

ARTS & MORE

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Randall Deihl, "Untitled (The 100 mile view)." COURTESY/DANFORTH ART

ART | CHRIS BERGERON

Taking the long view



Pelle Cass, "Tree, Boston Public Garden," 2009. COURTESY/DANFORTH ART

'Expressive Voice' celebrates landscapes in Danforth's permanent collection

FRAMINGHAM — Looking inward, Danforth Art museum has concluded the "The Expressive Voice," a yearlong celebration of its permanent collection, with a splash of visual brilliance mixed with subtle intimations of things to come.

To broaden its definition and appeal, the organizers, former director Katherine French and current associate curator Jessica Roscio, have showcased an engaging mix of traditional and

idiosyncratic approaches to the art of the landscape in this exhibit's third and final installment.

This exciting show lives up to its subtitle, "Landscape Reimagined," by reassuring and challenging visitors' expectations of what it means to create a landscape.

Some, like Reed Kay, painted the Boston skyline like an impressionistic photo vibrating

SEE VIEW, C6

Finding beauty in the everyday world

FRAMINGHAM — Looking at their everyday worlds 50 years apart, a painter and photographer discovered very different kinds of beauty in two inadvertently complementary exhibits at Danforth Art.

David Berger painted the commonplace moments of a father playing with his daughter and a boy and girl lying in the grass in the soft tints of remembrance that seem from another age.

Using her camera like an X-ray, Elizabeth Ellenwood finds overlooked forms and patterns in the geometry of contemporary spaces that hints

of an unseen order.

Berger's lovely paintings and Ellenwood's perceptive photographs bookend two larger exhibits at the Danforth and remind viewers they don't have to squint to find mysteries right before their eyes.

A Framingham resident who died in his 40s in 1966, Berger's estate is showing about 15 gorgeous oil paintings in "David Berger: Space for the Human Heart."

Described as the "Poet of the Home," he painted mothers, fathers and their children, musicians, dancers and couples walking through the woods with an engaging mix

of specificity and breadth that made them into people we know.

Sometimes they seem to have been glimpsed through a gauzy curtain or the mist of memory that makes them seem both familiar and universal.

Painted in 1966, the year of his death, Berger's "Boy at the Window" depicts an adolescent, sitting with arms crossed, gazing out a window onto an open field of green and yellow trees.

Berger provides few overt clues whether the boy is sad, troubled or merely lost in



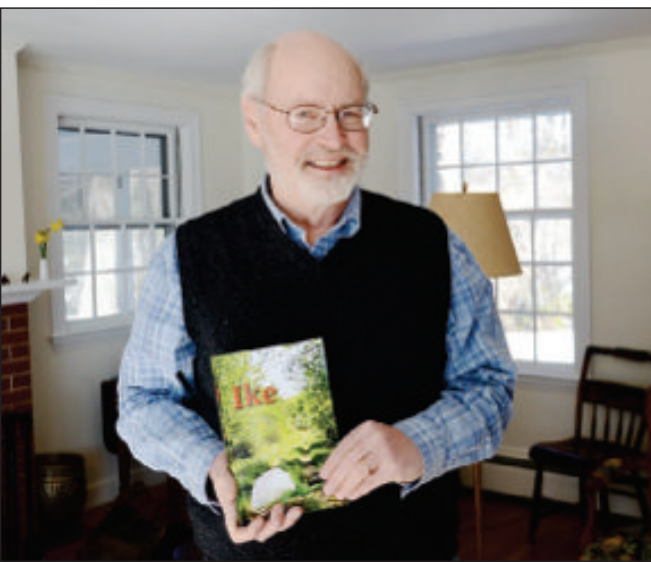
Elizabeth Ellenwood, "Airport Skylight #1," 2014

COURTESY/DANFORTH ART

SEE BEAUTY, C6

BOOKS | CHRIS BERGERON

Debut novel 'Ike' explores a river of interwoven lives



Ron McAdow of Lincoln is the author of the novel "Ike." DAILY NEWS STAFF PHOTO/KEN MCGAGH

LINCOLN — After finishing a guidebook about local rivers, Ron McAdow wrote his first novel about the shifting currents of feeling that bind a marriage and family.

Like his natural history of the Concord, Sudbury and Assabet rivers, McAdow's recently-published "Ike" sends readers on a journey through changing territory that leads to some unexpected discoveries before it ends.

The Lincoln resident said his debut novel is about "the fun and challenges of relationships."

"IKE"

By Ron McAdow
Great Meadow Books
252 pages, \$14



VIDEO: Ron McAdow reads from his new novel at metrowestdailynews.com

"'Ike' is about the critical relationships — marriage and parenthood — and the lengthy process of growing up in our complicated world," he said in his book-filled study. "I wrote it to be thought-provoking and entertaining." Considering the twists

and turns in McAdow's own career, it's not surprising he achieves those goals.

Raised in Woodridge, Illinois, and educated at the University of Chicago, he's made animated films for children, taught at a Montessori school in Natick, wrote poetry, served as director of the Sudbury Valley Trustees for a decade and published two books about Bay State rivers including "The Concord, Sudbury and Assabet Rivers."

Written over two years, McAdow's story focuses on Boston television talk host

Ike Martin whose "career is circling the drain" but whose life dramatically changes after a chance encounter with an attractive art dealer named Helen leads to romance, marriage and a new role as stepfather to two adolescent sons.

But late-blooming hope turns into uncertainty after Ike's show is cancelled and Helen spends more time in New York and Paris.

Married to Betsy Stoker, McAdow stressed that "Ike" is "not at all

SEE 'IKE,' C6

MOVIES

FILM REVIEW | DANA BARBUTO



Bob Inglis, former Republican congressman from South Carolina's 4th District. PHOTO BY DON LENZER, COURTESY OF SONY PICTURES CLASSICS

Twisting the facts about global warming

“Merchants of Doubt” (B+)

After pulling the curtain back on the evils of Monsanto and GMOs in his acclaimed “Food Inc.,” director Robert Kenner is back with more dirty little secrets about American industry in “Merchants of Doubt.” This time the subject is global warming. Or, more precisely, the business of denying the existence of climate change. Even the term “climate change” is a product of spin, coined by conservative politicians who felt it sounded less threatening than “global warming.”

Gullible Americans bought it, too. And in Kenner’s eyes we’re as culpable in our world’s demise as self-serving politicians and greedy corporations. Inspired by a muckraking book by Naomi Oreskes and Erik M. Conway, Kenner has an agenda, and he goes for the jugular – over and over. He presents this array of facts, figures and talking heads in a manner that is as informative as it is terrifying. The scariest part isn’t that a warm up could wipe out coastal cities like Boston,

it’s that we are running out of time to stop it. Kenner makes a compelling case that climate change could be slowed from the get-go if big business hadn’t made like master magicians and twisted scientific fact into subjective doubt. Kenner contends corporations like Exxon Mobil and Phillip Morris “fool people for benefit.” And, he shows how they hoodwink us with slick PR campaigns and highly charismatic, silver-tongued pundits-for-hire, like lobbyist – and Rush Limbaugh pal – Marc Morano, who present themselves in the media as scientific authorities. Laughs Morano: “I’m not a scientist, but I play one on TV, occasionally.”

Kenner frames his film around the strategy of big tobacco, which introduced doubt to combat facts. Now every potentially harmful industry, from flame retardants to GMOs to fossil fuels, follows the blueprint of hiring savvy public relations specialists to create uncertainty by persuading the public that “more data is needed.”

In insightful interviews with professional illusionist Jamy Ian Swiss, Kenner cleverly shows how the

public is being taken for a ride. It isn’t Swiss levitating a woman that’s the most amazing trick of all time, it’s the black magic orchestrated by climate-change skeptics.

One of Kenner’s voices is Harvard science historian Oreskes, who connects the dots on the marriage of science and politics. Also heard from are conservative South Carolina Congressman Bob Inglis, who was voted out of office because he took a stand against climate skeptics, and Michael Shermer, the publisher of Skeptic magazine.

By the time the ending arrives, you’re fuming mad. That changes to sadness, because Kenner offers little hope for righting the wrong of our own stupidity.

— “Merchants of Doubt” is rated PG-13 for brief strong language. Documentary directed by Robert Kenner. Cast: Robert Hansen, Frederick Singer, Naomi Oreskes, Jamy Ian Swiss, Bob Inglis, Marc Morano.

— Dana Barbuto may be reached at dbarbuto@ledger.com or follow her on Twitter @ [dbarbuto_Ledger](https://twitter.com/dbarbuto_Ledger).

