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Cambridge, Boston, and beyond



**16M Grow, Pick, Cook**  
*Old farmlands yield new life in a Boston suburb*



**16B Extracurriculars**  
*Events on and off campus in March and April*



**16F Bette Davis**  
*at the Schlesinger*  
*Braving the dark*



**16H Manchester, N.H.**  
*Art, culture, and eclectic restaurants*



**16J Take Me Out**  
*The Concord Museum's take on America's pastime*



**16P Irish Pictures**  
*Celtic traditions at the Somerville Theatre*

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# Extracurriculars

Events on and off campus during March and April

## SEASONAL

### Arts First Festival

[www.ofa.fas.harvard.edu/arts](http://www.ofa.fas.harvard.edu/arts)

Dance, theater, music, and drama in and around Harvard Square. (April 30-May 3)

## NATURE AND SCIENCE

### The Arnold Arboretum

[www.arboretum.harvard.edu](http://www.arboretum.harvard.edu)

Photographer Rachel Sussman, who traveled the world documenting continuously living

(From left) *Untitled* (2013-14), by Ralph Lemon, at the Institute of Contemporary Art; a Malagasy lemur, at the Harvard Museum of Natural History; and a scene from Mount Read, Tasmania, by photographer Rachel Sussman, who appears at the Arnold Arboretum

organisms that are at least 2,000 years old, talks about what she found and captured in her new book, *The Oldest Living Things in the World*, with essays by Hans Ulrich Obrist and Carl Zimmer. (March 2)

### The Harvard-Smithsonian Center for Astrophysics

[www.cfa.harvard.edu/events/mon.html](http://www.cfa.harvard.edu/events/mon.html)

Observatory night lectures, with sky-viewing if weather allows, are held on the third Thursday of each month. “Mapping the Universe” reveals new clues from the Sloan

FROM LEFT: RALPH LEMON/INSTITUTE OF CONTEMPORARY ART; HARVARD MUSEUM OF NATURAL HISTORY; RACHEL SUSSMAN/ARNOLD ARBORETUM

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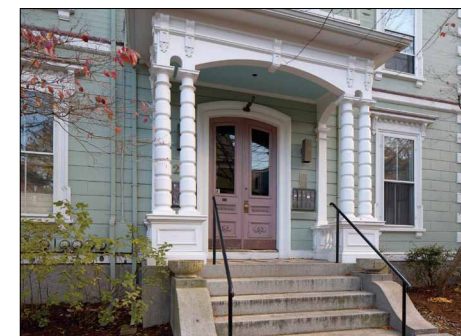
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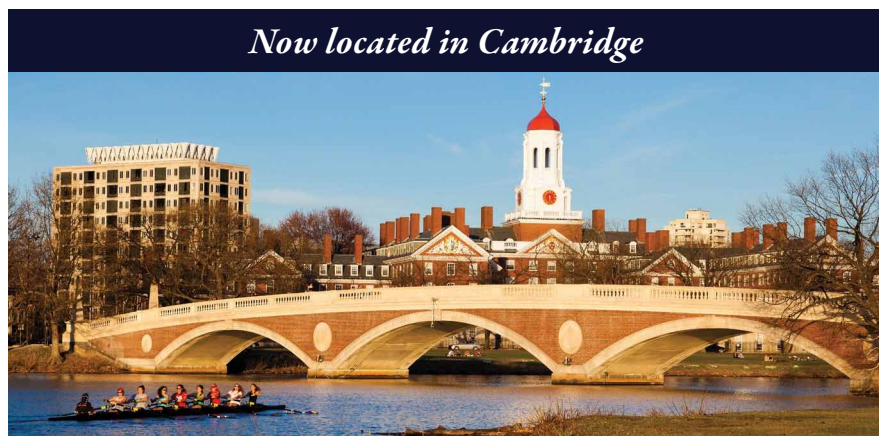
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## HARVARD SQUARED

Digital Sky Survey III (March 19), and “**Astronomy in the Year 2020**” previews the Giant Magellan Telescope perched on a Chilean mountaintop (April 16).

