Extracurriculars
Events on and off campus during March and April

SEASONAL
Arts First Festival
www.ofa.fas.harvard.edu
The annual arts celebration in and around Harvard Square offers live performances of dance, music, comedy, circus acts, and theater, along with art exhibits and hands-on activities for all ages. The 2018 Harvard Arts Medalist is novelist Colson Whitehead ’91 (profiled in the September–October 2016 issue), author of the Pulitzer Prize-winning The Underground Railroad (April 26–29).

From left: Flutist Claire Chase performs at Holden Chapel; sacred Ukrainian embroidered textiles at the Museum of Russian Icons; and WarGames, with a young Matthew Broderick, part of the “Caught in the Net” series at the Harvard Film Archive.

THEATER
Harvard-Radcliffe
Gilbert and Sullivan Players
www.boxoffice.harvard.edu
The Yeomen of the Guard; or, The Merrymen and His Maid. A young woman and her father scheme to save her love interest by pretending he’s her brother—but things go awry. Agassiz Theater. (March 23–April 1)

American Repertory Theater
www.americanrepertorytheater.org
Enjoy dance-hall, roots, and reggae-rocking.

Building Community One Home at a Time
Proud supporters of: The Mt. Auburn Hospital, UNICEF USA, Huntington Theatre Company, The Guidance Center and Cambridge Community Foundation

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HARVARD SQUARED

Caribbean rhythms with Lady Lee & The New Awakening Band and guest artists Malvyn Ward compressor and Boston rap star Scape Scolla. Oberon. (March 30)

MUSIC
Harvard Department of Music
www.music.fas.harvard.edu
Flutist Claire chase, professor of the practice of music, performs seven world-premiere compositions, joined by guest vocalists. Holden Chapel. (March 29)

WCRB Classical Cartoon Festival
www.wgbi.org
Animated stories on a giant screen accompanied by live music. Boston Symphony Hall. (March 24)

LECTURES
The Peabody Museum of Archaeology & Ethnology
www.peabody.harvard.edu
Smithsonian Institution curator of globaliza- tion Joshua A. Bell delves into the international network behind the production, repair, and disposal of mobile devices in Unseen Connections: A Natural History of Cell Phones. (April 18)

The Radcliffe Institute for Advanced Study
www.radcliffe.harvard.edu

STAFF PICK:
Skeletons, Skylines, and Weeds
"Gorey's Worlds," at the Wadsworth Atheneum Museum of Art, explores what inspired Edward Gorey '30, mostly through works he bequeathed to the Hartford museum. They range from nineteenth-century folk art to photographs and drawings by Eugene Atget and Edward Munch and an oil painting, Dandelions in a Blue Tin (1982), by the brilliant and reclusive landscape artist Albert York. Gorey was "ahead of his time" in appreciating York's work, and acquired eight of them in the 1980s, says Erin Monroe, Wadsworth's associate curator of American painting and sculpture. She believes Gorey was drawn to something, "subv sub- versive" in York's "ordinary" subjects, and to the humor in the carefully arranged weeds. Images of skeletons, alleyways, animals, skylines, dancing figures, and gravestones also appear in the show, as they do, one way or another, in Gorey's own legendarily macabre and dry-witted works. Dozens of borrowed objects—his own art, fur coats, and handsome jewelry, along with 1970s portraits by culture photographer Harry Benson—flesh out a singular creative spirit.

Gorey died in 2000, leaving no explanations of his attachment to the bequeathed items. But Monroe's research suggests connections: parallels between Chuch and Groupe (c. 1850), a folk-art sketch by an unknown artist, and Gorey's Haunted America (below), a 1990 watercolored pen-and-ink design for a book on supernatural short stories; or between many Gorey-esque objects and those in Atget's Naturaliste, rue de l'Ecole de Medicine (1924-27; printed by Bernardes Abbott). On view, too, is a print of a 1952 illustration Gorey made for the Poets' Theatre, a Cambridge group that included Frank O'Hara '50 (Gorey's College roommate), and of which Gorey was the resident artist. "It was about as counterculture as you could get in the early 1950s," says Monroe. The flyer reflects the link "between text and image, and a unique typography and theatricality, that are the foundation" of his artistic career, she notes. Acrobats, gloved women in gowns, and mustached gentlemen are depicted as "languid bodies, graceful, and unusually boneless," resembling his later drawings. His own "presentation—for coats, high-top sneakers—which seems sort of pre-historic now, was strange on campus then, and even when he moved to New York City," she adds. "At six-foot-four, he didn't necessarily blend in. I think he was OK with everything that was strange and unexpected."—a.m.

