one section of the choir to the next, swapping in new parts and nudging errant voices back onto the path. Dyer supported with voice and drum. At first, the singing was timid, exploratory, but soon several smiles had broken out, and knees were bobbing. When the song was finished, Dyer swiftly introduced the next one, an aboriginal chant from Australia.

“The way it works is, when you’re coming to a village...before you get to the village, you start singing. And it’s a call and response. And the people coming to the village call, and they respond, and it keeps building and building, and they come together. And the interesting thing is, no business can happen, no celebrations can continue, until everybody’s in synch.”

“NOSE: COMPLEX”

Lawrance Binda on an evening spent at a downtown restaurant with the Scotch lovers of #ScotchInTheBurg

Before the night’s final pour, [waiter] Scott brought out tiramisu—creamy, espresso-flavored sponge cake scooped into large wine glasses—and arranged goblets of 10-year-old Orangerie around them, with fresh fruit as a centerpiece. We paused for a moment to relish the sight, the assembled glasses shooting sparks of light throughout the snug room, and several of us pulled out cell phones to snap pictures.

The orange-infused Scotch itself was fruity and smooth and mild, a welcome change from the earthier, harsher whiskies we had just sampled.

“It’s not very Scotch-y,” said Eric. “It’s more like a cordial.”

I was uncertain whether he intended that as a compliment or criticism, but we all agreed it was an excellent choice to wrap up the evening, served with dessert almost as an aperitif.

“That was downright enjoyable” stated Ganesh with a finality earned from his nine or so months as the unofficial leader of #ScotchInTheBurg.

He may have been referring to the tiramisu or the last Scotch or the evening in general. But it seemed likely that he meant all three, with great conversation and company, a perfect two hours passed in the city of Harrisburg.



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THE BOYS OF SUMMER ARE BACK.

APRIL 10 - 13 VS. AA PHILLIES
APRIL 14 - 16 VS. AA PIRATES
APRIL 25 - 27 VS. AA ORIOLES
APRIL 28 - MAY 1 VS. AA TWINS

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PARTICIPATING VENUES:

3RD STREET STUDIO, 1725 N. 3RD ST., 7-9 PM
ART ASSOCIATION OF HARRISBURG,
21 N FRONT ST., 9:30 AM-9 PM
BUDDHA BUDDHA, 400 N. 2ND ST., 6-10 PM
FENETRE GALLERY AT HACC,
HACC MIDTOWN 2, N. 3RD & REILY ST., 6-8 PM
FRIENDS OF MIDTOWN, FRIENDSOFMIDTOWN.ORG
LGBT CENTER GALLERY, 1306 N. 3RD ST., 6-9 PM
LITTLE AMPS COFFEE ROASTERS, 1836 GREEN ST., 6-9 PM
THE MAKESPACE, 1916 N. 3RD ST., 6-10 PM
OLD CITY HALL APARTMENTS, 423 WALNUT ST. 9 AM-7 PM
STASH, 234 NORTH ST., 5-9 PM
ST@RTUP, 1519 N. 3RD ST., 6-9 PM
UPTOWN POPUP/LAW OFFICE OF SHAMAINE DANIELS,
2018 N. 3RD ST., SIDE ENTRANCE, 6-9 PM
YELLOW BIRD CAFE, 1320 N. 3RD ST., 6-9 PM



HOP THE SUTLIFF SHUTTLE!

THE SUTLIFF CHEVROLET SHUTTLE VAN
WILL RUN IN A LOOP PAST
3RD IN THE BURG VENUES, 5-9 PM.
JUMP ONBOARD FOR A FREE RIDE!

STOPS ARE:

GALLERY@SECOND | LITTLE AMPS
STATE MUSEUM | MIDTOWN SCHOLAR
3RD AND WALNUT | 2ND AND WALNUT

FRIDAY, APRIL 18: ART, MUSIC & MORE. THE THIRD FRIDAY OF EACH MONTH IN HARRISBURG.



MIDTOWN SCHOLAR

1302 N. 3RD ST.
236.1680 | MIDTOWNSCHOLAR.COM

12 pm: Coffee Education
2 pm: Tea Tasting
6 pm: Opening Reception for
"Prismatic" by Diana Balderson
in the Yellow Wall Gallery
7 pm: TMI Improv Troupe
8 pm: Comedy Night at
the Scholar
8 pm: Tom Yoder in concert



HARRISBURG FOOD TRUCK FEAST

1601 N. 3RD ST.
HBGFOODTRUCKFEAST.COM

5-9 pm: The trucks for the
April Feast are MAD
Sandwiches, Up In Smoke BBQ,
The Chicken Truck, Baron Von
Schwein, Forno Inferno and
Bountiful Feast.



THE STATE MUSEUM

N. 3RD ST. (BETWEEN NORTH
AND FORSTER)

787.4980 | STATEMUSEUMPA.ORG

11 am-1:30 pm: Join the staff
in the Doshi Gallery to discuss
the latest exhibit, "Lost World/
Found World," a group exhibition
by regional artists that features
mixed-media installations,
paintings, photographs and
works on paper. Take the time to
seek out the lost, and you may
find it is as important to
the artwork as what is found.



GALLERY@SECOND

608 N. 2ND ST.
233.2498 | GALLERYATSECOND.COM

6-9 pm: Featured artists are
Sharon L. Putt and Jesus
Martinez. Also, visit our
Upstairs Gallery featuring more
than 250 pieces of artwork
by local artists. Music by
Jonathan Frazier. 3rd in The
Burg special—10% discount on
all purchases made during the
event. Refreshments served.
Visit us on Facebook:
GalleryAtSecond.



HISTORIC HARRISBURG ASSOCIATION

1230 N. 3RD ST.
233.4646 | HISTORICHARRISBURG.COM

5-9 pm: Showing in April will
be "Artistic Expressions," which
features the works of exemplary
student artists from secondary
schools throughout central
Pennsylvania. Coordinated by
area art educators, this exhibition
brings together the very best
student artwork of four counties
in one area.



CITY HOUSE B&B

915 N. FRONT ST.
903.2489 | CITYHOUSEBB.COM

6-9 pm: City House will
feature works by local artist
Joan Maguire with an artist
reception. Her watercolors are
perfect to welcome spring!



MANGIA QUI & SUBA

272 NORTH ST.
233.7358 | MANGIAQUI.COM

5-11 pm: Featured artist is Janel
Sheppo. The Root of All Evil is
the special featured cocktail in
your hand.



MIDTOWN CINEMA

250 REILY ST.
909-6566 | MIDTOWNCINEMA.COM

9:30 pm: A \$3 film screening
of "Willy Wonka & the
Chocolate Factory" and an
after-party BYOB.



WHITAKER CENTER

222 MARKET ST.
214.ARTS | WHITAKERCENTER.ORG

9:30 am-8 pm: A reception
with local artists.