### THEATER

**Harvard-Radcliffe  
 Gilbert and Sullivan Players**

[www.hrgsp.org](http://www.hrgsp.org)  
 Immortal fairies interact with the British House of Lords in *Iolanthe; or The Peer and the Peri*, an operatic satire first performed in 1882. (March 27-April 5)

### Spotlight



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**Using** relatively simple tools, early explorers navigated the archipelagos of the southern Pacific and many other dangerous, uncharted corners of the world. *Finding Our Way: An Exploration of Human Navigation* traces such endeavors by mariners from the fourteenth to the nineteenth centuries. Items both functional and beautiful are on display: compasses, scaled models of canoes, nautical atlases, and astrological texts, as well as an astrolabe, octant, and cross-staff. The marine chronometer (above) is a very precise clock made by William Bond & Son, Boston, circa 1860. Navigators used them “to keep the time at their port of origin or at a designated starting point, such as Greenwich, England,” says Sara J. Schechner, Wheatland curator of the Collection of Historical Scientific Instruments. “By comparing the local time at their current geographical position with the time on the chronometer, they could find their longitude in hours, minutes, and seconds.” **Harvard Museums of Science & Culture**  
<http://chsi.harvard.edu/index.html>

### MUSIC

**Sanders Theatre**  
[www.boxoffice.harvard.edu](http://www.boxoffice.harvard.edu)  
**The Harvard-Radcliffe Orchestra** performs Mahler’s Fifth Symphony. (April 25)

### EXHIBITIONS & EVENTS

**Harvard Ceramics Program**  
[www.ofa.fas.harvard.edu/ceramics](http://www.ofa.fas.harvard.edu/ceramics)  
 Resident artist Christopher Adams ’94 has created perhaps the wildest permutations of organic forms in *Life, or Something Like It*. (March 23-April 24)

**The Peabody Museum of Archaeology & Ethnology**  
[www.peabody.harvard.edu](http://www.peabody.harvard.edu)  
 Metropolitan Museum of Art curator Donald J. LaRocca discusses “**The Allure of Collecting Arms and Armor**” in conjunction with the Peabody’s *Arts of War: Artistry in Weapons Across Cultures*. (March 26)

**The Carpenter Center for the Visual Arts**  
<http://ccva.fas.harvard.edu>  
 Thirteen artists consider the interplay between architecture and art in *The Way We Live Now, Modernist Ideologies at Work*. (Through April 5)

**Harvard Art Museums**  
[www.harvardartmuseums.org](http://www.harvardartmuseums.org)  
**“Fragments of a Lost Past or Evidence of a Connected History: The Role and Concepts of Islamic Art in the Museum Context,”** a lecture by Stefan Weber, director of the Museum of Islamic Art in Doha, Qatar. (April 8)

**Harvard Museum of Natural History**  
[www.hmnh.harvard.edu](http://www.hmnh.harvard.edu)  
*Islands: Evolving in Isolation* explores hotspots of biodiversity. The exhibit opens on April 25, with an introductory lecture on April 23: “**Islands: Natural Laboratories of Evolution**,” by biologist Jonathan B. Losos, Lehner professor for the study of Latin America.

**Wadsworth Atheneum Museum of Art**  
[www.thewadsworth.org](http://www.thewadsworth.org)  
**Coney Island: Visions of an American Dreamland, 1861-2008.** American lives and history are revealed through artists’ renderings of this once-vibrant, fabled Brooklyn landmark.

**The Institute of Contemporary Art**  
[www.icaboston.org](http://www.icaboston.org)  
**When the Stars Begin to Fall.** Artists including Kerry James Marshall, Theaster Gates, and Kara Walker, and others who are self-taught, spiritually minded, or incarcerated, reflect on the American South and what, if anything, separates contemporary and “outsider” art. (Through May 10)