EXHIBITIONS & EVENTS
Museum of Russian Icons
www.museumofrussianicons.org
Rushnyky: Sacred Ukrainian Textiles offers beautifully embroidered cloths used in life-cycle ceremonies and sacred rituals.

Fuller Craft Museum
www.fullercraft.org
Mindful: Exploring Mental Health Through Art highlights the powers of creativity and expressiveness through sculptures, drawings, and other works. (Through April 22)

FILM
Harvard Film Archive
www.hcf.harvard.edu/events
Caught in the Net: The Internet in the Paranoid Imagination surveys films from the 1980s to the present, including eXistenZ, Personal Shopper, Pulse, Ghost in the Shell, and Southland Tales. (March 9-18)

Events listings are also found at www.harvardmagazine.com/harvard2-events
On a recent visit to Broad Street, the heart of New Britain’s “Little Poland,” not a word of English was heard.

Customers lining up for kielbasa at Krakus Meat Market, picking out blintzes and cukierki czekoladowe (chocolate candies) at Polmart down the street, and crowding into Kasia’s Bakery for babka and puffy donuts called paczki all spoke Polish.

“And it’s not just markets and restaurants, it’s bank tellers, accountants, and doctors, art galleries. This is becoming the cultural Polish center for all of New England,” says bilingual attorney Adrian Baron, president of the Polonia Business Association, formed a decade ago to help focus revitalization efforts begun in the late 1990s. “This area was littered with pawn shops, a strip club, and empty storefronts,” he says. Even when he relocated his law office, Podorowsky, Thompson & Baron, from Hartford to Broad Street in 2006, “There was a heroin dealer doing business on the front steps. Today, there’s a school bus stop, and I put in a welcome bench for parents waiting for their kids.”

New Britain is about 15 miles southeast of Hartford. It was a Colonial-era settlement, but rose to prominence as a manufacturing center, dubbed the “Hardware City,” when companies like P&F Corbin Company and Stanley Works (now Stanley Black & Decker, still headquartered there) were founded in the mid nineteenth century. These enterprises anchored the cultural and community attractions that are thriving there today.

Poles began arriving in the late 1800s and joined other immigrants—Irish, German, and Italian—working in the booming factories. The fast-growing Polish community was soon buttressed by the neo-Gothic Sacred Heart Church, built in 1897, which looms

April’s Little Poland Festival; an elegant vista in Walnut Hill Park; the New Britain Museum of American Art—and images from two current exhibits, on American Sign Language and pulp-art paintings
HARVARD SQUARED

large on the Broad Street hill and still holds services in Polish. Another wave of Poles ar-
IVED after World War II, then a third influx

Immigrants were once so crucial to New

Britain commerce that company represen-

Growing and cultural awareness among the new

arrivals. In 1903, John Butler Talcott, a for-

mer mayor, chair of the Institute’s building

committee, and founder of the American

Hosley Company, donated $200,000 in gold

bonds for an art acquisition fund. This trans-

formative gift was part “of a civic and cultural

consciousness that began to develop in the

first part of the nineteenth century in pros-

perous cities in the Northeast and gradually

spread throughout the country.” Kim wrote

CURiosITIES: Boston Roller Derby

When not holid up in a Harvard chemistry lab, fifth-year grad-

uate student Cristin Juda lets loose as her alter ego, ”Brutyl

Lithium.” The Boston Roller Derby track name is a play on the

compound terti-Butylium, she says with a smile. “When it

comes into contact with air, it catches on fire.”

That’s a handy trait for playing a rigorous sport rooted in

targeted aggression and strategy, contumacy. Two five-player

teams skate furiously around a track in the same direction while

the designated “jammer” from each side fights to get past the

pack of opposing “blockers” without being knocked out of

bounds. As everyone plays offense and defense simultaneously,

and boundaries shift with the pack, the action can get chaotic.

About 18 officials are required to run a given game, and strict

rules govern hitting.

Skaters can’t use elbows, hands, head, or feet, or “hit directly in

your frustration,” says Juda, a blocker with the Cosmonaughties.

