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Cambridge, Boston, and beyond



I6F Raising the Barre
A Cambridge arts organization is poised to grow.



I6B Extracurriculars
Events in January and February



I6D Seeking Greenery
A fun (but false) start to spring at Tower Hill



I6J WinterFest
Fruitlands Museum's hills and thrills



I6L Ubu Abounds
Questing for world power, punk-art, cabaret style



I6M Kitchen Arts
A range of cooking classes in Greater Boston

PHOTOGRAPH BY BILL PARSONS/MAXIMAL IMAGE®



Extracurriculars

Events on and off campus during January and February

MUSIC

Harvard-Radcliffe Orchestra
www.boxoffice.harvard.edu
Richard Wagner's *Tristan und Isolde* (act II).
Sanders Theatre. (February 27)

The Harvard Krokodiloes' 70th Anniversary Concert
www.boxoffice.harvard.edu
The current ensemble performs, along with

From left: *Basin Reflections* (2015), by Gloucester-based painter Jeff Weaver, at the Cape Ann Museum; a scene from *Six et demi, onze*, by Jean Epstein, at the Harvard Film Archive; *Saint George Slaying the Dragon* (1470), by Carlo Crivelli, at the Gardner Museum

groups of alumni Kroks from throughout recent decades. Sanders Theatre. (March 4)

LECTURES

The Mahindra Humanities Center
www.mahindrahumanities.fas.harvard.edu
Writers Speak: Colm Tóibín. The Irish-born author of *The Master*, *Brooklyn*, and *Nora Webster* reads from and discusses his work. (February 8)

Sir Geoffrey Nice delivers the Hrant Dink Memorial Peace and Justice lecture. The

FROM LEFT: JEFF WEAVER; HARVARD FILM ARCHIVE; ISABELLA STEWART GARDNER MUSEUM, BOSTON

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HARVARD SQUARED

Gresham College law professor, who led the prosecution of former Serbian president Slobodan Milošević, addresses “Complex Truths in Trials of Conflict.” (February 18)

The Radcliffe Institute for Advanced Study

www.radcliffe.harvard.edu

“Forensic DNA Testing: Why Are There Still Bumps in the Road?” Boston University School of Medicine associate professor Robin W. Cotton elucidates the current scientific data and legal landscape. (February 9)

NATURE AND SCIENCE

The Arnold Arboretum

www.arboretum.harvard.edu

The urban oasis is open for treks—or view art on display in **Drawing Trees, Painting the Landscape: Frank M. Rines (1892-1962)**. (Through February 14)

The Harvard-Smithsonian Center for Astrophysics

www.cfa.harvard.edu/events/mon.html

Skyviewing (weather permitting) and a lecture on “**Big Data to Big Art,**” by astro-

physicist Henry “Trae” Winter. (February 18)

Mass Audubon

www.massaudubon.org

The Merrimac River Eagle Festival

The day-long celebration of the bald eagles that visit the Newburyport area offers trips to prime spotting sites, live raptor demonstrations, and children’s activities. (February 27)

THEATER

American Repertory Theater

www.americanrepertorytheater.org

Nice Fish. The story of two Minnesotans ice-fishing for “answers to life’s larger questions.” Conceived, written, and adapted by Mark Rylance and poet Louis Jenkins. Loeb Drama Center. (January 17-February 7)

The new adaptation of George Orwell’s novel **1984** offers a timely take on surveillance, identity, and the nature of terror.



Artist Jamie Okuma’s glass-beaded boots at the Peabody Essex Museum

Loeb Drama Center. (February 14-March 6)

Company One Theatre

www.companyone.org

A comedic and subversive look at race and identity in 1800s America, **An Octoroon** won an Obie Award for playwright Branden Jacobs-Jenkins. Emerson/Paramount Center, Boston. (January 29-February 27)

FILM

www.hcl.harvard.edu/hfa

Young Oceans of Cinema, the Films of Jean Epstein

celebrates the silent-film maestro with screenings of *The Fall of the House of Usher*, *The Red Inn*, and *The Three-Sided Mirror*, along with rarely shown documentaries of the seaside in Brittany. (January 29-March 4)

In conjunction with a class taught by visiting assistant professor Jeffrey D. Lieber, **Innocence Abroad** examines “antics of Americans overseas” in films like *Funny Face*, *Gentlemen Prefer Blondes*, *Summertime*, and *Roman Holiday*. (January 31-March 13)

EXHIBITIONS & EVENTS

Harvard Art Museums

www.harvardartmuseums.org

Everywhen: The Eternal Present in Indigenous Art from Australia explores design elements and themes of “seasonality, transformation, performance, and remembrance” in more than 70 works by artists such as Rover Thomas, Vernon Ah Kee, and Emily Kam Ngwarra. (Opens February 5)

Thomas, Vernon Ah Kee, and Emily Kam Ngwarra. (Opens February 5)

The Peabody Museum of Archaeology & Ethnology

www.peabody.harvard.edu

Handcrafted musical instruments unearthed at archaeological sites in Central America and Mexico are on display, along with recorded sounds of haunting melodies, in **Ocarinas of the Americas: Music Made from Clay**.

