

Harvard²

Cambridge, Boston, and beyond



I2F An Ipswich Idyll
Restorations revive the grand spirit of a North Shore estate.

NELL PORTER BROWN



I2B Extracurriculars
Events on and off campus in September and October



I2D Day of the Dead
Celebrate lost loved ones at the Peabody Museum



I2H Hull's Lifesaving Legacy
Casting lifelines



I2J Animating a New Species
Dutch Strandbeests



I2N Diverse Caribbean Flavors
The Cambridge Carnival



Extracurriculars

Events on and off campus during September and October

SEASONAL

An Evening with Champions

www.aneveningwithchampions.org
The forty-fifth annual ice-skating exhibition features ice dancers, synchronized skating

teams, and Harvard's own figure-skating club, along with enduring, new, and aspiring Olympians. All event proceeds benefit the Jimmy Fund of the Dana-Farber Cancer Institute. (September 18 and 19)

From left: *Girl in White Dress with Black Cat* (ca. 1830-35), by Zedekiah Belknap, at the Worcester Art Museum; examples of Josiah McElheny's "Walking Mirrors" at the Carpenter Center; from *Archangel*, by visiting filmmaker Guy Maddin, at the Harvard Film Archive

FILM

Harvard Film Archive

www.hcl.harvard.edu/hfa

A retrospective of the vintage-style films of Canadian artist (and current visiting lecturer) Guy Maddin includes *Archangel* and *The Forbidden Room*. (October 2-12)

NATURE AND SCIENCE

The Arnold Arboretum

www.arboretum.harvard.edu

Take the whole family for a walk through this

FROM LEFT: COURTESY OF THE WORCESTER ART MUSEUM; COURTESY ANDREA ROSENGALLERY, NEW YORK/PHOTOGRAPH BY JESSICA ECKERT; HARVARD FILM ARCHIVE

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STAFF PICK: Day of the Dead

Día de los Muertos (Day of the Dead)—when families and friends remember and commune with their lost loved ones—is an annual spiritual celebration in Mexico and parts of Latin America. The concept originated with the Aztecs and now combines aspects of Mesoamerican beliefs and rituals with Catholic traditions, especially those enacted on All Saints’ Day. The Peabody Museum of Archaeology & Ethnology highlights the holiday on November 1 with its own *Día de los Muertos* family event featuring Mexican folk dances, live mariachi music, sugar-skull decorating, and traditional snacks like *pan de muerto* (bread of the dead).



Traditionally, the holiday is marked by visits to cemeteries to decorate graves and sometimes to sing, play music, and dance. In homes, families adorn altars with photographs of the deceased as well as with the objects and foods they loved, flowers, incense and candles, and religious imagery. The Peabody has its own permanent altar that holds items from the Melvin collection of Mexican folk art; visitors on November 1 may contribute to a separate communal altar that will remain on display for one month.

Peabody Museum of Archaeology & Ethnology
www.peabody.harvard.edu

Masks, mariachi music, and sugar skulls at Harvard’s Peabody Museum



ROBERT D. METCALF/COURTESY OF THE PEABODY MUSEUM OF ARCHAEOLOGY & ETHNOLOGY

urban oasis to **Discover What’s Alive Outside** (September 12) and **Explore the Colors of Nature** (October 10).

DANCE
Charles River Museum of Industry & Innovation

www.charlesrivermuseum.org
Of Looms and Lilies, by local choreographer Jody Weber, examines the effects of the Industrial Revolution’s material wealth on the human spirit within the context of climate change. (October 2)

The Institute of Contemporary Art

www.icaboston.org
In Faye Driscoll’s **Thank You for Coming: Attendance**, five dancers embody the rigorous and often funny complexities of group dynamics. (October 8-10)

THEATER

American Repertory Theater
www.americanrepertorytheater.org
In **Waitress**, a stage adaptation of the eponymous film, a young woman has the chance

to escape her small town and loveless marriage. Music and lyrics by Sara Bareilles. (Through September 27) **Kansas City Choir Boy**, starring Courtney Love, follows lovers who are unexpectedly separated by fate. (October 1-10)

LECTURES

Mahindra Humanities Center
www.mahindrahumanities.fas.harvard.edu
The Hauser Forum for the Arts presents “An Evening with David Grossman,” the Israeli author of *Falling Out of Time* and *To the End of the Land*. (October 6)