“We use your body, usually hips or

put on sort of a stage show,”

X Files

The Summer Course in MFA Studio Practice and Criticism is a

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220 Nelson St

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160 BRISTOL STREET
Listed For: $799,000
10 Bedrooms | 4.5 Baths | 2,260 sq. ft.

Located on a highly residential English-style walk-up street

outside the City of Cambridge, this home is graced with

three to five days a week,” Viscio says, “we travel and train to-

terred at a warehouse in Lynn. Games are played at Shriners

Auditorium, in Wilmington, except those in May and June, which

are held at Cambridge’s Sonsini Skating Rink.

The all-volunteer league (only some game officials are paid) is a
tight-knit community. “Not only do you practice with the team three to five days a week,” Viscio says, “we travel and train to-

gether.” She and Juda also coach and teach. “Graduate school is

very stressful, and this is a sport where you can really get out your frustration,” says Juda, a blocker with the Cosmonaughties.

“People outside of the derby community think I’m really tough. Roller derby does build confidence—knowing you can play a

sport that appealed to nontraditional

sports fans: skaters wore fishnets and
tutus and put on sort of a stage show,”

Roller-skating marathons in the 1930s, which then morphed into a “kitchy

sport that appealed to nontraditional

Arkansas Brown | 617.549.4207

90 Waverley Street

Listed For: $1,450,000
7 Bedrooms | 4.5 Baths | 5,005 sq. ft.

A favorable juncture of circumstances, time and place.

Just as it was when it was built in 1872.

Listed For $928,000
4 Bedrooms | 3 Bath | 2,605 sq. ft.

Listed For $2,170,000
3 Bedrooms | 3 Bath | 2,170 sq. ft.

Two portions of the home have never been remodeled, the

upper and lower level. The lower level has been

expanded and has a very modern layout. The

upper level has been expanded and renovated

in the past two years. The lower level is

completely finished and has a very modern layout.

Both levels have been expanded and renovated.

The upper level has a very modern layout.

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Children in traditional dress perform at the Little Poland Festival.

in “American Art in the 21st Century: Building Bridges, Not Walls,” for Art New England (May-June 2017). “In short, the NBMAA was uniquely positioned to reflect the new, unifying, and American visual rhetoric.”

Local leaders also commissioned the ad- jacent Walnut Hill Park in 1879, now on the National Register of Historic Places. It was designed by the office of Hartford-born land- scape architect Frederick Law Olmsted, A.M. 1864, LL.D ‘93, as a respite for residents—and to still a picturesque place for exercising, walks, public events, and simply relaxing. In 2009, the Friends of Walnut Hill Park Rose Garden organized to re-create and maintain that garden (originally added in 1945) by moving it to the courtyard by the World War I memorial and planting more than 800 bushes, representing 75 varieties, as a purposeful symbol of the city’s diverse population.

The NBMAA was the nation’s first in- stance dedicated solely to American art, Kim says, its permanent holdings stand at more than 8,400 works, includ- ing pieces by the Connecticut-raised Sol LeWitt. It also owns prime examples of Co- lonial portraiture, the Hudson River School, and works by Winslow Homer, Mary Cas- satt, Thomas Eakins, Childe Hassam, and Thomas Hart Benton.

In 2009, an addition greatly expanded gal- lery and classroom space. The museum con- tinues to serve as a vibrant community re- source, offering lectures, concerts, and classes for all ages. “NEW/NEW/ Francisca Bentz” (through April 29) highlights video and pho- tographic works exploring the power and diversity of sign languages and deaf culture, including a collaborative project with chil- dren at the American School for the Deaf, in West Hartford, the birthplace of American Sign Language. The museum also holds up- ward of 200 original oil paintings created for inexpensive pulp-fiction publications such as The Shadow and Doc Savage, hugely popular from the Great Depression through World War II. The sensational graphics often depict archetypal characters—“heroic clad ‘dames in distress,’” “heroic tough guys”—engaged in adventures, mysteries, and science fic- tion narratives that influenced a collective understanding of American values and suc- cess stories.