Harvard Semitic Museum

www.semiticmuseum.fas.harvard.edu

From the Nile to the Euphrates: Creating the Harvard Semitic Museum high-

© PEABODY ESSEX MUSEUM
PHOTOGRAPH BY WALTER SILVER

Spotlight

He is primarily a photographer, but Hassan Hajjaj’s art also tends to incorporate high fashion, furniture, and found objects, along with computerized graphics, music, video, and brand-name products. Hassan Hajjaj: *My Rock Stars*, at the Worcester Art Museum, highlights this dynamic fusion through studio portraits and performance video of nine international musicians who personally inspire the Moroccan-born, London-raised artist. Hajjaj created the backdrops and costumes for his subjects, and transformed the museum’s gallery space for the show (which was organized and exhibited by the Newark Museum last year). In Worcester, a melting pot for recent immigrants, including a sizable African population, one room is set up like a Moroccan bazaar, with carpets and cushioned seating and tables Hajjaj devised by recycling goods like Coca-Cola crates. Another room features the video; its music ranges from hip-hop to jazz to *Gnawa*. Still performed today, that traditional North African religious, ritualistic music has also been reinterpreted in recent decades, expanding into new, popularized forms featuring modern rhythms, genres, and instruments—an apt description of Hajjaj’s own Pop-art reflections on a globalized African identity.

Worcester Art Museum

www.worcesterart.org

Through March 6



NOANNE WANDERS © JF

lights its robust collection of Near Eastern artifacts and the work of its founder, the late Hancock professor David Gordon Lyon.

Isabella Stewart Gardner Museum

www.gardnermuseum.org

Ornament and Illusion: Carlo Crivelli of Venice celebrates the Renaissance artist’s “visionary encounters with the divine.” (Through January 25)

Museum of Fine Arts

www.mfa.org

Visiting Masterpieces: Pairing Picassos surveys the dazzling range of techniques and styles that Picasso used over time, especially in rendering human forms. (Opens February 13)

Fuller Craft Museum

www.fullercraft.org

Artists Randal Thurston, Annie Vought, and Maude White, among others, mine the seemingly limitless potential of a humble material in **Paper and Blade: Modern Paper Cutting**. (Opens February 20)

Cape Ann Museum

www.capeannmuseum.org

Artists capture the transitional nature of the region’s prime working waterfront in **Vincent, Weaver, Gorvett: Gloucester, Three Visions**. (Through February 28)

Peabody Essex Museum

www.pem.org

From garments, footwear, and accessories, **Native Fashion Now** reveals the saliency of traditional art forms in more than 100 pieces by contemporary Native American designers and artists. (Through March 6)

DeCordova Museum

www.decordova.org

The Sculptor’s Eye: Prints, Drawings, and Photographs from the Collection explores the crucial connections between two- and three-dimensional art, often from conception through construction. (Through March 20)

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

STAFF PICK: Seeking Greenery

Tower Hill Botanic Garden’s “Month of Flowers” is a bracing antidote to winter. Along with bountiful floral arrangements and the subtropical plants blossoming in its conservatories, the Boylston, Massachusetts, organization is sponsoring a series of events throughout February. These include: lessons on “Taming Topiary” with Taylor Johnston, the greenhouse and garden manager at the Isabella Stewart Gardner Museum (February 7); a performance by the flute ensemble In

Tower Hill Botanic Garden
www.towerhillbg.org

Radiance, from the Longy School of Music, and “Coloring Outside the Lines,” a lecture by

Tower Hill’s director of horticulture, Joann Vieira (February 14); and a discussion and book-signing with Page Dickey, editor of the new *Outstanding American Gardens: A Celebration—25 Years of the Garden Conservancy* (February 21). Plenty of kids’ activities—scavenger hunts, story times, snowy walks, and craft projects—are also planned, making Tower Hill an ideal multigenerational excursion.