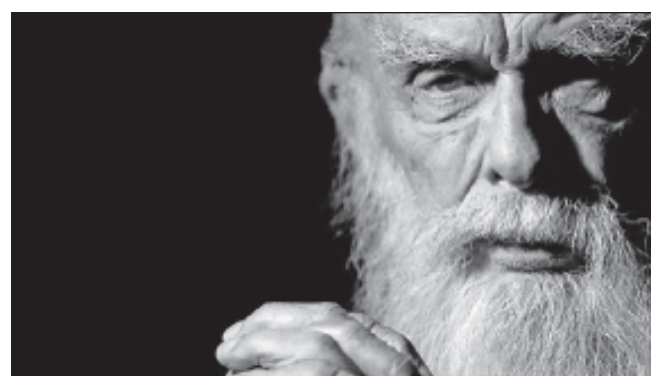
FILM REVIEW | AL ALEXANDER

The Amazing Randi is ‘An Honest Liar’

“An Honest Liar” (B)

Movies are indubitably fake. But does that deter us from believing in them? In many ways it’s the ultimate con, getting people to pay to knowingly be deceived. It’s much the same principle that makes magicians so alluring. We just can’t get enough of being hoodwinked. But where do we draw the line between flim-flam and scam? “An Honest Liar” sets that demarcation between deceptions that reveal and deceptions that conceal. Movies and magic fit the former, while charlatans fit squarely into the latter. That’s where the tenacious James Randi comes in. He’s made a career out of exposing liars and swindlers, from alleged psychics to unscrupulous faith healers. And as a renowned magic man with the not-so-modest moniker of The Amazing Randi, he knows a phoney when he sees it.

So, like his hero, Harry Houdini, Randi has traveled the globe for more than a quarter century separating the chaff from the cheats. People like Home Shopping huckster Uri Geller, whose self-proclaimed psychic-kinesis gifts (bending spoons and keys with his mind) Randi proves repeatedly to be bupkis. And even bigger jerks like Peter Popoff, the preacher with a penchant for picking the pockets of parishioners by fraudulently claiming he can heal their ailments. Both get their comeuppance on, of all places, “The Tonight Show with Johnny Carson,” a show Randi appeared on more than a dozen times in the 1980s, much to the chagrin of the scammers he outed. Directors Justin



James Randi has made a career out of exposing liars and swindlers, from alleged psychics to unscrupulous faith healers. And as a renowned magic man with the not-so-modest moniker of The Amazing Randi, he knows a phoney when he sees it. COURTESY PHOTO

Weinstein and Tyler Measom focus largely on those appearances and Randi’s efforts to bring down Geller and Popoff. But what makes their well-researched documentary so human is the almost accidental discovery that both Randi and his long-time partner, Jose Alvarez, are harboring deep personal deceptions of their own. Does that make them hypocrites? The filmmakers thankfully leave it to us to decide, but it’s telling – even poignant – that a man supposedly equipped with foolproof “lie-dar” could be duped by the person closest to him.

That’s hardly the only virtue of “An Honest Liar.” It’s also a lot of fun seeing the archival clips of a young Amazing Randi escaping from everything from safes to straitjackets. Or Jose appearing, ironically, on “To Tell the Truth.” But the best bits derive from Randi’s series of “altruistic” stings he carries out after retiring his magic act in the 1980s due to a back injury. His first target is the Australian version of “60 Minutes,” which Randi proves can easily be deceived due to lax fact checking. Then there’s the elaborate ruse

in which Randi sends two ringers to sit in on a scientific study about the merits of psychic-kinesis. He, of course, makes a fool of the scientists, who actually believe such an ability exists.

By far, the two most cathartic scams involve Randi’s clever takedowns of Geller and Popoff. Neither sees what hits them, making their precipitous falls all the more satisfying. The directors also dig up a vintage clip of Randi using a guillotine to simulate Alice Cooper’s decapitation during the singer’s “Billion Dollar Babies” tour in 1973.

Now 84, Randi (looking like a stooped-over St. Nick) remains as irascible as ever. He even recently took the plunge into marriage. And with Geller and Popoff back in the fraud business, there’s still plenty for the aged magician to do – like make his two archenemies and their ilk permanently disappear.

— “An Honest Liar” is unrated. A documentary by Justin Weinstein and Tyler Measom featuring James Randi, Jose Alvarez, Alice Cooper and Uri Geller. At Kendall Square, Cambridge.

FILM REVIEW | AL ALEXANDER

‘Gett’ is an engrossing courtroom drama

“Gett: The Trial of Viviane Amsalem” (A-)

If you think sexism in America is bad, wait until you get a load of “Gett: The Trial of Viviane Amsalem.” It’s set in Israel, a semi-theocracy where civil marriage and divorce don’t exist, and men hold all the power. In essence, if you’re a woman, you’re a prisoner and your husband is the warden. What he says goes. So you can pretty much forget about getting out of a bad marriage – unless you have proof of adultery or physical abuse. Even then, you must secure the approval of a tribunal of orthodox male rabbis with mindsets trapped in the Middle Ages.

It’s a bureaucratic nightmare, as Viviane Amsalem is about to discover when she dares seek emancipation from her cruel, vindictive husband, Elisha. It’s a process that will drag on for years, and the sibling writing-directing team of Ronit and Shlomi Elkabetz make you feel every agonizing minute of what amounts to a circus of the absurd. And it’s terrific, the best courtroom drama in years. What transpires is infuriating, but it’s also poignant and darkly funny. And it’s delivered by a group of actors at the top of their game.

What initially seems daunting and repetitive, blossoms into a riveting exercise in profundity, building

toward a wrenching third act that’s as suspenseful as it is disturbing. Even more unsettling is how much of yourself you see in characters who are unwittingly vindictive, selfish, even brutish. And the reward might well be in how much it inspires you to be a more caring, attentive spouse.

It’s also sure to swell the fanbase of Ronit Elkabetz, the exotic Israeli-French beauty best known for her superb turn as a Jew falling for a Palestinian in “The Band’s Visit.” She’s even more stunning here as Viviane, the long-neglected wife and mother who wants nothing more than to be freed from the tyranny of her husband, Elisha (an appropriately smug Simon Abkarian). Like they say, if you want a great part, write it yourself. And she and her brother have penned a beauty that exploits her talents to the max.

Yet it’s the siblings’ grace behind the camera that makes “Gett” so engrossing. Set entirely inside a Tel Aviv courthouse, the film is fittingly claustrophobic, making you feel every bit as trapped as Viviane. And since the gett (Hebrew for divorce) hearings are tantamount to an inquisition, they smartly keep the camera tight on the faces of the people being grilled. It’s a device that reveals more in the silences that precede and follow the questions than the actual testimony.

The siblings also are keenly aware that for any

courtroom drama to succeed, it’s essential to cast two dynamic actors as the opposing attorneys. And they hit the jackpot with Sasson Gabay and Menashe Noy. Especially the latter, who is a firestorm as Viviane’s increasingly flustered advocate. Like us, his Carmel is astounded by a legal procedure that treats his client more like a criminal than a plaintiff. A sort of Hebrew Joe Mantegna, Noy is assertive, sexy and powerful. I’d hire him just on the basis that he takes no guff off the three sexist rabbis presiding over what seems like an endless series of hearings leisurely stretched over five years.

It’s a grueling process that might sound dull on paper, but in execution, “Gett” is an unqualified nailbiter. It’s also an insightful indictment of nations and religions that refuse to emerge from the Dark Ages. But it’s also a well-observed treatise on human foibles, as well as the archaic notion that marriage is forever. “Gett” makes “forever” seem more like a life sentence without parole. There’s no habeas corpus, and “love” is just a word deemed inadmissible.

— “Gett: The Trial of Viviane Amsalem” is unrated. Cast includes Ronit Elkabetz, Simon Abkarian, Menashe Noy and Sasson Gabay. Written and directed by Ronit and Shlomi Elkabetz. At Kendall Square, Cambridge.

CAMP, SCHOOL AND ACTIVITIES DIRECTORY

Summer Camp Opportunities Prepare Teens for College and the Workforce
By Bette Busse, Executive Director ACA New England

Summer camps offer so many teen programming options that provide optimal learning and growth opportunities for teens ranging in age from the youngest thirteen to those approaching the threshold of their early twenties. And the breadth and depth of the programming offered goes far beyond what teens and families may realize. At camp, teens have the chance to do what interests them most programmatically and what benefits them most developmentally:

- intensive skill development in program areas from the fine and performing arts to aquatics, from team and individual athletic sports to computers. Camp experiences teach new skills and advance and polish others.
- safe risk-taking from white water adventures to scaling great heights on mountain tops and high ropes courses.
- travel opportunities from short trips to extensive treks.
- leadership training from smaller team initiatives and challenges to formal counselor training.
- community service experience from service learning to being part of small and large community service projects, and
- work experience—paid and volunteer work—from work as a counselor of younger campers to performing roles essential to the smooth running of camp (in the kitchen and on the grounds crew, for instance).

Experiences like these certainly enhance a college application, resume, or CV; but more importantly they build life skills. There’s a lot going on for teens—in day camp settings and in overnight ones too. Some are camp-based while others happen completely away from camp—elsewhere in the state, country or world. Summer camp programming for teens is highly variable and can be tricky to find. Look carefully at websites and brochures. Read the fine print. Teen programs housed at general camps are not always general, they can be highly specialized or focused in one of the areas outlined above—just what might complement your teen’s education best next summer.

What sets this kind of summer camp programming for teens apart is something called experiential education—offering teens the opportunity to learn from doing and often from experiencing group dynamics at a new level. And it all happens within the safety of an intentional community a world created with teens’ needs and interests in mind. Teens report a big takeaway: life-changing information and skills that are useful back in the real world of home and high school or college. Professionals who serve teens in summer camp settings pride themselves on sending them back to their school year lives feeling re-energized, with a sense of empowerment and renewal, and often with greater understanding and appreciation of their own emerging skill sets and developing selves.