EXHIBITIONS & EVENTS

Harvard Art Museums
www.harvardartmuseums.org
Corita Kent and the Language of Pop explores the artist’s 1960s screenprints and films, along with her 1971 mural on the National Grid gas tank in Boston; learn more on page 48. (Opens September 3)

Carpenter Center for the Visual Arts
www.ccva.fas.harvard.edu
Multimedia artist Josiah McElheny has cre-

ated **Two Walking Mirrors for the Carpenter Center**—to be worn by performers who interact with (willing) gallery visitors, perhaps revealing the changeable nature of mental reflections and corporeal perceptions. (October 1-25; check the center’s website for show times)

Schlesinger Library

www.radcliffe.harvard.edu
Letters, diary excerpts, photographs, and other artifacts on display in **The Women of the Blackwell Family: Resilience and Change** highlight Elizabeth Blackwell, the first woman in the United States to earn a medical degree, and her industrious relatives. (Opens October 5)

Worcester Art Museum

www.worcesterart.org
Poignant portraits of children are among more than 40 works by the home-grown artists featured in **American Folk Art, Lovingly Collected**. (Through November 29)

Events listings are also accessible at
www.harvardmagazine.com.

Spotlight

The Harvard-Smithsonian Center for Astrophysics (CfA) plans to open late on September 27 for a “Lunar Eclipse Party”—because “It’s an astronomical party for us,” quips public-affairs specialist Christine Pulliam. (Any *real* lunatic celebrants must leave their drinks and dancing outside the observatory.) A total eclipse occurs when the sun, earth, and full moon align and block the sun’s rays from being reflected off the moon. Rarely—but very dramatically—the moon turns blood-red. (The next one isn’t until January 31, 2018.) On September 27 visitors will go straight up to the telescopes on the roof; totality starts at 10:11 P.M. But check the sky or call 617-495-7461 before heading over. “Clouds or rain?” says Pulliam. “No event.” **Harvard-Smithsonian Center for Astrophysics**
www.cfa.harvard.edu



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HARVARD

2015-2016 HOME SCHEDULES

BASKETBALL | ICE HOCKEY

MEN'S SCHEDULE

Nov. 13	vs. MIT	7:45 PM
Nov. 17	vs. UMass	7 PM
Nov. 25	vs. Bryant	7 PM
Dec. 31	vs. Wofford	2:30 PM
Jan. 3	vs. Vermont	2 PM
Jan. 9	vs. Dartmouth	2 PM
Jan. 12	vs. Ryerson	7 PM
Jan. 29	vs. Cornell	7 PM
Jan. 30	vs. Columbia	7 PM
Feb. 12	vs. Brown	7 PM
Feb. 13	vs. Yale	7 PM
Mar. 4	vs. Princeton	7 PM
Mar. 5	vs. Penn	7 PM

WOMEN'S SCHEDULE

Nov. 13	vs. Maine	5:30 PM
Nov. 18	vs. UMass	7 PM
Nov. 24	vs. Boston Univ.	7 PM
Dec. 8	vs. Eastern Mich.	7 PM
Jan. 23	vs. Dartmouth	TBA
Feb. 5	vs. Penn	7 PM
Feb. 6	vs. Princeton	6 PM
Feb. 19	vs. Columbia	7 PM
Feb. 20	vs. Cornell	6 PM
Feb. 26	vs. Yale	7 PM
Feb. 27	vs. Brown	6 PM

All games are played at Lavietes Pavilion
Schedule is subject to change

MEN'S SCHEDULE

Nov. 1	vs. Dartmouth	TBA
Nov. 6	vs. Yale	7 PM
Nov. 7	vs. Brown	7 PM
Jan. 7	vs. Boston Univ.	7 PM
Jan. 9	vs. Quinnipiac	7 PM
Jan. 15	vs. St. Lawrence	7 PM
Jan. 16	vs. Clarkson	7 PM
Jan. 29	vs. Princeton	7:30 PM
Feb. 12	vs. RPI	7 PM
Feb. 13	vs. Union	7 PM
Feb. 19	vs. Cornell	7 PM
Feb. 20	vs. Colgate	7 PM

*Played at Madison Square Garden. All other games are played at Bright-Landry Hockey Center. Schedule is subject to change.