Kim wants the museum to reflect the “rich and varied” aspects of American culture and experiences, and on mounting shows that speak to local and regional residents. With a Polish community constituting about 20 percent of New Britain’s nearly 70,000 res- idents, the museum has hosted events and exhibits over the years exploring Polish and Polish-American arts and heritage, she ex- plains. Last year’s “Vistas del Sur: Traveler Artists’ Landscapes of Latin America from the Patricia Phelps de Cisneros Collection,” which featured more than 150 works cre- ated between 1938 and 1989, together with English and Spanish exhibit texts, reached nearly 44 percent of city residents. “‘Ghana Paints Hollywood’” (through February 10) presents hand-painted African movie post- ers for U.S. films from the mid-1960s through the early 1990s that represent a Golden Age of pre-commercial, “magazine-driven” adver- tisements by individual artists. Such shows purposely “flip the gaze,” Kim says, because the focus is not about our declaration of what American art is, but about opening ourselves up to other global representations of us—and that only contributes to a more informed consciousness about what American is and how America is perceived.”

In May, the museum’s gaze returns to New Britain’s industrial legacy with “New/Now: Paul Baylock.” His works integrate iconic fac- tory and hardware motifs reflecting his own experiences growing up in the city, where he was part of an Irish Lithuanian family of 10, and taught art in the public schools for decades. He also witnessed the postin- dustrial decades of economic challenges, demographic shifts, and the blight that plagues some sections.

Yet in an age when many ethnic neigh- borhoods that co-alesced around that long-ago heyday are gone, Little Poland, designated in 2008, is thriving.

And it’s serving as an inspiration else- where. The New Britain Latino Coalition is developing the “Barrio Latino” (renamed a few years ago) around Arch Street, which holds a cluster of Latin American organiza- tions and businesses, including the Cretelli- simo Restaurant and the Borinquen Bakery. “We’re in the infant stage,” says coalition chairman Carmelo Rodriguez, “working on getting more businesses to the area, and with landlords to fix up their buildings.” The city already hosts annual Latino and Puerto Rican Festivals; this spring, following a six- year effort, the new Borinqueneers Monu- ment (honoring the 65th Infantry Regiment from Puerto Rico; the last U.S. Army unit to

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Harvard Magazine
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A Remarkable Senior Residence

The Harvard alumni who chose Cadbury Commons may have retired from work, but not from life. Where The Emphasis Is On Living. Here's what people are saying about us.

Milton R.
Name:
Postal Supervisor, Retired

I feel that Cadbury Commons provides a sense of community. I feel assured that I am part of a well trained and caring group of people who offer help and empathy throughout the day. "There is a stable and gentle atmosphere here," says, "but that's another story." Pawlak, who settled in New Britain with his family in 1961, remembers living in that house, too. It was terrible," he says, "because helping the city helps all of us."

Adrian Baron says, “because helping the city helps all of us.” Still, these projects take time. Lucian Pawlak, who settled in New Britain with his emigre parents in 1950, is credited with spearheading renovation and eradicating gang activity in Little Poland when he was mayor, from 1955 to 1967, the recently refurbished sidewalks and new street lamps were improvements he began pushing for in 1999. He and Baron agree the still emerging transformation has hinged, in large part, on a loyal base of second- and third-generation Polish Americans (and recent immigrants) who patronize the professional businesses, markets, and restaurants—like Belvedere Café, Staropolska, and Polonia Taste—even after they move to nearby communities. “The place is a way for many Polish Americans to reconnect with their heritage,” Baron says. "They're in language classes, buying books and music, and sampling the food." But the reversal also reflects the locals’ initiative, he adds. "We don’t wait for things to happen. Instead of complaining to the city about cleaning up an empty lot, we’ll clean it up ourselves. If there’s a problem with a drug dealer on a corner, then we’ll call the police and say: ‘we’ve got footage, we’ll speak out in court."