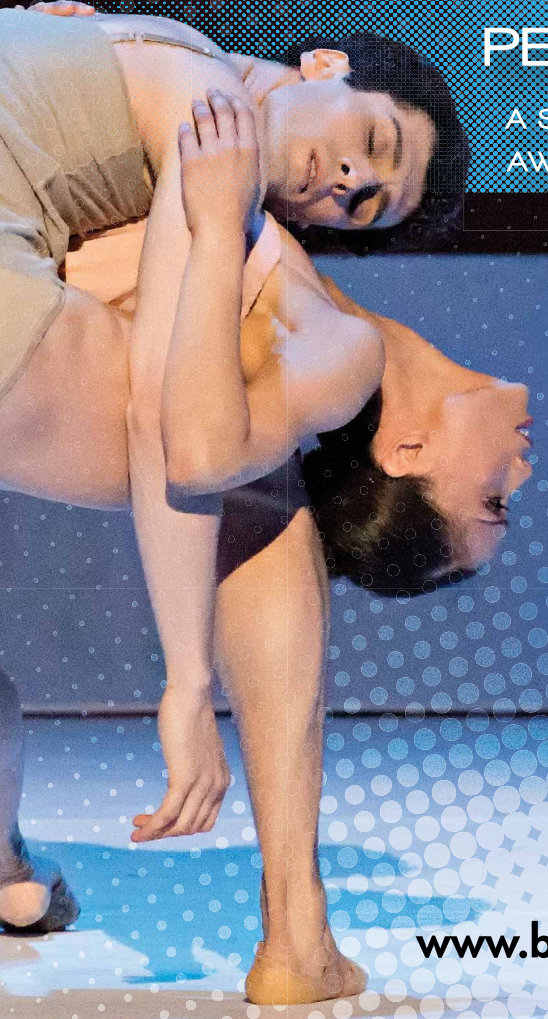
An 1898 poster for “**Barnum & Bailey Greatest Show on Earth**” at the Wadsworth Atheneum in Hartford, Conn.



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# BOSTON BALLET

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STAFF PICK: Bette Davis at the Schlesinger

In *Dark Victory* (1939), Bette Davis plays a feckless young socialite who learns she's terminally ill. That's no spoiler. The diagnosis comes early, and the true drama springs from her reaction; it reveals how such news can transform who we are and how we love. (Especially if the physician is smart, attentive, and played by Irish-born actor George Brent.) Studio fears that dying was too depressing a topic turned out to be ill-founded: a *New York Times* critic called the film "One of the most sensitive and haunting pictures of the season." Not a dry eye in the house, yet the sentiment stops shy of schmaltz. Davis's willful character matures and ultimately finds dignity even as her body breaks down, notes Schlesinger Library archivist Susan Earle. That's one reason the film committee included *Dark Victory* in the Schlesinger Library Movie Night's "Gender and Bodies" series. Earle also points out that the diagnosis is initially hidden from the patient (not unusual at the time), further complicating the relationship. "Is the doctor a professional caregiver or a husband/lover?" she asks. "Women of a certain period in the movies frequently seem to end up with doctors: they take care of the women in more ways than one." (To be fair, in the film Davis also consorts with an affable drunk, Ronald Reagan, and her fiery horse trainer, Humphrey Bogart.) This spring's Schlesinger series also offers *Things We Don't Talk About*, a documentary that chronicles *The Red Tent* movement inspired by Anita Diamant's eponymous novel, on March 5; and *Cherry 2000*, a sci-fi adventure starring Melanie Griffith as a postapocalyptic bounty hunter, on May 7.

Schlesinger Library Movie Night  
*Dark Victory*, April 2  
[www.radcliffe.harvard.edu/  
event/2015-dark-victory](http://www.radcliffe.harvard.edu/event/2015-dark-victory)



**LECTURES**  
**The Radcliffe Institute for Advanced Study**  
[www.radcliffe.harvard.edu](http://www.radcliffe.harvard.edu)  
"Faith in Nature: Noah's Flood and the Development of Geology," by University of Washington, Seattle, professor David R. Montgomery. (March 26)

"Confronting Violence." Discussions on hip-hop, activism, and cultural change aim to address society's dilemma. (April 9-10)

Events listings are also found at [www.harvardmagazine.com](http://www.harvardmagazine.com).

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Annual Calendar Ref. 5205G



# Manchester, Redux

Art, history, and eclectic restaurants  
—less than an hour away



**Manchester's old mills still form the heart of the city; a steam fire engine at the Millyard Museum; native son Chris Pappas. Opposite, at the Currier Museum of Art: *Giummo* (1973), by Ben Schonzeit; *Origins* (2001-2004), by Mark Di Suvero, highlighting the entrance; and Charles Sheeler's serene view of the Amoskeag Canal (1948)**

schools will always warrant attention. But the “renaissance of the district,” he adds, coupled with projects like the new Manchester-Boston Regional Airport terminal and Verizon Wireless Arena, have helped spur economic development downtown.