~N.P.B.



Buds, blossoms, and a hothouse of tropical trees brighten winter days at Tower Hill Botanic Garden.



KATE WOLLENSAK-FREEDORN

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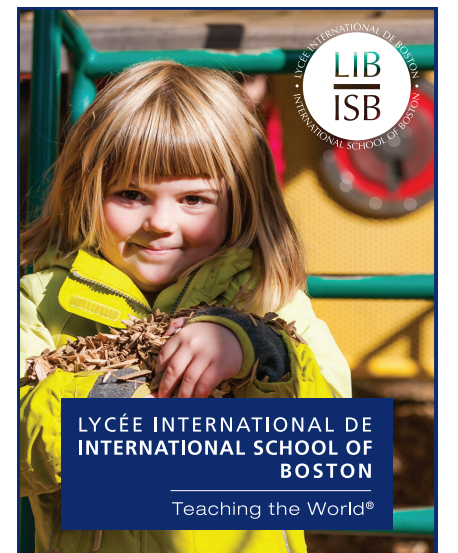


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Raising the Barre

A Cambridge arts organization is poised to grow. • by Nell Porter Brown

EXPLORATIONS



ROAMING the creaky wooden floors of The Dance Complex on a Sunday, one hears alluring sounds waft from its studios. Tinkling classical piano music, played live as the teacher counts out a ballet combination. Castanets clicking amid the staccato *thwack* of flamenco dancers' thick-heeled shoes striking the floor. A recorded rapper seems stuck as students replay a phrase to perfect moves for a hip-hop show.

Loudest are the drummers on the top

floor, beating African *djembes* and *dununs*—picking up the syncopation as Sidi Mohamed “Joh” Camara leads his largely female

class, dressed in bright *lapas*, across the floor in dances from Guinea, the Ivory Coast, and his native Mali. “The Dance Complex

Clockwise from the top: scenes from Wendy Jehlen’s “Movement Exploration” class; couples refine their salsa skills; dancers dressed in *lapas* and *sarongs* move across the floor, then pay respects to drummers during an African dance class.

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HARVARD SQUARED



The Dance Complex offers many Latin dance classes, such as salsa rueda (in which partners form a circle), samba, tango, and bachata.

is unique," Camara says after class. "In one place you find so many different things—ballet, African, capoeira, hip-hop, jazz, tap, modern—all kinds of dance."

The Central Square organization offers 38 genres and more than 90 classes a week, most of them open to anyone, professionals to first-timers, on a drop-in basis. "Everyone, from kids to grown-ups, of all different backgrounds and ethnicities, takes classes here," says choreographer and dancer Wendy Jehlen, M.T.S. '00, who teaches her own eclectic class, "Movement Explorations": a contemporary, athletic mix of forms and techniques from Indian, African, and South American dance.

Founded in 1991 by Rozann Kraus, who also ran the organization until 2013, the complex is housed in an idiosyncratic, five-story 1893 building designed by H.H. Richardson, A.B. 1859, that sits across from the MBTA's Red Line station on Massachusetts Avenue. (Originally it was a meeting hall for the International Order of Odd Fellows.) Kraus and other local dance supporters developed a cooperative, artist-centered, nonprofit business model, and have kept classes affordable.

While mindful of its broad audience and history, a new executive director, Peter DiMuro, has moved to professionalize The Dance Complex and raise its profile as an epicenter for dance throughout New England. "Like any organization that's 20 years old, that's like being a young adult," says DiMuro, a seasoned dancer and arts administrator appointed in 2013. "The complex has gotten by on this sheer ener-

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HARVARD SQUARED

"I want to develop a sustainable creative business model that fosters all of the creativity and styles of dance we have here."

gy of collaboration; it was a typical Cantabrigian program. That's still our roots, but the place has grown and I want to develop a sustainable creative business model that fosters all of the creativity and styles of dance we have here."

Of the roughly 1,200 visitors a week, DiMuro notes, "About 200 of them are seriously pursuing dance on a professional level, and the other 1,000 are keeping us alive: paying our bills." The latter include a large cadre, from toddlers to teenagers, who take classes through The School of Classical Ballet and Duncan Dance (which rent studio space), as well as adults who range from serious amateurs to those who just love to move for fun or fitness (or both) in classes like BollyX, Zumba, hula-hooping,

The School of Classical Ballet aims to nurture the innate dancer in all children.

JEFFREY ENGEL (2)



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belly dancing, or “Sassy Hip Hop.”