For parents, it can feel daunting to send teens out into the dangerous “real” world. Summer camp worlds provide the advantages of independence without the larger threat of real world dangers. What happens for teens in summer camp programs positively impacts their adjustment to the drastically different life ahead in college and in the workforce. Developmentally speaking, summer camp experiences offer teens unparalleled opportunities to learn and to gain essential life skills and assets. Summer camp programs are where many teens truly belong!

Provided by the American Camp Association, New England, a 501 (c) 3 organization that serves families and camps as the hub for “all things summer camp” in New England. For help finding a camp or for additional camp information and resources in CT, MA, ME, NH, RI & VT, visit www.acanewengland.org or call (781) 541-6080.

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THEATER & DANCE

THEATER REVIEW | DAVID BROOKS ANDREWS

'Big Fish' makes a big splash

"Big Fish" has swum through our culture in many ways. It's the story of an Alabama father, Edward Bloom, who has told whopping stories all of his life, upsetting his now grown son, Will, who wants to know the truth about his father's life.

It began as a 1998 novel by Daniel Wallace. Six months before it was published, screenwriter John August read the novel and persuaded Columbia Pictures to buy the rights to it. The film "Big Fish," directed by Tim Burton and starring Edward Bloom (Steven Goldstein) skipping stones on a lake where his son Will (Sam Simahk) is about to get married. We don't see the wedding, but we can certainly hear them skipping across the water.

Will asks Edward not to give a toast or tell stories or jokes at his wedding. Well, we know that's not about to happen. The show interweaves the present with the often fantastical stories that Edward tells. He teaches fishermen how to get fish to jump out of the lake by doing the funky "Alabama Stomp," and he pays a witch a dollar to tell him how his life will end, which makes him fearless when he faces things that he knew won't kill him.

The show begins with Edward Bloom (Steven



The town salutes Karl the Giant (Lee David Skunes). COURTESY PHOTOS/CRAIG BAILEY, PERSPECTIVE PHOTO

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Just before the wedding, Edward reads his son's face and figures out that his soon-to-be daughter-in-law is pregnant. After the ceremony, clearly frustrated by the restrictions on his storytelling, he makes a few corny jokes then announces to the crowd, "I have decided to be a grandfather ... but I'm told my ambition may be fulfilled sooner than I dared hope." "Why do you have to make everything about you?" responds Will. And one can't help but feel that he has a point.

Will's need to get to know the real man behind his dad's stories is intensified when Edward discovers that he is more ill than he thought and



Edward Bloom (Steven Goldstein) woos Sandra (Aimee Doherty) with daffodils, her favorite flower.

doesn't have long to live.

One of the more moving stories that Edward tells is how he met and became engaged to his wife, Sandra (Aimee Doherty). It's one of many versions, but this one has lots of interesting twists and turns, including a three-year stint at a circus, a bullying boyfriend, daffodils, and more.

Goldstein as Edward has lots of spunk, conviction, and a fierce devotion to his imagination as he carries the show forward. He also has a strong singing voice, and he and Simahk share a couple of powerful duets, including "This River Between Us." Dougherty makes for a lovely, warm, sexy Southern wife who pours her love out on

Edward and, unlike their son, has no doubts about what Edward is doing on his long stints as a traveling salesman. She has a gorgeous voice with which she sings, "I don't need a roof to say I'm covered, I don't need a roof to know I'm home." She feels that loved by Edward.

Simahk brings an appealing directness to Will, and Josephine (Katie Clark), Will's pregnant wife, has a lovely openness and warmth.

The 6-foot-9-inch Lee David Skunes is very winning as Karl the Giant, and he becomes even taller by wearing stilts, on which he deftly walks. He has a wonderful deep voice when he tells people his name,

Karl. Will McGarrah is refreshingly edgy as the ringleader of the circus. Director Paul Daigneault does an excellent job keeping the show moving.

Sandra discovers a document in Edward's files that gives Will good reason to wonder just what his father has been doing on his long business trips away from home. It makes the second act all the more intriguing.

This is a lively family show that raises good questions about father-and-son relationships. In many ways it feels like a fairy tale, a Southern Don Quixote, or a Disney tale.

Scenic designer Jenna McFarland Lord has framed the set, almost as if we are looking into a giant eye with scenic projections of towns, Auburn University, the Blooms' home, and a sea of daffodils, among other things, by Seaghan McKay.

'Big Fish'

WHEN: Through April 11
WHERE: SpeakEasy Stage Company at Boston Center for the Arts, 527 Tremont St., Boston
TICKETS: Start at \$25
INFO: 617-933-8600; www.speakeasystage.com

THEATER REVIEW

'The Colored Museum' offers new views on race

By David Brooks Andrews
Daily News Correspondent

Any show that tackles issues of racism and has people on both sides of the racial divide laughing together is welcome, especially when racial hostilities make the nightly news as regularly as they do today.

And so "The Colored Museum" by George C. Wolfe is making a timely appearance at the Huntington Theatre under the direction and choreography of Billy Porter, even though it was first performed some 29 years ago.

The show pokes fun at racism toward blacks, but it's devoted more to deconstructing black culture and deconstructing black stereotypes from over the years.

It consists of 11 sketches or skits that are presented as if they are exhibits in a "colored museum." Scenic designer Clint Ramos created a large, open space that feels like an elegant museum and a turntable set that brings on the scenes, several of which are in display cases like you would find in a museum.

Many of the scenes are funny and provocative and land a point. Others are not as good: they tend to ramble, or suffer from over-the-top performances. This is a series of sketches, not a play. It does not have the depth, development or subtlety of performance that we've come to expect from plays. As a result, you may find it fairly thin; I must admit that I did overkill.

That said, the all-black cast (Nathan Lee Graham, Capathia Jenkins, Ken Robinson, Shayna Small, Rema Webb and percussionist Akili Jamal Haynes) is lively and talented. They create distinct and varied characters. Director Porter keeps much of the material moving and gives it shape, except for a few of the sketches that are unwieldy even beyond his powers. The evening opens with "Git On Board" in which Small as a spunky stewardess in a short, pink



Shayna Small, as an upbeat stewardess, shows passengers on the "Celebrity Slavershow" how to shackle themselves. COURTESY PHOTO/T. CHARLES ERICKSON.

dress welcomes us onto the "Celebrity Slavership," a plane that's flying from the Ivory Coast to Savannah, Georgia. She shows passengers how to shackle themselves and asks them to refrain from call and response between cabins. While drums are beaten loudly, she gets the audience to say with her, "I don't hear any drums, and I will not rebel." Later as the plane flies through a time warp, she comments with pointed humor on periods of American history. It's a clever sketch and makes for a lively opening to the show.

In one of the more moving sketches, "A Soldier with a Secret," Robinson is rolled on stage in a display case as a bronzed statue of a Vietnam soldier who comes to life and eerily tells of being blown up during the war without feeling any pain. He dies but doesn't die and, on the faces of his fellow black soldiers, he sees the terrible things their futures will hold when they return stateside.

"The Hairpiece" features two wigs, one a voluminous fro (Jenkins) and the other straightened hair (Small), that argue with each other as they try to persuade a woman, played by the male actor Graham, to choose it over the other wig when she goes to break up with her boyfriend. It's a very funny sketch.

In "Symbiosis," Robinson, dressed in a business suit,

throws away things from his past: a pair of Converse All Star sneakers, his first Afro comb, Eldridge Cleaver's "Soul on Ice" and a "Free Angela" button, among other things, while his hipper self (Graham) tries to stop him. It's a moving scene, especially for those of us who remember the days when such things were so important.

"The Last Mama-on-the-Couch Play" parodies "Raisin in the Sun" and other black theater, ending in a rousing all-black musical. It's a sprawling sketch that had much of the audience laughing hard, but it also felt out of control.

"Lala's Opening" is another sketch that could use more shape and tightening. It's about a singer (Webb) who goes to France to live, comes home, and has to face herself as a young child. "Permutations" is a strange piece but beautifully acted by Small as a poor Southern girl who maintains her self-worth, even though she's looked down on, as she lays an egg full of babies. Her performance is so good it's worthy of a play.

The show has been updated with two small changes: the word "Ferguson" is added and a character complains that he can't breathe as he's being choked, an obvious reference to Eric Garner's dying words as he was choked by a New York City police officer.

Haynes's on stage drumming adds a lively spirit and threat to the show.

These comic sketches are likely to make you to laugh, think more deeply, and hopefully look at yourself or others from a different perspective. They may also leave you yearning for the deeper and more lasting impact of a good play.

'The Colored Museum'

WHEN: Through April 5
WHERE: Huntington Theatre, 264 Huntington Ave., Boston
TICKETS: Start at \$25
INFO: 617-266-0800; www.huntingtontheatre.org

DANCE | IRIS FANGER

A career move

Upcoming shows will be Boston native's last on stage with Alvin Ailey troupe

The 45th annual return of the Alvin Ailey American Dance Theater to a Boston stage is a local rite of spring. But this year, the troupe's five performances are bittersweet for dance enthusiasts. This string of shows, presented by the Celebrity Series of Boston at the Citi Wang Theatre March 26-29, marks the farewell of longtime dancer Kirven Douthit-Boyd, who was raised in Boston and trained at the Boston Arts Academy, Boston Youth Moves, Tanya's Dance and Fitness Center in Dedham, the Boston Conservatory and the Jeanette Neill studio.

Douthit-Boyd, who was raised in Milton, Dorchester and Mattapan, joined the Ailey company in 2004 and has spent the past 10 years becoming one of the troupe's most admired dancers.