Pappas has a stake in the city's stability as part of the fourth-generation team that runs his family's 98-year-old restaurant, The Puritan Backroom, a community gathering spot and frequent stop for presidential candidates. Yet he is also a force for growth and change. A proponent of the long-debated commuter railroad from Boston to southern New Hampshire, he

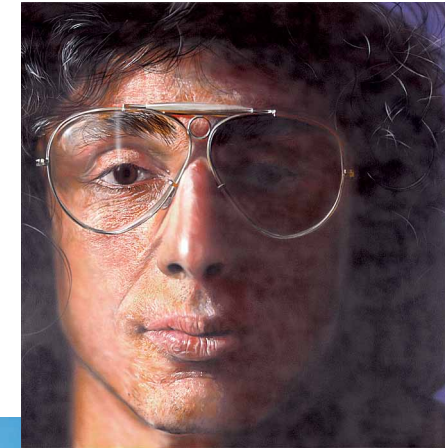
restaurants, the Millyard Museum, and the SEE Science Center. UNH alone has more than 1,000 students in Manchester, Pappas says, and is expanding into the iconic Pandora Building.

Originally an Amoskeag property that dates to 1839 (its Gothic-style tower was added in 1879), the building is named for its former occupant, Pandora Industries Inc., which produced sweaters there from 1940 until the early 1980s. But then it too stood vacant for decades, with trees growing out of its roofs, until it was overhauled in 2012 by Dean Kamen, the inventor of the Segway and numerous medical devices. Kamen established DEKA Research and Development in one of the mills in 1982 and has been a consistent force in Manchester's revitalization efforts, says Pappas. “Without his sinking millions of dollars into the Pandora, it would have been torn down.”

Like regional cities everywhere, Manchester has survived, and will continue to weather dramatic swings in fortune, Pappas acknowledges. Issues such as crime, employment, and the quality of the

**M**ANCHESTER, New Hampshire, in the 1980s was no kid's paradise. “Growing up, we didn't even come to this part of town,” says Chris Pappas '02 while touring Elm Street, the city's main drag. “The vacancy rate was tremendous and you really wouldn't see any traffic or pedestrians.” The scene was even more ghostly a few blocks away by the Merrimack River, where most of the grand nineteenth-century brick factories that once filled 137 acres and comprised the largest cotton-textile plant in the country—the Amoskeag Manufacturing Company—sat empty, in various states of decay.

Much has changed in Manchester since then, and even since Pappas, now an elected member of the state's Executive Council, returned to his hometown after graduation. For one, the “millyard” complex, still breathtakingly vast even at about half its peak size, now houses prime twenty-first-century businesses focused on technology, healthcare, and education (e.g., the University of New Hampshire and Southern New Hampshire University), along with



influences statewide policies and finances as an Executive Councilor. (Viewed as a rising politician, he is considering a run for Congress in 2016.) There is “a great backbone of a young, creative class here,” he says, noting a rise in peers who recognize Manchester “as a good place to live and work,” many of whom are galvanizing civic engagement through the nonprofit Manchester Young Professionals Network.

Manchester, he points out, is also a great place to visit. The arena, restored Palace Theatre, and the Currier Museum of Art offer culture, while the Millyard Museum, America's Credit Union Museum, and walking tours provide a fascinating look at New England's industrial, architectural, and ethnic heritage. The SEE Science Cen-

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ter (also founded by Kamen) is a smaller version of Boston's Children's and Science museums—without the crowds.

The Currier Museum of Art, opened in 1929 and renovated and expanded in 2006-2008, offers an intimate look at European and American paintings, sculpture, and furniture, along with a growing collection of modern and contemporary art. "One of the things I've been working on," says Steve Konick, the Currier's director of public relations and marketing, "is reminding Bostonians that we are less than an hour's drive from Fenway. We have world-class art in a small city. That's what makes us unique." The winter exhibition, *M.C. Escher: Reality and Illusion*, drew nearly 30,000 people, while the current show, *Still Life: 1970s Photorealism*, on view through May 3, reflects how people and the built environment of that era actually looked. Works by Chuck Close, John Baeder, Audrey Flack, Tom Blackwell, and Duane Hanson are adjacent to museum-owned paintings by New Hampshire's James Aponovich. A small side exhibit, *Painterly to*

*Precise: Richard Estes at the Currier*, showcases two recent acquisitions: that artist's *Baby Doll Lounge* (1978) and *Qualicraft Shoes (The Chinese Lady)* (1974). Throughout the year, the museum runs art classes, concerts, and monthly parties: "Signs of the Times," inspired by the photorealism exhibit, is slated for April 2 (see [www.currier.org/calendar](http://www.currier.org/calendar) for details). Also worth visiting is the Currier-owned Zimmerman House, the only Frank Lloyd Wright-designed building in New England open to the public. (Tours resume on April 16.)