WOMEN'S SCHEDULE

Oct. 30	vs. Clarkson	7 PM
Oct. 31	vs. St. Lawrence	4 PM
Nov. 13	vs. Union	7 PM
Nov. 14	vs. RPI	4 PM
Nov. 18	vs. UNH	7 PM
Nov. 24	vs. Northeastern	7 PM
Jan. 8	vs. Cornell	7 PM
Jan. 9	vs. Colgate	4 PM
Jan. 19	vs. Boston Coll.	7 PM
Jan. 23	vs. Dartmouth	4 PM
Jan. 29	vs. Quinnipiac	3:30 PM
Jan. 30	vs. Princeton	4 PM
Feb. 5	vs. Brown	7 PM
Feb. 6	vs. Yale	4 PM

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An Ipswich Idyll

Restorations revive the grand spirit of a North Shore estate.

by NELL PORTER BROWN



BEHIND THE “Great House” on the Crane Estate in Ipswich, Massachusetts, a vast lawn rolls out half a mile to a bluff overlooking the Atlantic Ocean.

Few New England landscapes are as majestic as this “Grand Allée”—and far fewer are open, year-round, to the public. Even better, visitors to the site are encouraged to picnic, read, lounge, and play games on the grassy slopes, and explore easy walking trails, including one leading down to Crane Beach. Or they may tour the 59-room mansion, a rare survivor of America’s early twentieth-century country-estate era.

“We want people to gather here and enjoy this unique place,” says Bob Murray,



regional manager of Trustees (previously The Trustees of Reservations), which has owned the property since 1949. “Pictures and words don’t do the landscape justice: people just have to come see it.”

In its heyday, the estate on Castle Hill was an opulent showpiece and summer playtime paradise. An Italianate “Casino

Clockwise, from top left: the Crane Estate’s palatial abode and hillside Casino Complex; Florence Crane’s marble bathroom; the Grand Allée undulates out to the bluff; and the family living room with wood-paneled walls recycled from an eighteenth-century London townhouse

HARVARD MAGAZINE/NPB



GAIL ROBERTS & TEAM

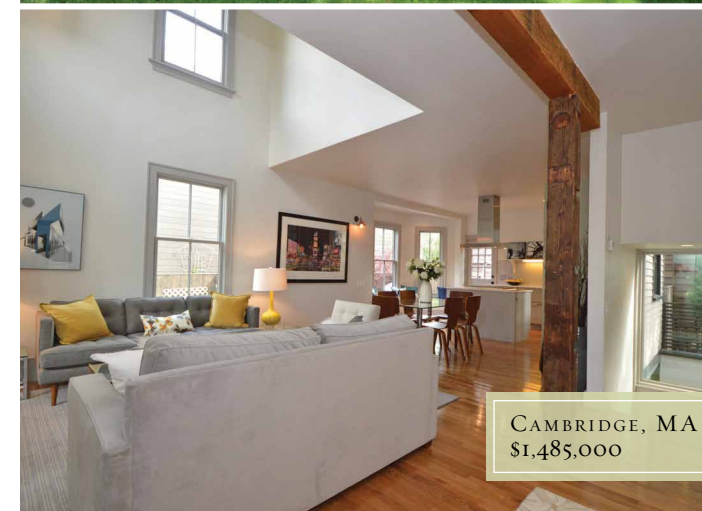
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ALL IN A DAY: Hull's Lifesaving Legacy

The best route to Hull is by boat. As the MBTA's commuter ferry snakes among Boston Harbor's islands, passengers can eye the treacherous shipping route that gave rise to the town's Point Allerton Lifesaving Station in 1889. Back then, the "small, year-round community had no more than 300 residents; at least a third of them were involved in volunteer lifesaving," notes Victoria Stevens '96, curator of the Hull Lifesaving Museum housed in the former station. The first paid keeper, the highly decorated Captain Joshua James, rescued more than 540 people in 60 years, most from schooners carrying cargo like coal and lumber, along the Atlantic seaboard. In 1902, after a rescue drill, James disembarked on the beach, noted, "The tide is ebbing," and dropped dead.