"I always particularly enjoyed how Kirven often brings not only intensity to his work but also a sly sense of humor to his dancing," said Bennett Rink, executive director of the Ailey troupe.

Douthit-Boyd and his husband, Antonio Douthit-Boyd, who is also a leading member of the troupe, will become the co-directors of the prestigious Center of Creative Arts dance program in St. Louis, Missouri, where Antonio trained as a child.

"As dancers in the Ailey company, they have always been committed to outreach and often go out to teach in the schools," Rink said. "Their plans to start a new chapter ... are very much in keeping with their commitment to bringing 'dance to the people' as Mr. Ailey famously said."

Kirven Douthit-Boyd recalls with modesty his 10 years as a member of the country's leading modern dance company. He was invited to join Ailey II, its junior group, right after high school graduation, and promoted to the main



Boston native Kirven Douthit-Boyd with Linda Celeste in "The Pleasure of the Lesson," choreography by Robert Moses for the Alvin Ailey American Dance Theater. COURTESY PHOTO/PAUL KOLNIK

company two years later.

"I never thought that was my path and journey in Ailey," Douthit-Boyd said. He's grateful for the Ailey opportunity, though, for more than just professional reasons. He met Antonio there in 2004 and the couple married in 2013.

"We had met before then but we really didn't know each other until we came to Ailey," Douthit-Boyd said.

Douthit-Boyd attended Boston Arts Academy as a student in the first four-year class to graduate in 2002. He studied ballet, modern dance, jazz and tap and took master classes by Ailey Dancers. He augmented his training at the Jeanette Neill Dance Studio.

"They definitely knew what they were doing. I first studied ballet and modern dance there," he said. In St. Louis, Douthit-Boyd said he'll try his hand at choreography. His piece for Jeanette Neill's Boston Youth Moves company was presented here last weekend. "We are excited about what we will be doing in St. Louis," he said.

Douthit-Boyd said he's "pretty sure" he will dance in all five of the upcoming Boston shows. Look for him in pieces titled "Wading in the Water," "Sinner Man," "I Want to be Ready" and "Revelations," the late Ailey's masterpiece.

"I'm responsible for a lot of leads. Antonio and I actually share a lot of the same roles," Douthit-Boyd said. In addition to the

audience favorite, "Revelations," the Ailey troupe will present a number of premieres next weekend: "Odetta," choreographed by Matthew Rushing, who is also one of the leading dancers in the troupe; "The Pleasure of the Lesson" by company director, Robert Moses; and the all-male "Uprising" by Israeli born choreographer and composer, Hofesh Shechter, in addition to the historic solo, "Ostrich" by Awassa Astrigie that dates from 1932 and a pas de deux by Christopher Wheeldon. Kirven Douthit-Boyd will perform "Ostrich" at one of the Boston performances.

"It has been a joy to watch them grow as artists. They are both such accomplished dancers, each with their own style and sensibility," Rink, the executive director, said.

Founded by Alvin Ailey in 1958 as a multiracial troupe, the company is one of the treasures of American modern dance. Earlier this season, Robert Moses, current artistic director, accepted the Presidential Medal of Freedom from President Obama on behalf of Ailey who died in 1989.

Alvin Ailey American Dance Theater

WHEN: March 26-29
WHERE: Citi Wang Theatre, 270 Tremont St., Boston
TICKETS: Start at \$35
INFO: 800-982-2787; celebrityseries.org

CELEBRATIONS

QUESTIONS? Contact Linda Hemstedt at lhemstedt@wickedlocal.com or 508-626-3924

ENGAGEMENT



Jessica Corey and Michael Rogers

Jessica Corey and Michael Rogers

WEYMOUTH - Lawrence and Lisa Corey of Weymouth announce the engagement of their daughter, Jessica L. Corey, to Michael T. Rogers, son of Gerard and Lesa Rogers of Franklin.

The bride-to-be is a graduate of Bridgewater State College and is

employed by Mass. DOT.

The groom-to-be is a graduate of Tri County Regional Vocational Technical High School and works for T&J Plumbing in Bellingham.

A November wedding at Rhodes on the Pawtuxet in Cranston, Rhode Island, is planned.

ENGAGEMENT



Leah Cowper and Joseph Weston

Leah Cowper and Joseph Weston

FRANKLIN - Scott and Robin Cowper of Franklin announce the engagement of their daughter, Leah Elizabeth Cowper, to Joseph Paul Weston, son of Paul and Karen Weston of Franklin.

The bride-to-be is a 2008 graduate of Franklin High School and a 2012 graduate of Boston College. She is a

program coordinator at Boston Children's Hospital.

The groom-to-be is a 2008 graduate of Franklin High School and a 2012 graduate of Suffolk University. He works at West End House Boys and Girls Club in Allston.

An October wedding on Peaks Island, Maine, is planned.

ENGAGEMENT



Nicole Holt and Gustav Pearson Jr.

Nicole Holt and Gustav Pearson Jr.

FRAMINGHAM - Nicole Marie Holt, daughter of Ernest Woodbury Holt of Framingham, is engaged to Gustav Emil Pearson Jr., son of

Gustav Pearson Sr. and Marie Pearson of Framingham and the late Edith Pearson.

A June 2016 wedding is planned.

ENGAGEMENT



Kathleen King and Liam Chatterton

Kathleen King and Liam Chatterton

FRAMINGHAM - George King of Framingham and Joanne Naso of Charlton announce the engagement of their daughter, Kathleen King, to Liam Chatterton, son of Neil and Joanne Chatterton of Staten Island, New York.

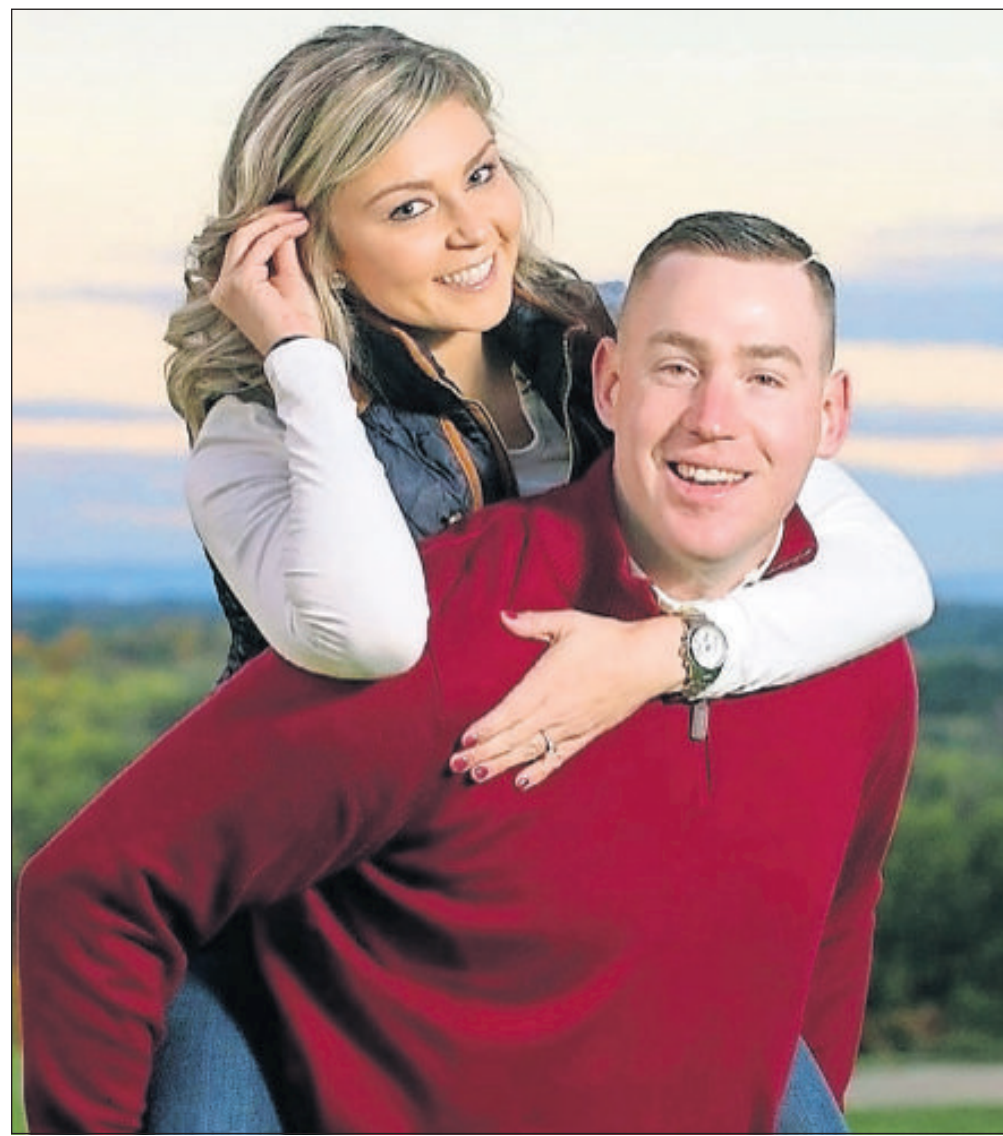
The future bride is a 2008 graduate of Framingham High School and earned a Bachelor of Science in Business Administration degree from Babson College in 2012. She is an associate new market

analyst at Ross Stores Inc..