The Millyard Museum, in a restored section of Mill #3, is run by the Manchester Historic Association. Exhibits explain the origins of this planned industrial city (hence the name change, from "Derryfield," in 1810), the lives of its workers (using poignant oral histories), and the machinery that revolutionized textile production. In 1831, businessmen who had already built textile-manufacturing centers in Waltham and Lowell, Massachusetts, bought the few existing mills powered by the Amoskeag Falls on the Merrimack, water rights to the canal that bypassed the falls, and all of



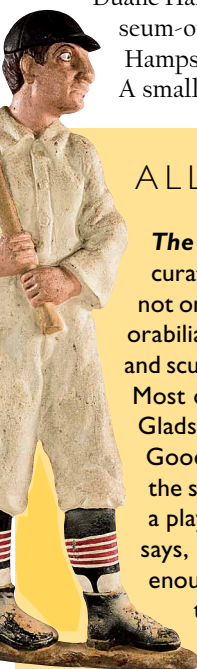
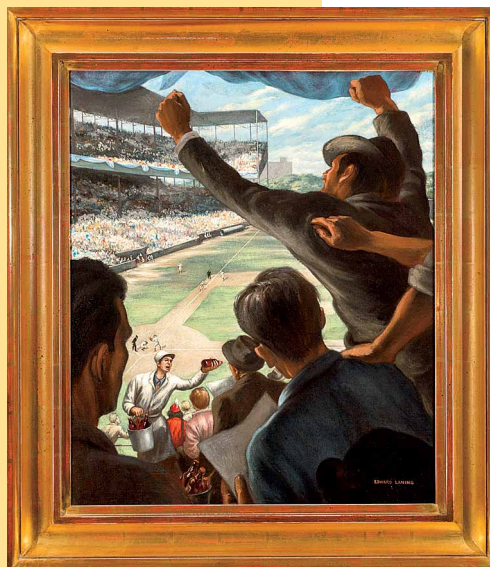
SEE Science Center

the property now considered downtown Manchester. "The Amoskeag Manufacturing Company literally designed the city, from laying out the streets and parks to building the factories and workers' housing," explains Jeffrey R. Barraclough, acting director of the historic association.

The company had a hand in most aspects of residents' lives, too, even sponsoring athletic teams, fairs, plays, and concerts, he adds, keeping employees occupied and connected. Irish laborers built the mills, then worked in them; by the 1870s, they were joined by an influx of French-Canadians (who set up the nation's first credit union, now a museum), and then immigrants from Germany, Lithuania, Russia, Poland, and Greece. (Still a resettlement city for modern refugees, Manchester's high school reportedly has students speaking up to 60 different languages.)

At its peak, in 1915, the Amoskeag Manufacturing Company employed more than 17,000 workers, but was already ailing financially, Barraclough says. It closed in 1935, terminating thousands of workers in one day, and the Great New England Flood of 1936 wrecked "any last hopes of recovering from bankruptcy."

Manchester rebounded, as would become its practice. City leaders prevented the factories from being sold at public auction and gutted, then drew new companies—but those, too, began to shut down or move out in the 1960s and 1970s. Among the last to go, in 1975, was the Chicopee Manufacturing Company. (*Amoskeag, Life and Work in an American Fac-*



A painted and iron (c. 1909), and Edward Laning's *Saturday Afternoon at Sportsman's Park* (c. 1944)

Most objects were collected by Millie and Bill Gladstone, starting in 1971. The couple (and Goodwin) are featured in a video made for the show. Of a woman's comb carved with a player sliding into base, Millie Gladstone says, "I love the fact that someone cared enough about baseball to go and do something like that." Also on view is a Ted Williams glove from the 1946 World Series and a Carl Yastrzemski cap, circa 1981 (both on loan from the National Baseball Hall of Fame), and other material from the Red Sox Hall of Famers. "I think the reason baseball has played such a large role in American history," notes Goodwin, "is that it really connects families over time...there are memories of having gone to games together, of having loved a sport when you were a child with your father, and now sharing that same sport with a child when you are a mother."