The museum features the surfboat he and his brother designed, used from the "Great Storm" of 1888 until 1927, along with a 1930s "breeches buoy" cart with a cannon and ropes used (until 1952) to launch a weight attached to a rope onto the deck of a foundering vessel. Survivors were hauled in by a rope-pulley system that included wooden paddles inscribed with instructions in Portuguese, French, Spanish, or English. (The museum also hosts the sobering bostonshipwrecks.org, which maps vessels lost in the harbor.)

The nation's Life-Saving Service (1878) and Revenue Cutter Service (1790) were joined as the U.S. Coast Guard in 1915. "Coasties" replaced lifesavers at the station, before moving in 1970 to the current outpost, barely a mile away. The museum's special exhibit, *The Point Allerton Coast Guard, 1915-2015* (through November 30), celebrates the centennial with models of the Boston Lightship and a 44-foot motor lifeboat, and a four-foot image of the new National Security Cutter *James* (named for the Hull keeper). Other artifacts and oral histories reflect the integral role lifesavers have played in local life and lore. Take Roger: in 1958, the golden retriever wandered into the station, ate a steak off the counter, and never left, Stevens reports—except for joyrides on the town bus and jaunts to Jo's Nautical Bar. The Coast Guard, with its new global-security mission, may be less of a community lifeline than in Roger's day, but the bar's walls, packed with lifesaving memorabilia and news of modern mariners, signal that Hull's 10,000 residents are still tied to life on, and beside, the sea. —N.P.B.

Lifesaving Museum
http://www.lifesavingmuseum.org



The museum, and (clockwise) surfmen with their craft; the boat designed by the James brothers and a "breeches buoy" cart; Joshua James (left), c. 1893; Roger in 1969; the station's former sign

Complex" tucked into the allée's first hillside had a courtyard with a saltwater swimming pool that was bookended by two villas: one housing a ballroom, the other providing "bachelors' quarters" for the young men who visited Chicago plumbing magnate Richard T. Crane Jr., his wife Florence, and their two children. Nearby were a bowling green, tennis court, maze, log-cabin playhouse, golf course, and deer preserve. The Cranes also ran a self-sustaining farm, with livestock, an orchard, and lush vegetable and rose gardens, along with an on-site 134,000-gallon underground water cistern and a coal-fired power plant to supply electricity.

The Trustees can't recreate the Cranes' luxurious utopia. But a three-year, \$1.5-million restoration and improvements project has helped foster the estate's spirit of relaxed sociability and extend aspects of the Cranes' lifestyle to a much wider audience. The 2,100-acre property (which encompasses the nearby Crane Wildlife Refuge) is among 112 sites owned by the Trustees that exhibit "exceptional scenic, natural, and historic beauty" across the state; these range from vegetable farms, a creamery, and rural woodlands to wildlife sanctuaries and community gardens in Boston. The most recent fundraising campaign, spearheaded by president and CEO Barbara Erickson, has promoted improvements to the nonprofit's "signature cultural resources": Naumkeag, a Gilded Age mansion with gardens, in Stockbridge (see "Spring Forward," March-April 2013, page 24D), and Castle Hill, which are both National Historic Landmarks.

In Ipswich, the restoration focused on the allée

and the Casino Complex, designed and planted more than a century ago by landscape architect Arthur A. Shurcliff, B.S. 1896. The Trustees pulled out swaths of unfettered growth within and around the allée that had obscured Shurcliff's original vision for decades, and replanted his orderly columns with more than 700 new trees that are growing in nicely. The restored Casino Complex now offers a fine-cut lawn for croquet (the pool was filled in long ago by Florence Crane), framed by a new brick terrace and comfortable chairs and tables. A Mediterranean feel persists, with "wonderful ornamentation: the Bacchanalian relief figures and marble statues," Murray notes. "The whole complex is beautifully integrated within the allée and the house." The former ballroom now holds a café, along with a billiards table, other games, and coloring kits. The original stone fireplace works and may help warm visitors, if needed, through October 16: the end of the season for the

Richard Crane's master bath features white marble; soothing blue and cream tones suit a bedroom with ocean views.



café and Trustees-run events like concerts, outdoor movies, scavenger hunts, and the new guided tours of the Great House. (The grounds themselves are open all year, and two special events are planned: The Crane Estate Art Show and Sale, November 6-8, and Christmas at Castle Hill, December 4-6.)