The future groom is a 2006 graduate of St. George's School in Newport, Rhode Island, and earned a Bachelor of Science in Business Administration from Babson College in 2010. He is associate director of Global Strategy for Client Service at UBS Financial Services.

A May wedding in Newport, Rhode Island, is planned.

ENGAGEMENT



Kathleen Rowlands and Kevin Quaranto

Kathleen Rowlands and Kevin Quaranto

DELMAR, N.Y. - Bruce and Mary Patricia Rowlands of Delmar, New York, announce the engagement of their daughter, Kathleen Rowlands, to Kevin Quaranto, son of Joseph and Jeanne Quaranto of Hopkinton.

Kathleen is a 2007 graduate of the Academy of the Holy Names in Albany, New York, and Kevin is a 2007 graduate of St. John's High School in Shrewsbury. Both the bride- and groom-to-be are 2011 graduates of Siena College in

Loudonville, New York.

The future bride is employed by Brown & Brown of New York Inc., Rowlands & Barranca Agency in Albany, New York, as a manager of client services.

Following a three-year professional baseball career in the Philadelphia Phillies organization, the future groom is employed by Empire BlueCross in Albany, New York, as a sales account representative.

A July 2015 wedding is planned.

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VIEW

From Page C1

with feeling. Joan Snyder depicted the “Life of a Tree” with a visceral stew of oil, acrylics, cloth, berries, paper mache, glitter, nails and pastel that rises off the canvas like seeds bursting through loam.

A group of artists who called themselves the Boston Ten explored psychic landscapes with Surrealist whimsy. Capturing the grit of an asphalt landscape, K. Tyler photographed 18-wheelers rolling through the dust along Highway 23 in one of the show’s few photos.

Roscio said the exhibit included a mix of “old favorites” from the permanent collection and recent acquisitions to present a broad spectrum of traditional and unconventional landscapes.

“We were hoping to explore both traditional landscapes and mid-century to contemporary takes on them that stretched the definition,” she said.

Entering the exhibit in the Danforth’s central gallery, visitors will first see about a dozen large, mostly abstract works that convey the combined themes of reimagining landscapes while expressing a distinctive vision.

Renee Rothbein’s vivid floral paintings, “Summer Garden” and “Garden: (Inflorescence)” suggest a tropical lushness with spectacular colors. Hanging beside them, Hyman Bloom’s “Seascape II” presents a strange almost mythic landscape of great numbers of fish clotted together like a biblical plague or environmental disaster.

A recent acquisition by Julia Von Metzsch titled



Scott Prior, “Sunset,” 2001.

COURTESY/DANFORTH ART

“Winter Walk” provides recognizable images of a couple huddled against the cold in a landscape full of threatening figures. Likely suggesting a psychic rather than a natural landscape, Gregory Amey’s woodcut, “In the Fifth Season,” feels dark and haunted.

Not surprisingly, “The Expressive Voice” features several of the best known Boston Expressionist artists, such as Kay, Bloom and Jack Kramer, championed by French during her 10-year tenure. Yet, it also includes more contemporary artists like Gerry Bergstein whose works

“The Expressive Voice: Landscape Reimagined”

WHEN: Through May 17
WHERE: Danforth Art, 123 Union Ave., Framingham
INFO: 508-620-0050; www.danforthart.org

generally include references to and elements of Boston Expressionism yet take off on their own directions.

Many of the first wave of Boston Expressionists from the 1930s to 1950s continued to paint in a broadly figurative manner and consciously rejected the abstract inclinations of their contemporaries. Yet, their works had a distinctive psychological depth, sometimes veering into symbolism or fable that explored their European origins and Jewish faith.

By exploring the permanent collection, organizers are showcasing the Danforth’s essential strengths as a museum that never abandoned its roots while boldly forging ahead during French’s tenure in new directions.

French and Roscio have presented something for virtually all tastes from straightforward realism to wildly imaginative abstract art with lots in between.

Flanking the gallery, Bergstein’s imposing



Renee Rothbein, “Garden (Inflorescence),” 1969.



Gerry Bergstein, “Effort at Speech,” 1982.

“Effort at Speech,” with its wild mix of imagery, perfectly conveys the notion of the exhibit’s title, “The Expressive Voice.”

The exhibit features a small but powerful mini-display of about a dozen paintings and studies by Bloom of animal carcasses and slabs of meat as might be found in a butcher shop or slaughterhouse.

Shown in a small space called the Library Gallery and titled “Hyman Bloom’s Interior Landscapes,” about a dozen works from the 1950s convey the artist’s exploration of death and decay that possibly echoes the treatment of kosher meat by Jewish butchers while darkly referencing

the mass murders of the Holocaust.

Roscio said the exhibit reflects the breadth and quality of the museum’s permanent collection with “a lot of work that requires careful viewing.”

“For younger viewers, I’d emphasize, we have a growing permanent collection,” she said. “We don’t want it to seem like work just by dead artists. The exhibit includes lots of work by up-and-coming artists that becomes contemporary, living work.”

—Chris Bergeron is a Daily News staff writer. Contact him at cbergeron@wickedlocal.com or 508-626-4448. Follow us on Twitter @WickedLocalArts and on Facebook.

BEAUTY

From Page C1

thought but his placement in an empty room, separate from the natural world, suggests some degree of alienation or, perhaps, a premonition of his sadly premature death that occurred that year.

Former Danforth director Katherine French organized the Berger exhibit.

A recent graduate of New Hampshire Institute of Art where she earned a degree in photography, Ellenwood is displaying 20 black-and-white images in “Elizabeth Ellenwood: Of Light and Line.”

In a curious way, Ellenwood displays a Euclidean fascination with shapes and forms that most of us pass by. Yet, like Emily Dickinson, she discovers gem-like instances of beauty in things we overlook.

Associate Curator Jessica Roscio, who organized “Of Light and Line,” observed that Ellenwood prepares her silver gelatin images in a darkroom and does



Elizabeth Ellenwood, “Lounge Chair,” 2013.

COURTESY/DANFORTH ART

not manipulate them digitally.

In “Airport Shuttle Tunnel,” round wires of unknown purpose encircle train tracks leading into a square of sunlight. Like the prow of a battleship, the converging walls of a New London apartment building with rows of identical balconies seems to have run aground in a barren

lawn. Sometimes Ellenwood discovers beautiful symmetries such as the star-like support beams built into the circular airport skylights. Sometimes they add to the sterility of the scene like the squat trash can set before a pair of faux columns in an industrial building. Other times, the human and natural worlds coexist like the solitary palm tree growing next to the Miami high rise.

Through their



Elizabeth Ellenwood, “Mirror Cube Sculpture,” 2011.

paintings and photos, both Berger and Ellenwood seem to seek moments of intimacy in a threatening and sterile world.

Their images discover those connections for us. Both exhibits run through May 17.

—Chris Bergeron



David Berger, “Family at Table.”



David Berger, “Dancers in the Woods,” 1965.

‘IKE’

From Page C1

autobiographical” but explores issues like the role of conversation that has long fascinated him.

“I like to think I’ve created characters my readers would enjoy hanging out with,” he said.

He decided to write a novel after a casual exchange with poet Amy Clark, a member of a Great Novels Club he belongs to that’s reading its way through the 100 top novels of all time.

“I asked Amy when she’d be writing a novel,” McAdow recalled, “and she said, ‘Ron when will you be writing one?’”

As an adolescent, he’d been introduced by his grandmother to the complex

novels of William Faulkner and grew to appreciate “the pleasure of losing yourself in a work of fiction.”

But McAdow said he doesn’t write convoluted sentences like Faulkner but aims to write “what sounds right” during a long process of writing and revision.

He wrote the first draft of what became a 251-page novel in longhand, sometimes at benches at state parks. After the first draft was completed, he keyed it into his home computer and found “typing my story let ideas bubble up in ways that didn’t happen when writing by hand.”

Over the course of “a zillion rewrites,” McAdow shifted his novel’s point-of-view — after a six-month break — from the third person



Ron McAdow of Lincoln wrote the first draft of his novel “Ike” by hand. KEN MCGAGH/DAILY NEWS STAFF PHOTO

omniscient to a first-person narrative with Ike as the central figure.

“I developed a cast of interesting characters and came to like the experience of being in their heads,” he said.

Looking back, McAdow said writing “Ike” became

like “a course in novel writing” during which he put to use practical discoveries about animating scenes with dialogue and creating rounded characters.

As he wrote, he came to rely on his experience in the 1970s making

animated children’s films for the Boston television shows “Jabberwocky” and “Infinity Factory.”

“That experience helped his write “a chain of scenes brought to life by dialogue,” he said.

During the two years spent writing “Ike,” McAdow said the story seemed to take on a life of its own with secondary characters, like a “snobby New Yorker named Joan,” seeming to grow on her own into a “more nuanced and interesting human.”

In his novel, Ike and his stepson “muddle their way to adulthood.” As Ike uncovers his wife’s deceptions, their younger son disappears into the snowy Sierra Nevada and Ike flies west and then heads into the mountains with an improbable sidekick to

find his stepson.

Written in straightforward prose, “Ike” offers insights into the complications of love, marriage and child-rearing in the digital age.

McAdow has told a thoughtful story with broad appeal about finding your way even without an up-to-date guidebook.