Concord Museum  
[www.concordmuseum.org](http://www.concordmuseum.org)

## ALL IN A DAY: Take Me Out

**The Art of Baseball**, opening April 17 at the Concord Museum and guest curated by historian and fan Doris Kearns Goodwin, Ph.D. '68, celebrates not only the sport, but the love of the game. On display are eclectic memorabilia—a weathervane, quilts, posters, and tickets—along with paintings and sculptures by Robert Rauschenberg and William Zorach, among others.



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www.nhahs.org

**Currier Museum of Art**  
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www.currier.org

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tory, coauthored by Randolph Langenbach '68, M.Arch. '82, chronicles this event and other aspects of the life of the mills.)

Through the late 1960s and 1970s, work crews periodically razed mill structures and other historic city buildings, and filled in the two canals. Nevertheless, much remains. "One of the greatest accomplishments since this current revitalization started," Barraclough adds, "is that many people in the city have developed a much greater respect for the past, for Manchester's history."

Pappas agrees. His Greek ancestors arrived at the turn of the twentieth century and, save for his time at Harvard, he himself has always lived within three miles of his childhood home. "I came back because I have a strong sense of place," he adds, "and a commitment to see it thrive. In many ways I've rediscovered Manchester. I've had a lot of friends and family who have moved away to do other things, but those who have stayed are pleasantly surprised by the opportunities here and share in the pride that we are doing well."

—NELL PORTER BROWN

Grow, Pick, Cook

Old farmlands yield new life in a Boston suburb.

**B**UCOLIC Powisset Farm, which has developed a strong Community Supported Agriculture (CSA) program and on-site farm stand, now offers year-round culinary workshops.

The goal, says education and outreach coordinator Rachel Kaplan, "is to get people who love food and farming to join us in the kitchen and out in the fields"—even during the soggy springtime—"to learn how produce is grown and how to prepare it in easy and delicious ways." Kaplan teaches many of the classes, including cheese-making, fermentation, and a "Field-to-Lunchbox" series for families, and sees her role as "creating new relationships with food." "I am not going to be standing there, Martha Stewart-style, showing how it's done," she adds. "These workshops are all hands-on, with recipes that are totally doable at home."

The farm sits on nearly 108 acres in Dover, Massachusetts, that have supported crops and livestock, along with former timber and coal operations, for centuries. The land is now owned by The Trustees of Reservations, a nonprofit conservation organization that holds more than 125 properties throughout the state. Powisset Farm (from which visitors can walk or bike to another Trustees' site, Noanet Woodlands) was opened as reservation and a working farm, with easy walking

trails throughout, in 2008.

About 15 acres are planted with vegetables, fruits, flowers, and herbs—for the 400-member summer CSA and its 150-member winter counterpart, explains Kaplan. The close to 175,000 pounds of vegetables harvested go to members, the farm stand, and to five local hunger-relief groups. In addition, "We have two mama pigs and raise 12 or so piglets in the spring each year," she says; their meat is sold at the stand in the fall, while eggs from the farm's 100 hens are available all year.

The "Powisset Cooks!" series seemed a



Clockwise, from top left: a winter soup-making workshop; the farm's newly renovated barn; the Innis family enjoys a "Powisset Cooks Field to Lunchbox" session; onion seedlings wait out winter in the greenhouse

natural next step. "What better opportunity," Kaplan asks, "not only to come support a farm and see a beautiful landscape,

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**HARVARD**  
MAGAZINE

## HARVARD SQUARED



**Above: Visitors greet the farm's pigs and chickens. Below: A cooking class on sauerkraut and kimchee.**

but to take your learning to a new level by engaging with food and people outside of your own kitchen?" The farm's historic barn was renovated last spring to create a communal kitchen and open classroom. Workshops began last August and have emphasized rustic fare and simple techniques—sometimes under the tutelage of guest chefs.