Those who tour the house as "Guests of the Cranes" are led around by a "maid" or

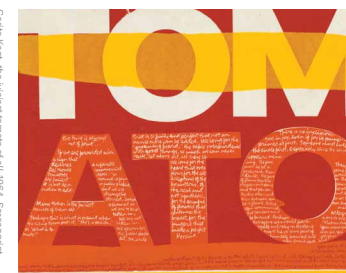
A dreamy Italianesque landscape was recreated on New England's shoreline.



Harvard Art Museums

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Busch-Reisinger Museum
Arthur M. Sackler Museum

CORITA KENT



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the LANGUAGE
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HARVARD SQUARED

“butler” brimming with tidbits on family history and the eclectic décor. The story is that Richard Crane, a fanatical sailor, was on a yacht in Ipswich Bay when he first saw Castle Hill and decided to buy it. He snapped up the first parcel in 1910 and would amass a total of 3,500 acres before his death in 1931—including what’s now Crane Beach. (Privatizing it earned him no friends in town.)

The imposing, Stuart-style English manor—a patchwork of architectural styles such as Baroque and Palladian—was designed by David Adler and completed in 1928. The side facing the allée features a main building with an inset terrace buttressed by two symmetrical wings. Second-floor porches and bay-windowed



HARVARD MAGAZINE/NFB

bedrooms offer stunning views of the water. The interior has a surprisingly rustic and homey feel for a mansion, perhaps due to the hodgepodge of decorating styles—ornate Georgian (Adler salvaged and installed wood-paneled rooms from a 1732 London townhouse, for example), along-

Sweeping views are well worth the half-mile walk across the hilly Grand Allée.

side Greek Revival, Italian Renaissance, and Art Deco.

Most impressive, however, are the bathrooms—befitting a plumbing millionaire. Each of the seven bedrooms has its own, many outfitted with then-cutting edge Art Deco fixtures and one decorated almost entirely in Delft tiles. Richard Crane’s features a large tub with gleaming silver-plated piping and faucets, a shower with 12 nozzles, a white marble floor, and heated towel rack. His wife’s is pale green with delicate glass shelving and loads of gray-veined marble providing an archway over the sink, the tub-surround, and flooring accents.

The Crane Company manufactured iron and steel pipes, valves, and fittings, but starting in 1914, when Richard Cane inherited the top post, he expanded into modern bathroom fixtures; the company’s exhibit at the 1933-34 Chicago World’s Fair featured the “world’s largest shower.” “We like to joke,” says the butler during one tour, “that this is the house that toilets built.” In fact, it was the second one. The Cranes initially built (between 1910 and 1912) a lavish Italian Renaissance Revival mansion designed by the Boston archi-

CURIOSITIES:
Animating a New Species

PVC tubing and zip ties form the essential “bones” of Dutch artist Theo Jansen’s otherworldly yet mobile *strandbeests* (“beach animals”), eight of which are on display at the Peabody Essex Museum (PEM) starting September 19. Included is his latest and never-before-seen *Animaris Umerus Secundus*, along with sketches that offer insight into Jansen’s creative process during the last 25 years; “fossils” of creatures no longer “alive”; and video of some “beests” traveling in gangly equine elegance along a sandy seacoast in The Netherlands. Also on view are original photographs by Lena Herzog (published last year in *Strandbeest: The Dream Machines of Theo Jansen*) who spent seven years documenting the origins and inner workings of this new kinetic species. This marks the first major American show of Jansen’s large-scale works; it moves on to the Chicago Cultural Center and San Francisco’s Exploratorium. Jansen himself will visit the Greater Boston area for a few events, such as a panel discussion (to be webcast) with Trevor Smith, PEM’s curator of the present tense, and MIT associate professor of media arts and sciences Neri Oxman, taking place on September 10 (3-5 P.M.) at the MIT Media Lab—followed by a live, outdoor demonstration of a walking *strandbeest* (5:30-7 P.M.). ~N.P.B.



LOEK VAN DER KLIS

Dutch artist Theo Jansen melds art and engineering in his intricate skeletal sculptures. Below, left to right: *Animaris Adulari* (2012) and *Animaris Apodiacula* (2013).