DiMuro wants to keep quality high and more explicitly promote the merits of the art form—for everyone. “The adults who continue to seek out dance past their teen years are really renegades from the societal norms in this country,” he says. “But the benefits of movement—for artistic expression, yes, but also for the mind and

body balance that it can bring to people’s lives—are just now being supported by more scientific research and findings.” Whether a person takes classes for professional or personal or spiritual growth, he adds, “I want to see growth.”

The ballet school, which offers 28 classes (including modern and tap), serves 140

students, from ages 3 to 18. Dance, says owner and director Kirsta Sendziak, is especially important in today’s fast-paced, technology-saturated culture because it teaches children how to focus on what their bodies are experiencing, and on how to observe and listen, “instead of constantly talking and reacting,” she notes. “And

it’s a physical activity: I can see that they feel better about themselves when they move.”

Each first and third Sunday at the complex, Harrison Blum, M.Div. ’12, and his fiancée, dance and movement therapist Amorn O’Connor, teach an experimental class called “Nectar.” Although not formally trained, Blum has always loved to dance and, as a Buddhist chaplain, views the art form as a useful moving meditation. He and O’Connor emphasize internally generated movement within a “no-talking” realm.

He says that even the most physically inhibited people have found the class liberating, offering himself as a prime example of goofiness: “I might be doing some hip-hop moves myself, then walking along the edge of the room looking more like a disabled dinosaur.”

Blum calls the complex an unusually open, community-oriented space that simply “specializes in cultivating a love and practice of movement.” That said, under DiMuro (and what he calls a “revitalized” board of directors, led by Mary McCarthy, associate director of administration at Harvard’s physics department), the organization is also developing more artistic opportunities for Greater Boston’s established and emerging professionals. A three-tiered training program now feeds into the Boston Center for the Arts residency program. The Dance Complex is also producing the show *CATALYSTS* (during weekends between January 22 and February 6) to spotlight the work of five young dancers and choreographers: Chavi Bansal, Callie Chapman, Michael Figueroa, Sarah Mae Gibbons, and Kat Nasti. DiMuro is “building something that Boston really needs: an infrastructure for dance,” says Wendy Jehlen, founder

ALL IN A DAY: WinterFest Weekends

Fruitlands Museum, well-known as the site of an historic utopian experiment, also has an ideal wintertime draw—the “OMG!” hill. Its steep pitch is a thrill for kids and adults alike who sled during the museum’s WinterFest Weekends (snow permitting). More manageable for the little ones and those less bent on an adrenaline rush are the bunny slopes and five trail loops for cross-country skiing or snowshoeing through woodlands and open fields. The 210-acre Harvard, Massachusetts, property offers views of full-blown sunsets, the western side of Mount Wachusett, the Oxbow National Wildlife Refuge, and the Nashua River Valley. The museum’s cluster of historic structures—the farmhouse where Bronson Alcott and Charles Lane led their idiosyncratic community in 1843, The Shaker Museum, and The Native American Museum—are closed for the season (they will reopen April 15), but hot chocolate is served at the visitor center during WinterFest Weekends, and there’s a wood-burning fire pit outside. The adjacent Art Museum will also have on display, through March 26, an exhibit of land-

scapes in Hidden Hudson: Paintings from the Permanent Collection, in addition to selections from its other holdings on art related to the Transcendentalists, Shakers, and Native Americans. The two buildings and the grounds will be open on weekends regardless of whether there is enough snow for sledding and skiing, but if inclement weather precludes traveling or outside activities, WinterFest Weekends will be canceled. Visitors can check the museum’s website before venturing out.

—N.P.B.

Fruitlands Museum
www.fruitlands.org
Weekends in January and
February, noon-5 P.M.



Fruitlands Museum opens its hills and trails to hardy souls of all ages eager to bundle up and play in nature.



COURTESY OF LOLLI HOOPS

Students in the popular, body-grooving “Hooping: Sequence and Flow” class, taught by performance artist Lolli Hoops

and director of the dance company Anika-ya. “That will make it possible to exist as a professional choreographer in Boston.”

During the last year the center has also hosted more local and national companies, along with visiting dancers—among them, modern choreographer Doug Varone, tap artist Sean Fielder, and flamenco dancer Nino de Los Reyes (whose father, Ramon de Los Reyes, teaches at the complex)—who perform and lead master classes. And soon to open is a new, seventh studio and event space on the street level.