Such active participation has helped bolster the annual Little Poland Festival (on April 29 this year), where performances by Polish polka, rock, and jazz bands, by the Polish Language School, and by traditional Goralsingers and dancers from southern Poland, among others, now draw thousands of people. “And there’s great food,” says the organizer, Pawlak. “Everything from pea soup soup, kapusta, pierogi, sauerkraut with bacon and onions, dumplings, and stuffed cabbage, respectively.” It’s very heart-warming,” he adds, to see this “amazing turnaround.” He remembers arriving in New York Harbor as a boy. “We were at the port and company agents picked us up and dropped us off at a 13-story hotel—I had only ever known a hut. None of us spoke English, and my father had two slips of paper because he had a sponsor in New Britain and one in Chicago.” He figured out that the train ride to Connecticut was three hours, while Chicago took 2½, and “chose New Britain, because my younger brother was sick. When we arrived, the agents threw us in a two-family house, and there were eight other families living in that house, too. It was terrible,” he says, “but that’s another story.”
Clockwise from far left: Broadsheet is an open, light-filled space for working or socializing; the view from Kirkland Street; baristas and servers customize coffee orders; Broadsheet owner and coffee roasting mentor MacDougall acting as a managing director in the global markets division of Deutsche Bank in Tokyo. In starting Broadsheet, he considered the paths of some peers. “I know a lot of people in their forties and fifties who were in the finance industry and are now doing nothing, or going through the motions, doing more of the same—really bright, really capable—and they’re managing their portfolio all day, watching Netflix, and trying not to pay taxes,” he says. “I just had a negative reaction to the money making money.” Instead, he sees his café (which also sells excellent, house-made baked goods, along with breakfast and lunch fare) as a means of “doing something that I love, and building something, employing people, creating community.” He enjoys applying his banking acumen to the specialty coffee industry (understanding relative value, and global and commodities markets, for starters), as well as to running a small business.

But his infatuation with java began only after he’d left finance—and moved with his wife and their young son (then suffering from myriad allergies) to Hawaii. It was a purely sensual pursuit: “In Hawaii I could go into the mountains and pick coffee with friends and bring it home and roast it myself,” he says. Analytical and detail-orientated by nature, he soon found a local coffee-roasting mentor and began experimenting, testing various beans and temperatures, learning the art and science of extracting and honing flavor. “My wife told me, ‘This is so much better than any other middle-aged guy hobby.’”

Five years ago, the family moved to the mainland United States and settled in Brookline, closer to MacDougall’s parents, and he sought out the local specialty coffee subculture, attending seminars and trainings at the Somerville outpost of Counter Culture Coffee company. In 2015, he sat through a six day exam period to become a certified Q grader ("I like a master sommelier, but for coffee,” he says; “there are only maybe 300 to 500 of them in the United States").

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But his infatuation with java began only after he’d left finance—and moved with his wife and their young son (then suffering from myriad allergies) to Hawaii. It was a purely sensual pursuit: “In Hawaii I could go into the mountains and pick coffee with friends and bring it home and roast it myself,” he says. Analytical and detail-orientated by nature, he soon found a local coffee-roasting mentor and began experimenting, testing various beans and temperatures, learning the art and science of extracting and honing flavor. “My wife told me, ‘This is so much better than any other middle-aged guy hobby.’”

Five years ago, the family moved to the mainland United States and settled in Brookline, closer to MacDougall’s parents, and he sought out the local specialty coffee subculture, attending seminars and trainings at the Somerville outpost of Counter Culture Coffee company. In 2015, he sat through a six day exam period to become a certified Q grader ("I like a master sommelier, but for coffee,” he says; “there are only maybe 300 to 500 of them in the United States").

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the commodities futures markets and sold in grocery stores, although the top-shelf brands at big coffee chains rate as high as 84. Most lower-grade arabica coffee comes from Brazil and Colombia, while robusta (which MacDougall calls “crap”) is from Vietnam; and the specialty coffees are grown largely in East Africa (Ethiopia, Kenya, Rwanda, Burundi) and Central America (Guatemala, Costa Rica, Colombia, and Panama); those above 86 points are generally produced in micro-lots of under 10,000 pounds. Broadsheet’s beans, he adds, are scored from 86 to the low 90s: “Coffees over 92 points are unicorns, there are almost none, and often go for hundreds of dollars a pound raw.”

MacDougall now puts his connoisseurship to the test. He won the Genuine Origin Coffee Project’s debut “Roast and Go” competition in 2016, and last year placed fifth in the United States Cup Tasters Championship (against experts from companies like Green Mountain Coffee Roasters and Blue Bottle). Contestants strive to be the fastest and most accurate in identifying the odd one out of three cups of coffee. If that sounds easy, he says, it’s not: “They try to select coffees that are very similar. You can have two coffees from the same farm, but one’s grown on one side of the plantation, and the other, on the other side.”

Appreciation of fine coffee (and the price point that often goes with it) already exists in Los Angeles and New York City, he says, and is slowly emerging in Greater Boston, through the work of companies like Counter Culture and the Acton-based George Howell Coffee. And MacDougall concedes that he was once as naïve as anyone else: “Before I got into this, I thought of a coffee bean as a grain of rice: every one was perfect. And it couldn’t be farther from the truth.”