“I’m trying to write a novel about what it means to be a person in a particular time and place,” McAdow said. “I hope people find pieces of their own experiences that helps them see all the different ways we talk and communicate.”

—Chris Bergeron is a Daily News staff writer. Contact him at cbergeron@wickedlocal.com. Follow him on Twitter @ChrisBergeronMW or @WickedLocalArts.

CALENDAR

ARTS EVENTS IN AND AROUND YOUR TOWN

TO SUBMIT CALENDAR ITEMS email mwarts@wickedlocal.com

Today

MAPLE WEEKEND at Woodville Maples, 217 Wood St., Hopkinton, on March 22, 10 a.m.-3 p.m. Winter has begun to release its frozen grasp, the sap is running and more than 300 farmers around Massachusetts are tapping trees and boiling sap to produce pure maple syrup. The Mass. Maple Producers Association has organized Maple Weekend, with more than 40 sugarhouses and 30 restaurants highlighting this wonderful food. Lists of participating sugarhouses and restaurants are available at www.massmaple.org. At Woodville Maples, see how they make their own syrup and they'll answer any questions about sugaring. They'll do a tapping demonstration at noon. Syrup, honey, candy, maple cream, cotton candy and nuts will be for sale. (woodvillemaples.com).

MARCH MELTDOWN at Nashoba Valley Ski Area, 79 Powers Road, Westford, on March 22, 10 a.m. Events will feature an Irish themed pond skim. Skiers and snowboarders will try their luck at skimming across a pond of water at the base of Wardance Slope. The weather is looking to be perfect, and there will be tons of prizes for best dressed, style point across the pond, spectacular crashes and more. Registration is 10 a.m.-12:30 p.m. BBQ begins at 11 a.m. Pond skim 1-3 p.m. Prizes, BBQ and live entertainment end the day. Information: www.ski-nashoba.com, 978-501-4700.

CHERRY BLOSSOM FESTIVAL at Worcester Art Museum, 55 Salisbury St., Worcester, on March 22, 11 a.m.-5 p.m. The museum welcomes spring with a Cherry Blossom Festival Community Day. Visitors of all ages are invited to experience the grace and beauty of Japan with Japanese art-making activities for all ages, storytelling, a Kendo demonstration, Shintaido (holistic art of body movement), books and more. Free with admission. Information: www.worcesterart.org.

MASS AUDUBON'S MAPLE SUGARING FESTIVAL at Mass Audubon's Moose Hill Wildlife Sanctuary, 293 Moose Hill Parkway, Sharon, on March 22, 11 a.m.-3 p.m. Experience the sugaring process from tree to table and learn how sugaring has evolved from Native American to colonial to our own current procedures. This 90-minute outdoor, guided tour includes characters from the past going about their daily tasks, including sugaring. Conclude your tour at the operational sugarhouse and enjoy a taste of the final product. Self-guided activities, including a children's craft table, sugaring quiz board, and a hot chocolate. Pancakes with syrup, "sap" dogs (hotdogs cooked in maple sap), maple sugar dusted popcorn and more delicious food items will be available for an additional fee. Guided tours leave every 15 minutes. The cost is \$8 in advance and \$9 at the door; children 3 and younger are free. Pre-registration is highly recommended. Registration is on-line at www.massaudubon.org/catalog. Information: 781-784-5691 or pauistin@massaudubon.org.

PARADISE CITY ARTS FESTIVAL at Best Western Royal Plaza Hotel and Trade Center, 181 Boston Post Road East, Marlborough, on March 22, 11 a.m.-5 p.m. Paradise City Arts Festival celebrates its 18th year in Marlborough as the area's most acclaimed fair of fine and functional art. More than 175 outstanding artists from 20 states will gather to offer the best in American artistry and craftsmanship, including fine furniture, landscape-scale and pedestal-size sculpture, wall tapestries, wearable art, ceramic dinnerware, playful and elegant jewelry, painted gifts and remarkable paintings, prints and photography. This spring's special exhibition is titled "Up in the Air!" as artists give you the sun, the moon and the stars. Admission is \$13 for adults, \$11 for seniors, \$8 for students; 12 and younger free. Information: www.paradisecityarts.com, 800-511-9725.

WINTER FEST at Fruitlands Museum, 102 Prospect Hill Road, Harvard, on March 22, noon-5 p.m. Winter at Fruitlands means outdoor fun and adventure. Bring your sled,

snowshoes and cross-country skis for some high-energy fun exploring the snow-covered hills and woodland trails or visit the art gallery to view the centennial exhibition, "100 Objects, 100 Stories, 100 Years at Fruitlands Museum." Hot chocolate and a toasty fire will help you keep warm. Winter hours: weekends noon-5 p.m.; historic buildings and cafe closed through April 15. \$5 per person; free for members. Information: www.fruitlands.org.

CURATORIAL TOUR: 100 OBJECTS, 100 STORIES, 100 YEARS at Fruitlands Museum, 102 Prospect Hill Road, Harvard, on March 22, 1-2 p.m. Michael Volmar will give visitors an insider's view of the centennial year exhibition. Showcasing some of the finest items in the Fruitlands collections, each object in the show was selected by Fruitlands supporters. Each of the five collections - Land, Shakers, Transcendentalists, Native Americas and American Art - is represented. To register, call 978-456-3924, ext. 291 or email programming@fruitlands-museum.org.

EXCAVATIONS at New Art Center, 61 Washington Park, Newton, on March 22, 1-6 p.m. The Center announces the opening of "Excavations," an exhibition investigating the relationship between artwork, geology, landscape and time. The six featured artists engage in excavation either formally, by removing layers of material or metaphorically, through a process of uncovering memories and hidden histories. Gallery hours are Tuesday-Saturday 1-6 p.m. Special hours March 22 1-6 p.m. Runs through May 9. Information: www.newartcenter.org.

SALAMANDER CELEBRATION at Garden in the Woods, 180 Hemenway Road, Framingham, on March 22, 1:30-3:30 p.m.; \$12-\$14. Join our annual celebration of this shy and beautiful woodland creature and learn about the several special kinds of salamander that live at Garden in the Woods - and perhaps in your own backyard. Walk to a vernal pool to look for salamanders and their eggs, then make a salamander craft and an origami jumping frog to take home. For children with adult companions. Pre-registration and payment is required for each adult and child. Information: lreed@newenglandwild.org, www.newenglandwild.org, 508-877-7630.

SUNDAY CONCERT SERIES at Isabella Stewart Gardner Museum, 25 Evans Way, Boston, on March 22, 1:30 p.m. As part of the Sunday Concert Series, join America's oldest continuously performing arts organization, the Handel and Haydn Society, for its 200th anniversary concert. Works by Vivaldi, Bach and others will be performed, programmed by director and harpsichordist Ian Watson. Admission is \$27 for adults, \$24 for seniors and \$17 for students with ID; 7 and younger not admitted. Information: www.gardner-museum.org, 617-278-5156.

CABARET AUDITIONS at Hudson Town Hall, 78 Main St., Hudson, on March 22, 2-5 p.m. The River's Edge Arts alliance continues its Season of Compassion with auditions for the Tony Award winning musical "Cabaret" on March 22, 2-5 p.m. and March 24 6:30-9:30 p.m. Callbacks are Friday, March 27, 6:30-9:30 p.m. Ages 18 and older are encouraged to audition and should prepare a song in the style of the show. Readings will be done from a script as well. Information: dmoskowitz@upwitharts.org, www.upwitharts.org.

CINDERELLA at Gibbons Middle School, 20 Fisher St., Westborough, on March 22, 2 p.m. Gibbons Middle School presents "Cinderella," the musical, directed by SkyRise Theater. Tickets are \$15 for adults and \$12 for students at the door and \$12/\$10 in advance. Princesses, come with your princess gown on and get a chance to meet Cinderella on the stage. Information: (508) 203-1759.

GHOST LIGHT PLAYERS' RABBIT HOLE at First Church of Marlborough, 37 High St., Marlboro, on March 22, 2 p.m. The Pulitzer Prize-winning show, written by David Lindsay-Abaire and



Music with a French accent

After winning the Tokyo competition at the age of 12 and gaining a nomination as "solo instrumental discovery" at the Victoires de la Musique Classique at 15, French clarinetist Raphael Sévère went on to win the prestigious competition of Young Concert Artists International Auditions in New York in 2013. He has since played all over the world as one of the leading representatives of the French school of clarinet. Sévère, along with Paul Montag on piano, will perform works of Brahms, Boulez, Picart, Hindemith and Poulenc Sunday, March 22, at 3 p.m. at TCAN, The Center for Arts in Natick, 14 Summer St. Tickets are \$25; members \$20. Visit www.natickartarts.org or call 508-647-0097.

is directed by Chris Mick, tells the story of Becca and Howie, who have everything a family could want until a life-shattering accident leaves the couple drifting perilously apart. Tickets are \$15 for adults, \$12 for seniors and children, available at the door, at 508-263-0052 or online at www.ghostlightplayers.com/boxoffice.

THE LION KING at Kennedy Middle School, 165 Mill St., Natick, on March 22, 2 p.m. The 60-minute musical, designed for middle school age performers, is based on the Broadway production directed by Julie Taymor and the 1994 Disney film. The 6th, 7th and 8th grade production contains 63 student actors, eight student crew and a handful of returning high school students helping with sets. Tickets are \$7 for adults and \$5 for students, children and seniors, available at the door.