Further heartening was news of a windfall—a \$500,000 grant from the Barr Foundation—in September. The money will supplement operating expenses, help pay for the new studio, DiMuro says, and give “us the time and money to explore more deeply what has already been growing here—this crossroads of genres, intents, multiple processes, and artistic products—and to look at what the future of dance is in this community.”

Carl Alleyne teaches hip-hop and the lively Saturday morning “Party Dance 101,” featuring the latest club moves.



COURTESY OF CARL ALLEYNE

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CURIOSITIES: Ubu Abounds

Ubu Sings Ubu, at A.R.T.'s Oberon stage in February, is a cleverly adapted, punk-art cabaret version of Alfred Jarry's *Ubu Roi*. The 1896 play famously caused a riot in Paris on its opening (and closing) night, but Jarry provoked much more than a sensation. His satirical tale of Ma and Pa Ubu's savage quest for the Polish throne, although stylized burlesque, rebuked bourgeois complacency and exposed the dictatorial force of infantile behavior. Jarry influenced surrealism, Dadaism, and the Theatre of the Absurd and, for many, his work still speaks to the more grotesque aspects of the world's social and political landscape.

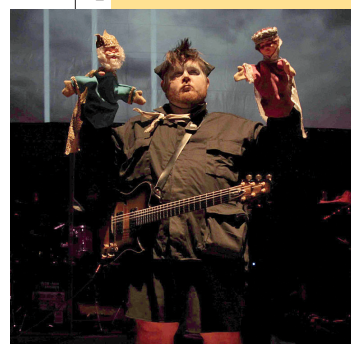
Ubu Sings Ubu, adapted using Google Translate and co-directed by Tony Torn (who also stars), first appeared off-Broadway, to acclaim, in 2014. It is a raw cauldron of id energy that teeters on the insane—mostly in a good way. Rarely do audiences see their own primitive impulses so fearlessly embodied as by Torn and Julie Atlas Muz, the performance artist who plays Ma Ubu (Jarry's Lady Macbeth). Torn is half-naked in the opening scene, his white belly wobbling over his jeans; he howls an expletive, glugs a canned beer, cries, then pounds his own buffoonish head.



Julie Atlas Muz and Tony Torn bare (almost) all in portraying power-hungry aspiring royalty. Matt Butterfield, at left, plays Bougrelas, the crown prince, as well as lead guitar.

"Ye are a very great rogue," coos Ma Ubu (sporting a white bra and red tutu) before they laugh and resume their rapacious quest. The stagy sexuality and violence don't feel gratuitous amid the apt, playful references to Shakespeare. The characters also dance and sing the punk-rock-cum-grunge music of Pere Ubu, the Cleveland cult band Torn has adored since high school. Its members then, and now, are among the countless artists happy to perpetuate Jarry's (and now Torn's) brazen experiments.

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Kitchen Arts

A glimpse at Greater Boston's classes for aspiring and amateur cooks



"WE'VE GOT CHEESE and crackers and some wine," says chef Jason Martin, as he strides into the kitchen at Dave's Fresh Pasta, a gourmet deli and wine store in Somerville, Massachusetts. "Why not make it a little party?" "I'm not bashful," says one woman. She pours the first glass of a crisp Austrian *Grüner Veltliner* and soon all 12 of the students who signed on to learn how to cook "Ravioli, Stuffed Pastas, and Fillings" are sipping away. Martin was a cook at Dave's, where all the pasta, sauces, and other prepared foods are made on site. He began teaching classes there almost six years ago—probably because everyone realized he was as much a gifted host as an expert on Italian fare.

"When it comes to pasta, it's not really about the recipe," he says. "The story is that it's variable; it depends on the humidity level, the size of the eggs. And the kneading of the dough—what does it feel like? Is it stretchy? Or sticky? Too dry?" He lays out the simplest of ingredients—durum and semolina flours, eggs, salt—along



At left: Chef Jason Martin extols the art of pasta-making before his students mix up batches of dough on their own. Above: Aspiring cooks gather around the table in ArtEpicure's lofty kitchen space, and Ploy Khunisorn teaches Thai cuisine at the Cambridge Center for Adult Education.

aggressive answer," he adds: "Easy for me, but hard for you."

By the end of the two-and-a-half-hour session, however, everyone has successfully rolled out sheets of dough, filled their squares with ricotta or sweet potato puree, crimped the edges, and cooked up the lot just right—no longer than three minutes—in giant pots of boiling, well-salted water. The results are sprinkled with pecorino Romano cheese and consumed with a last glass of rustic Nebbiolo before the students head out into the wintry night.