This spring's series includes: "Baking Bread with Local Grains" (March 10); "Field to Lunchbox: Creative Solutions for Lunchbox Boredom" (March 15); "Eggstravaganza!" (April 2); cheese-making (April 4); and "Farm-tastic Desserts" (May 7). Families may also enjoy "InstaFarm!":

**"Engaging with food  
and people outside of  
your own kitchen"**

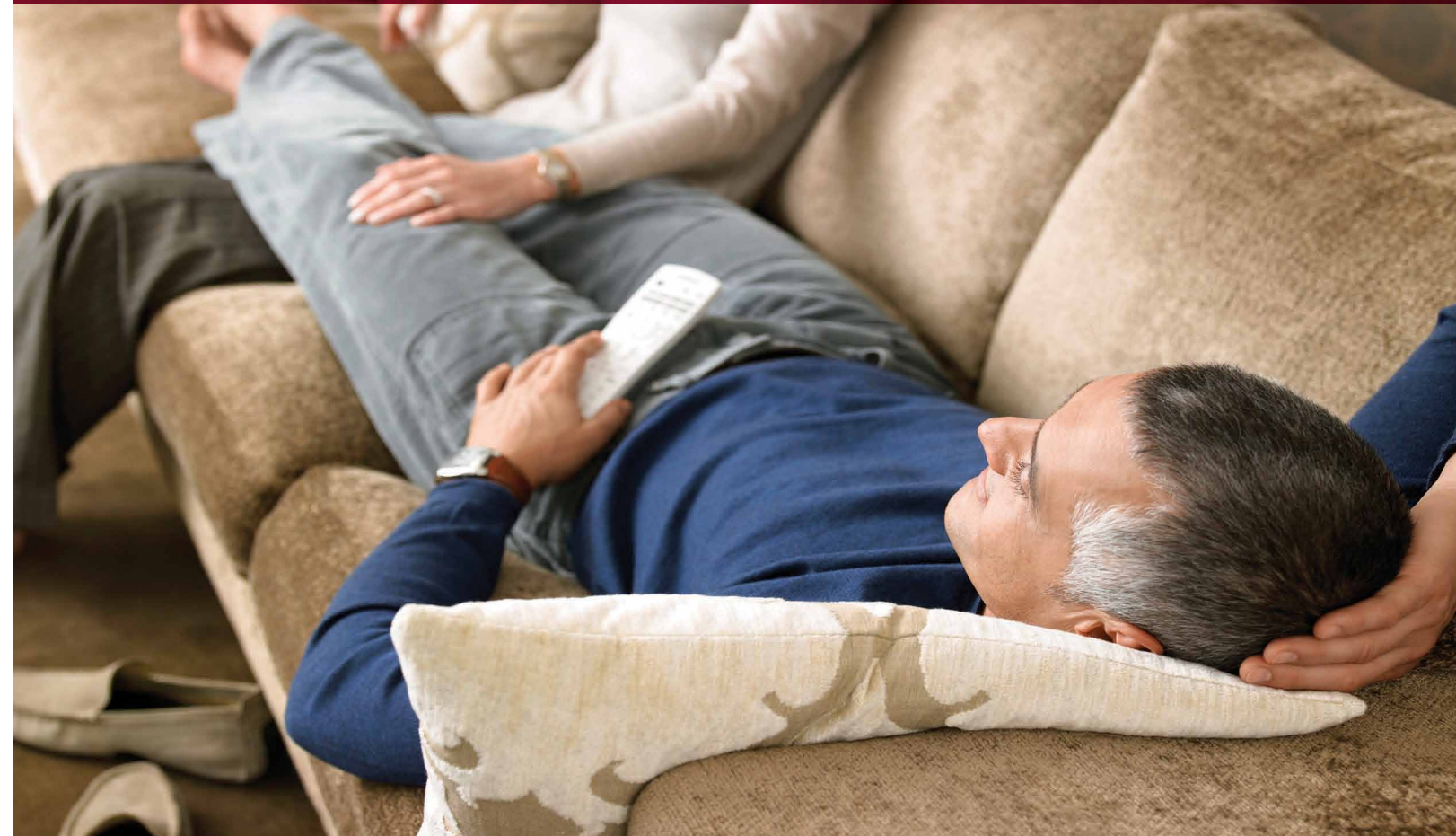


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## HARVARD SQUARED

an afternoon of snapping photos at Powisset (April 12), or a “Behind the Scenes” look at what volunteers and staff do to prepare for planting the crops (April 23).