WESTBOROUGH PLAYERS' STEPPING OUT at Willows at Westborough, 1 Lyman St., Westborough, on March 22, 2 p.m. The Club is celebrating its 78th season in community theater with the production of the award-winning comedy "Stepping Out," featuring a talented cast of 10 local actors. They tell the story of a class of ladies who meet one night a week to learn the fine art of tap dancing as well as lessons about each other's lives, loves and friendships. Shows are at 8 p.m. on March 27 and 28; 2 p.m. on March 22 (ASL interpreted for the deaf). Tickets can be reserved at www.westboroughplayers.com or by calling 508-475-9725.

CLAFLIN HILL SYMPHONY ANNUAL FAMILY SYMPHONY MATINEE CONCERT at Grand Ballroom at Milford Town Hall, 52 Main St., Milford, on March 22, 3 p.m. This concert is perfect for folks with young children, seniors who enjoy great music and everyone who loves an engaging concert experience. "Music of Fire and Ice" will feature music inspired by those two extremes of temperature and mood, including Frozen, Firebird Suite, Orpheus in the Underworld, The Skaters'

Waltz and more. An instrument petting zoo will precede the concert at 2:30 p.m. and following the concert. Tickets are \$12 for adults and \$8 for students and seniors online at www.claflinhill.org and at the door. Information: 508-478-5924.

SOUTHERN RAIL BLUE-GRASS FAMILY CONCERT at Medway Public Library, 26 High St., Medway, on March 22, 3 p.m.-5 p.m. The toe-tapping, foot-stomping group ever to grace the Cole Room - Southern Rail's performers are high-energy exuberant fun, with riveting harmonies, irrepressible humor and sparkling banjo, mandolin and guitar solo work. Bring the whole family. Admission is \$10 for adults, \$5 for students and free for under 12. Information: 508-533-3217.

MASTER SINGERS PRESENT SONGS FOR THE EARTH at Mechanics Hall, 321 Main St., Worcester, on March 22, 4 p.m. Songs for the Earth is a choral concert dedicated to the environment. The program includes works by Gwyneth Walker, Dave Brubeck and Andrew Carter with the world premiere of a piece by local composer Dorothy VanAndel Frisch. A pre-concert lecture at 3 p.m. is free (no ticket required), held in Washburn Hall (Mechanics Hall), by Henry Tepper, president of Mass Audubon. Concert tickets are \$25 for adults, \$20 for seniors, students and WOOCard members. Information: www.mswma.org.

Monday, March 23

ART IN THE LIBRARY at Ashland Public Library, 66 Front St., Ashland, on March 23, 9 a.m. Running Feb. 27-March 30, "The Fieldbrook Reserve: Wildlife in Action" by Brad Dinerman will be on display in the downstairs gallery. The Ashland resident, businessman and photographer has always enjoyed taking photos. "The Art of Drawing Nature" by Carol Govan will run through March 30 in the upstairs display case. The Ashland artist and resident will exhibit a collection of

her botanical drawings and nature drawings. The met-alwork of Ashland resident Neil Mansfield is on display in the upstairs fireplace lounge area. Viewable during regular library hours.

IN AND OUT CONCERTS at Isabella Stewart Gardner Museum, 25 Evans Way, Boston, on March 23, 1-4:30 p.m. Immerse yourself in something new and experience rarely performed pieces in a leisurely, come-and-go atmosphere. Enjoy a few moments of musical inspiration or enrich yourself with a complete performance the choice is yours. March features Morton Feldman, For Christian Wolff, with Paula Robison on flute and Bruce Brubaker on piano and celeste. Tickets may be purchased in advance or at the door: \$15 for adults; \$12 for seniors; \$5 for students with ID; free for children 7-17; youth age 7 and under are not admitted. For tickets, visit www.gardnermuseum.org or call 617-278-5156.

Tuesday, March 24

THE VIBRANT ART AND STORIED HISTORY OF ETHIOPIAN ICONS at Museum of Russian Icons, 203 Union St., Clinton, on March 24, 11 a.m.-7 p.m. This visually stunning exhibition explores the Christian traditions of the East African nation, Ethiopia. It features 60 small-scale icons, triptychs, larger icons and illuminated manuscript. There also will be several cast-brass, hand-held, processional/benediction crosses. On view through April 18, Tuesday-Friday 11 a.m.-3 p.m.; Thursdays til 7 p.m.; Saturday 9 a.m.-3 p.m. Information: www.museumofrussianicons.org, 978-598-5000.

MAKE IT COUNT WITH AUTHOR MARK BODANZA at Bacon Free Library, 58 Elliot St., Natick, on March 24, 6:30 p.m. The library, in conjunction with SPARK Kindness, presents Mark Bodanza. Retired Boston Celtic Jojo White will be on hand for the discussion of Bodanza's book "Make it Count: The Life and Times of Basketball Great Jojo White." Books will be available for purchase and signing. Registration is encouraged at <http://tinyurl.com/k5t7ftd> Information: www.baconfreelibrary.net.

AUTHOR, SASHA MARTIN at Wellesley Books, 82 Central St., Wellesley, on March 24, 7 p.m. "Live From Scratch: A Memoir of Food, Family and Forgiveness" is a moving story of finding love and forgiveness. Sasha Martin's story begins in Boston's Jamaica Plain neighborhood in the makeshift kitchen of her creative and passionate mother. Unfortunate events led to Martin being separated from her mother, losing her brother, living abroad for years with guardians and ultimately finding a home in Tulsa. She set out to cook recipes from all 195 countries for her Global Table Adventure blog. Information: www.wellesleybooks.com.

DOCUMENTARY FILM & DISCUSSION at Ashland Public Library, 66 Front St., Ashland, on March 24, 7-9 p.m. "The Mechanical Universe: Fundamental Forces, Gravity, Electricity, Magnetism and Light" will be shown. Benjamin Franklin thought electricity was a fluid with positive and negative charge. In 1820, Hans Christian Oersted performed and experiment that showed there was a connection between electricity and magnetism. Later, Scottish mathematician James Clerk Maxwell formulated the theory of electromagnetic radiation, bringing together electricity, magnetism and light. Information: www.friendsoftheapl.com, 508-881-0134.

GATEWAY CAMERA CLUB EVENT at St. Andrew's Church, 3 Maple St., Framingham, on March 24, 7:30 p.m. Gateway Camera Club presents a special evening with Boston-based, world-famous photojournalist and location-lighting magician Rick Friedman. You've seen his photographs - Clinton to Mandela to Obama to Gronkowski. Rick will show some of his work and explain how specific images were created and regale us with stories of what it's like to work with some of the world's

greatest people. The meeting is open to all interested photographers. Information: gatewaycameraclub.org.

BLACK MAMBA SALSA TUESDAYS at Samba Framingham, on March 24, 8-11:30 p.m. Black Mamba Dance Company and Samba West present "Salsa Tuesdays." Get a taste of the flavor of Latin dance! Instructors will teach a Salsa lesson 8-9 p.m. Social dancing follows 9-11:30 p.m. Admission for dancing is \$10 Salsa lesson with dancing is \$15; free lesson for students with college ID's. Visit: <http://blackmambasalsa.com> and like Black Mamba Salsa on Facebook for more events.

FOLK OPEN MIC at TCAN - The Center For Arts In Natick, 14 Summer St., Natick, on March 24, 8 p.m. Each Folk/Acoustic Open Mic night features a variety of new and experienced performers, followed by concert presentations by the featured artist of the evening. Tickets are sold at the door for all performances. Performer sign-up begins at 7:30 p.m. Information: www.natickartarts.org.

Wednesday, March 25

WOODBLOCK DESIGN AND PAINTING MASTER at Worcester Art Museum, 55 Salisbury St., Worcester, on March 25, 10 a.m.-5 p.m. Remembered as one of the greatest designers of the Japanese woodblock, Tsukioka Yoshitoshi (1839-1892) is the subject of the exhibition "Uncanny Japan: The Art of Yoshitoshi," on view through May 24. The exhibit features an assortment of Yoshitoshi's signature works - images of horror and cruelty, supernatural creatures, commanding acts of bravery by legendary figures from Japanese history, samurai images and sensitive portraits of contemporary women. Information: www.worcesterart.org.

ARTIST TALK at Danforth Art, Museum School, 123 Union Avenue, Framingham, on March 25, 12:30 p.m. Join artists Prilla Smith Brackett and Amy Ragus for a candid conversation about their art work, exhibited together for the first time, on view in Danforth Art's exhibition Fractured Visions. Whether using a paintbrush or a camera, these artists use fragmentation, multiplicity and collage to represent a natural world ruptured by man-made intrusions and digital manipulation. Free with Museum admission: \$11 adults, \$9 seniors, \$8 students, under age 17 free. Information: www.danforthart.org/artclasses.html.

GOD'S EAR at Davis Square Theatre, 255 Elm St., Somerville, on March 25, 7 p.m. Actor's Shakespeare Project brings the language of love and loss to center stage in Jenny Schwartz's play "God's Ear," March 25-April 12. Language works as equal parts shield and sword in the verbal warfare at the center of "God's Ear." Performances are at 7 p.m. Wednesday (March 25 only) through Friday; 2 p.m. Saturday (Except March 28) and 7 p.m.; 2 p.m. Sunday. Tickets are \$28-\$50; \$15 student rush. Information: www.actorsshakespeareproject.org, 617-776-2200.