Dave's has many repeat customers; it

also runs classes on Asian-style pastas (ramen, dumplings, rice noodles) and regional Italian cuisines, and offers wine tastings, and a session called “Vodka” (Licensing forbids drinking it during class, but Martin shows people how “we use vodka in our everyday cooking at Dave’s” to heighten sauces, crusts, and doughs.) All the food is terrific. Yet a chef-instructor’s personality, along with the conviviality of a communal-learning experience, matter just as much for many who take cooking classes in Greater Boston. “It’s a fun class and great for newer cooks,” says Heidi

Millar Shea, Ed.M. ’14, an administrator at the Kennedy School, who came with a friend, Vanessa Hernandez, who’d taken pasta-making with Martin before. They each leave with a carton of fresh ravioli, and vow to repeat the recipes at home.

Across the city, in a homey loft filled with art, antiques, and a collection of nearly 1,000 cookbooks at the Brickbottom Artists Building, Mark DesLauriers owns and runs the ArtEpicure Cooking School. His eight classes a month rotate recipes throughout the seasons, but typically include Indian, Lebanese, Italian, and French food, plus his favorite: dishes from the American South. DesLauriers is a restaurant veteran who began working in his parents’ place, the former Corner House in Townsend, Massachusetts, when he was eight. He left the region as a teenager and traveled abroad, working in kitchens and bars from Tunisia to Sweden, and

Kids Cooking Green combines information on nutrition and local farming with hands-on classes.

then returned to Boston with his German wife and opened ArtEpicure in 2006. He also runs private, customized classes for families, bachelorette parties, corporate clients, and the occasional “Moms’ Night Out.” “They get tired of grilled cheese and chicken fingers,” he says. “Here, they get to cook what they want. *And* they get to bring their own wine.”

The Cambridge Center for Adult Education offers about 60 classes a year, in each of its four terms, says program manager and Thai food instructor Ploy Khunisor (who is slated to receive her master’s degree in sustainability from the Harvard Extension School in May). Students range from young people on their own for the first time, and couples eager to cook together, to retirees taking up a new hobby. There are also, she claims, “the guys who want to come and learn how to help their wives cook.”

The winter 2016 term (January 11-March 20) includes a few series courses—“The Art of Pastry” and “Cooking Without Recipes”—but most offerings are one-time, specialized workshops such

as “Parisian Macarons,” “Oyster Tasting and Tutorial,” and “Goat Stew and Mofongo” (a Caribbean fried-plantain dish). Students can buy one class or a series (at a discount), choose day or evening sessions, or even take an extra-long lunch hour to attend the “Tuesday Test Kitchens,” in which “rising stars on the culinary scene” whip up dishes while explaining the process, then share the results.

The Cambridge School of Culinary Arts offers loads of recreational classes along with its professional track. For the former, there are six-week-long series on technique alone—from fundamentals for newer cooks to advanced forays into baking and pastry-making (week one: pâte à chou)—along with shorter sessions on regional, holiday, and season-specific cookery, evenings geared to couples (defined as any two people who want to cook together), and special units on knife skills, gluten-free meals, using the “whole hog,” and gourmet vegetarian meals.

The school is also one of the few places that caters to teenagers, who can choose among a rigorous series on cooking tech-

niques, or focus on the art of sweet treats. All are offered during school and summer vacations.

Teenagers might also like classes at Create A Cook, in Newton, but the company offers more for the younger set—down to preschoolers who can learn how to make sandwiches and simple soups with their caregivers. Again, classes are geared for vacation periods and summer cooking camps.

Several nonprofits throughout the region promote cooking and nutrition for kids through hands-on kitchen time, like the sessions at Cooking Matters, in Boston, a facet of the national nonprofit organization and campaign No Kid Hungry. Cooking Matters has a six-week series aimed at young children (from babies to five-year-olds) and their caregivers. The once-a-week classes focus on making nutritional meals on a budget and include educational trips to grocery stores.

Kids Cooking Green, the Lexington,

Create a Cook caters to children and teenagers, but also offers adults the chance to have some fun in the kitchen.

Massachusetts, company co-founded by Liza Connolly and Lori Deliso (wife of Dave Jick, owner of Dave’s Fresh Pasta), offers programs and classes through local schools and libraries, along with field trips. The winter slate includes a visit to A Tavola restaurant in Winchester, learning how ice cream is made at Rancatore’s in Lexington, and, of course, an extensive backstage tour of Dave’s.

—N.P.B.



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