Peabody Essex Museum
Strandbeest: The Dream Machines of Theo Jansen
September 19-January 3
www.pem.org/sites/strandbeest



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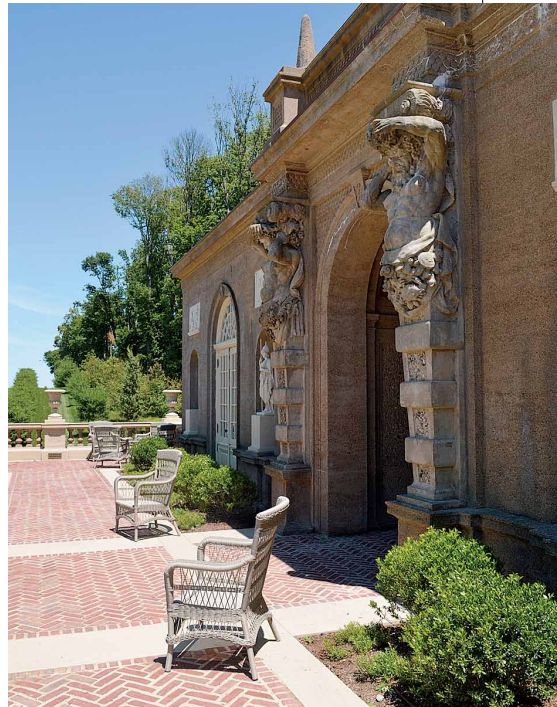
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HARVARD SQUARED



ture firm Shepley, Rutan and Coolidge, but razed it in 1924; according to family legend, Florence Crane never liked the “Italian fiasco” because it was too “cold and drafty.”

She did, however, keep the matching Casino Complex and her beloved Italian garden, both built between 1913 and 1915. Designed by landscape architects Frederick Law Olmsted Jr. and his brother John Charles Olmsted, the garden is a hidden oasis: a forest of trees was transplanted and arranged to intentionally shroud the walled tea houses, water fountain, and abundant perennial flower beds. (The garden is currently under restoration.) Crane later dismissed the Olmsteds and hired Shurcliff, their former associate, to work on the Casino Complex landscaping and to design the allée. “We can speculate that it was because they had a very different vision for a much more open landscape at the estate,” Murray adds, “and that Crane didn’t want that. But we don’t know for certain what the reasons were.”

Shurcliff (a mentee of Olmsted firm partner Charles Eliot, A.B. 1882, the son of Harvard president Charles William Eliot and the primary founder of The Trustees of Reservations in 1891) lived down the road from the Cranes. He certainly shared the Olmsteds’ naturalist aesthetic. “But one aspect of his genius,” Bob Murray notes of the allée’s meticulous design, “was the

HARVARD MAGAZINE/NPB

HARVARD SQUARED



**Two views of the newly restored
and inviting Casino Complex at the
Crane Estate**

way he took this European aesthetic and adapted it to the New England landscape.” Shurcliff enhanced the inherent hilliness and dramatized the approach to the Ipswich Bay and ocean vista: benches on the bluff overlook Ipswich’s Little Neck Harbor, Plum Island, and several beaches as well. He seamlessly tied the landscape to the formidable hilltop home by ensuring that the land was sheared down to a lawn (echoing the aristocratic grounds in English country homes) and installing a rigorously spare and symmetrical planting structure.

Florence Crane reportedly loved her new “English manor” and spent extended summers there until she died in 1949, having previously bequeathed the estate to the Trustees. Parts of the property have been open to the public ever since, according to Murray. Within the last 15 years, about \$6 million has been invested in capital improvements, starting in 2000 with the wholesale renovation of a shingle “cottage” on the estate (where the Cranes lived while the “Great House” was being built). The Trustees now run it as The Inn at Castle Hill.

Murray is now overseeing the first phase of the Italian garden restoration. Plans include reviving the water features and replicating the original Rainbow Fountain sculpture by Bela Lyon Pratt, restoring the wooden pergola that links the teahouses, and replanting the flowerbeds. By next spring, the sanctuary is slated to open for walkers, gardeners, and sun-lovers—anyone seeking a quiet and beautiful spot. Florence Crane’s former rose garden, however, will be left as is. “We envision that,” Murray says, “as someplace we can enjoy...as a romantic ruin.”

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Diverse Caribbean Flavors

The Cambridge Carnival celebrates food and culture.



Clockwise from top left: Carnival dancers on parade; Irie Jamaican Restaurant and R & S Jamaican Restaurant are among the vendors offering a wide array of fresh-cooked, homemade Caribbean dishes.