“Even for those who are coming in the cold,” Kaplan notes, “we like to take excursions around the farm, to see what’s happening there, and see what’s been started in the greenhouse.” (All classes and events are open to both members and non-members of the Trustees, are limited to 12 people, and tend to fill up fast. To register, contact Kaplan at [rkaplan@ttor.org](mailto:rkaplan@ttor.org), or call 508-785-0339, ext. 3003.)

During classes, participants line up along the long tables to chop, mix, and pound (in the case of cabbage en route to a new life as kimchee), talking and



R. SMITH

learning as they go. The farm arranges private cooking classes as well, and Kaplan plans to bring in professional chefs for demonstrations and start organizing “Farm Dinners” featuring food grown

**More than 17 miles of trails at Noanet**

**Woodlands offer respite from urban life.**



R. SMITH

## CURIOSITIES: Irish Pictures

**This year’s Irish Film Festival** at the Somerville Theatre features *Gold*, about an estranged father who returns to his family and nearly wrecks all of their lives. It’s a roaring good comedy, at least to many Irish moviegoers and others who enjoy the country’s traditional brew of offbeat, dark, or piercing works. “When you’re done with your shamrocks and shillelaghs,” suggests festival director Dawn Morrissey, “come see the *real* Ireland.” Held March 19-22 in Davis Square, the festival offers about 45 titles, including two Oscar nominees: *An Bronnantas*, a thriller, and *Boogaloo and Graham*, a short from Northern Ireland. (In the latter, children also grapple with parents’ life choices that here threaten baby chicks that two young brothers have vowed to keep and raise themselves.) The volunteer-run festival is in its fifteenth year, and gives out awards, such as best “Global Vision Documentary,” thus some of the directors and actors are also on hand and gladly discuss their work. Musicals, or movies that showcase Irish music, are always on the program, too, typically as the grand finale on Sunday afternoon that’s followed by a reception at The Burren, a traditional Irish pub down the street. Upward of 3,000 people turn out for the four-day event, many of them Irish-born, or close to it. “We have parties after the shows every night, open to everyone,”

The Irish Film Festival  
March 19-22, Somerville Theatre  
<http://www.irishfilmfestival.com>



**Gold (above) and Boogaloo and Graham (below) reflect on the rights and roles of parents.**

FROM GOLD

says Morrissey, who is from County Kildare; most patrons don’t wait until Sunday “to go out for the *craic*, or a *hooley*.” That was especially evident last

year when the charming and poignant documentary, *The Irish Pub*, was paired with *Handing Down The Tunes*, about the late, legendary musician Tommy McCarthy (whose son, Tommy McCarthy Jr., owns The Burren). Celebrants leaving the shows soon brought Davis Square the closest it may ever come to Dublin.

FROM BOOGALOO AND GRAHAM



at Powisset and other CSAs and farms operated by the Trustees. These include Appleton Farms, on the North Shore in Ipswich, which sells fresh dairy products and meat at its own store and also offers cooking classes. (For a full list of the Trustees’ farms, visit [www.thetrustees.org/places-to-visit/csa/](http://www.thetrustees.org/places-to-visit/csa/).)

Powisset is also a beautiful place simply to walk around, especially with young children. Trails loop throughout the property, and visiting (but not feeding) the pigs and chickens is encouraged. Those who want a more vigorous outing can venture less than a half-mile away, practically across the street, into the Noanet Woodlands. This property offers more than

17 miles of trails (from easy to strenuous) that are open to walkers and mountain bikers (after the trails dry). Moreover, a trail spur links to the adjacent Hale Reservation, a 1,200-acre preserve.

Take a couple of hours off from the daily grind, or spend all day, any day, from dawn to dusk, exploring these pastoral and wooded landscapes typical of central New England. The properties are a 35-minute drive (or 90 minutes by public transportation) from Boston. “We want to connect people to the farms,” Kaplan says, “and all of the special places that are right here.”

~NELL PORTER BROWN

Powisset Farm and Noanet Woodlands  
Dover, Massachusetts  
<http://www.thetrustees.org/places-to-visit/csa/powisset-farm-csa/>  
[www.thetrustees.org](http://www.thetrustees.org)