SINGH'S ROTI SHOP in Boston serves traditional Indian flatbread with jerk chicken, curried goat, or chickpeas, as well as Jamaican-style beef patties and *pholourie*, spicy fried dough balls with an addictive, house-made tamarind chutney.

This hybrid Indian-Caribbean fare, found in the Republic of Trinidad and Tobago, reflects the high proportion of islanders who are, like restaurant owner Ricky Singh, descended from Indian immigrants. Singh and his wife, Kay, opened their Dorchester business more than five years ago to serve Greater Boston's growing Caribbean population, which is heavily weighted toward Haitians and Dominicans, followed by Jamaicans. "But my base clientele," he adds, "is now American-type individuals. I am so popular that I am getting people from all over Maine, Rhode Island, and New Hampshire."

Singh, like many culinary entrepreneurs, still readily takes his food on the road. His roti, along with fresh coconut, pineapple, and soursop juice, can be found at many regional festivals, including the twenty-third annual Cambridge Carnival on September 13. The Cambridge fete is a far tamer version of the Brazilian carnivals

traditionally held before Lent, but still draws a throng to Central and Kendall Squares.

A three-hour parade kicks off at 12:30 p.m. on River Street. Streams of dancers clad in scanty satin costumes loaded with rhinestones, sequins, tassels, and faux jewels—some sporting giant feathered headdresses and masks—strut proudly like exotic birds. The spectacle ends on Main Street, where more live, loud music—from reggae, rap, and hip hop to calypso and "kompa" (Haitian pop)—is on offer, amid vendors of crafts, clothing, and food (à la carte items, \$4-\$5; combination platters, \$8-\$13).

Singh will be there. His tropical beverages come ice-cold, with a straw, in cored pineapples. "We also use fresh soursop," he says of the white, pulpy, native Caribbean fruit that tastes of lemons mixed with pineapples and a strong shot of banana.

Other carnival stalls sell more traditional Indian and Thai food. Especially worth seeking out, though, are the various "jerk" dishes and the harder-to-find Jamaican specialties that are typically offered by the purveyors below. (The list includes those vendors slated to be at the carnival; the food actually served that day is subject to last-minute changes. Retail

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locations have been provided, where applicable.)

R & S Jamaican Restaurant owner Shernett Barrett cooks and sells her food at fairs all along the Eastern Seaboard. "People eat with their eyes," she says of her open-grill style. "My motto is 'Only the best is good enough.'" She typically offers jerk chicken and pork, curried chicken and goat, rice and peas, fried ripe plantains, and steamed vegetables.

The Irie Jamaican Restaurant also serves rice, peas, and steamed vegetables, but seasoned with an orange sauce that doubles as gravy in the chicken dishes. At the Boston Jerk Festival in June, owner Donna Davis also dished out spicy seafood stew with mussels, shrimp, lobster, and fish "escovitch," a seductive, pickled Scotch bonnet pepper sauce packed with strands of carrots and onions. Sides include roasted corn and a tough, chewy bun known as "festival."

Flames Restaurant (flamesrestaurant.com) is a larger outfit with three locations in Boston that serve "Caribbean and American food." That includes classic Jamaican dishes plus the occasional specialties (when available): curried conch and ackee. The latter is the island's national fruit—although when cooked it looks and tastes like scrambled eggs. Careful harvesting is required: what's eaten are actually the yellow arils that grow on the toxic black seeds found inside the ripe red fruit. (Unripened ackee is poisonous).

East Somerville's *Some Ting Nice* (www.sometingnicesomerville.com) has an extensive menu, but co-owner Susan Puckerin plans to serve only jerk chicken and rice and beans, along with Jamaican-style roti, at the carnival. Dhal roti, she says, is a closed, or wrapped, roti stuffed with a mixture of split peas, garlic, and spices; aloo roti holds potatoes. The "buss-up-shut" roti (as in "busted up") means the bread is pulled apart and used, like Ethiopian *injera*, to gather bites of goat stew, for example, and a dollop of mango *kuchela*. The Indian-Caribbean chutney is bold: unripe green mangoes, mustard oil, and hot peppers.

Visitors to Singh's can try his own, handmade version of chutney—or take home a bottle of his more proprietary pepper sauce. As he notes: "It's the hottest sauce in New England right now."

~NELL PORTER BROWN