HISTORY LECTURE ON HOPKINTON at Hopkinton High School, 88 Hayden Rowe St., Hopkinton, on March 25, 7 p.m. Hopkinton's Chuck Joseph will present "The Story of Hopkinton: 1600-1776" as part of the 300th Anniversary Historical Lecture series in the auditorium. The event is sponsored by the Hopkinton 300th Anniversary Celebration Committee in conjunction with Friends of the Hopkinton Public Library and the Hopkinton Center for the Arts.

TEDDY ROOSEVELT: MIND, BODY AND SPIRIT at Marlborough Public Library, 35 West Main St., Marlboro, on March 25, 7 p.m. Join the Friends of the Marlborough Public Library for one man - one hour - one unforgettable show. Actor/author Ted Zalewski brings to life one of America's greatest presidents. Combining history, drama and fun, Zalewski gives voice to many of Roosevelt's own words, writings and beliefs. Information: writeathome@hotmail.com, www.mpl-friends.org, 508-481-7118.

REBELA DONNA

Madonna pours heart into new album

By Mesfin Fekadu
The Associated Press

Madonna had to pull a Kanye West on Kanye West to get the rapper-producer to focus in the studio.

West co-produced a number of tracks on Madonna's new album, "Rebel Heart," and the pop icon said she had to reel in the outspoken performer at times.

"Just think about his personality, which is engaging," she said with a smile during a recent interview. "He's highly intelligent and very aware about what's going on in the world, easily distracted, sometimes it was hard to get him to focus because he's like Mr. Multi-tasker and he's got a lot of moving parts."

"Sometimes I had to stand in front of the door like this, 'You're not going anywhere! We have to finish this song right now,'" she added, folding her arms.

Madonna's sternness worked: her 13th album, "Rebel Heart," now available, is one of her most critically acclaimed efforts in years. Time magazine's review praised it as her "most consistent album in a decade." The Los Angeles Times said it "lands solidly and with great grace on its feet," and

"I think that people probably apologize more than they have to. I think that people should stick to their guns and if you have any opinion about something, stick to it. Maybe you have to explain it further, not apologize for it, but elaborate on it."

— Madonna

USA Today gave it 3.5 out of four stars.

The album didn't come without hiccups: It was leaked last year and Madonna had to quickly release nine of the 19 tracks (aspiring singer Adi Lederman was placed under house arrest in Israel on suspicion of hacking into Madonna's computer). A fall last month at the Brit Awards also took the focus off her music, though Madonna says she's doing fine. And the singer faced criticism when she posted Instagram photos of the Rev. Martin Luther King Jr. and Nelson Mandela that were altered to look like her own image on her new album.

The 56-year-old said too many celebrities immediately apologize after being criticized on social media.

"I think that people probably apologize more than they have to," she said. "I think that people should stick to their guns and if you have any opinion about

something, stick to it. Maybe you have to explain it further, not apologize for it, but elaborate on it."

She further offers her thoughts on "Unapologetic Bitch," a self-explanatory track on "Rebel Heart" that she said "was very cathartic, easy, fun" to create.

Madonna said she started recording the album 18 months ago and called the writing process "calming."

"When I started working with producers, that's when stuff started heating up. That's when things got exciting, unpredictable, late nights, lots of coming and going," she said.

Those producers range from West to Avicii to Diplo, who worked on the first single, the dance tune "Living for Love." Other collaborators include Ryan Tedder, Mike Dean, Toby Gad and Nicki Minaj.

"A lot of times I was working with people I never met before. I would meet them for the first time and basically sit down and go, 'OK, let's write a song,'" she recalled. "A lot of interesting things came out of it; a lot of stuff I never used, and a lot of stuff I did. It was a good lesson for me in letting go."

West worked on tracks including "Holy Water," "Wash All Over Me," "Autotune Baby" and "Illuminati," which Madonna said she wrote "because I wanted to dispel the myth of what Illuminati means because people don't really understand the origin of the word."

Madonna performs at the Brit Awards 2015 at the O2 Arena on Feb. 25 in London.
THE ASSOCIATED PRESS



MUSIC REVIEWS

Smollett wears crown on 'Empire' soundtrack

By Melanie J. Sims
The Associated Press



Various artists, "Original Soundtrack from Season 1 of Empire" (Columbia)

If there's one thing that could have sunk Fox's "Empire" faster than bad acting, it's bad music. But ratings for the record-breaking hip-hop drama are soaring, thanks to its addictive story line and entertaining cast, as well as its slew of catchy tunes which are now included in the "Original Soundtrack from Season 1 of Empire."

Not every song on the compilation is a gem, but the set is certainly worth a listen, if only for a chance to hear more from actor and singer

Jussie Smollett, who plays Jamal Lyon, the middle son of "Empire" music mogul Lucious Lyon (Terrence Howard). Smollett is the soundtrack's breakout star — a position for which veteran producer and "Empire" music supervisor Timbaland certainly deserves at least some of the credit.

Songs like "Good Enough" and "Keep Your Money," crafted by Timbaland and co-producer Jim Beanz, marked pivotal moments in establishing Smollett's onscreen role as the introspective and talented Jamal. But the upbeat "I Wanna Love You" and irresistibly sunny "You're So Beautiful."

Modest Mouse ramps up the weird on 'Strangers'

By Matthew Kemp
The Associated Press



Modest Mouse, "Strangers to Ourselves" (Epic Records)

It's been eight years since Modest Mouse's album "We Were Dead Before the Ship Even Sank" smashed onto the U.S. charts at No. 1. Will lightning strike twice for frontman Isaac Brock with the long-gestating "Strangers to Ourselves"?

Stranger things have happened.

After aborted sessions over the course of three years — in Atlanta with Outkast's Big Boi and Portland, Oregon, with Nirvana bassist Krist Novoselic — and countless hours of studio tweaking, the resulting album is a hodgepodge

of styles and ideas that improves with every listen.

Although the 15-track release lacks a cohesive structure, the joy of "Strangers to Ourselves" is in anticipating what challenging curveball will be pitched next.

Every time Brock and Co. flick on the Modest Mouse-autopilot (leadoff single "Lampshades on Fire" and acoustic lament "Coyotes"), they veer thrillingly off-course, throwing out a funk-flecked, brass-coated track like "The Ground Walks, With Time in a Box" or a menacing slow crawl like "S**t in Your Cut."

BOOK REVIEWS

'Goldeneye' explores Ian Fleming's Jamaican retreat

By Jennifer Kay
The Associated Press

"Goldeneye" (Pegasus Books), by Matthew Parker

James Bond is a British icon, but the fictional spy hero really was born in Jamaica, just as the Caribbean island gained its independence from the waning British empire.

The relationship between Bond's author, Ian Fleming, and the island where he sought to escape from dreary post-war Britain is explored in Matthew Parker's unique

biography, "Goldeneye." Fleming wrote all the Bond short stories and novels, which inspired an ongoing series of blockbuster films, at his Goldeneye estate on Jamaica's northern shore. He spent two months every year, from 1946 through his death in 1964, at Goldeneye, and for a while his own boozy, cigarette-fueled seductions rivaled those he created for Bond.

Fleming's neighbor in Jamaica was the British actor and playwright Noel Coward, and Parker carefully compares and dissects how the island and its residents are depicted in each man's writing. Mostly, they viewed Jamaica as a backdrop, at best, where the "island natives" are cheerful and sexy but never threatening.

Lehane writes gripping finale to crime trilogy

By Oline H. Cogdill
The Associated Press

"World Gone By" (William Morrow), by Dennis Lehane

Dennis Lehane's thrilling trilogy about organized crime in the early 20th century is more than a look

at gangsters and their ways. Without glorifying the illegal, Lehane's "World Gone By" examines how crime works on one's soul and what it means to know that the life you've chosen must give way to the next breed of criminals in this, the gripping finale.

"World Gone By" is also a textbook guide on how

to end a series as Lehane smoothly guides his characters and plot to a smooth finish in this series that began with "The Given Day" (2008).

The novel picks up the story of Joe Coughlin in 1942, a decade after the events in the Edgar Award-winning "Live by Night" (2012). Now a widower, Joe has transitioned from a feared gangster to a leader among the criminals in Tampa, Florida, and, to the outside world, a respected businessman who socializes with the mayor and heads several successful charities.

Joe's influence among the strata of the underworld's white, black and Latin criminals and area politicians gives him even more power to hide his illegal activities in plain sight.

iTUNES TOP 10 For the week ending March 15

TOP SONGS

1. "Uptown Funk (feat. Bruno Mars)," Mark Ronson
2. "Sugar," Maroon 5
3. "Love Me Like You Do," Ellie Goulding
4. "Thinking Out Loud," Ed Sheeran
5. "Lay Me Down (feat. John Legend)," Sam Smith
6. "FourFiveSeconds," Rihanna, Kanye West & Paul McCartney
7. "Earned It," The Weeknd
8. "GDFR (feat. Sage the Gemini & Lookas) - Single," Flo Rida
9. "Believe," Mumford & Sons
10. "Style," Taylor Swift

TOP ALBUMS

1. "To Pimp a Butterfly," Kendrick Lamar
2. "Original Soundtrack from Season 1 of Empire (Deluxe)," Empire Cast
3. "Spring Break...Checkin' Out," Luke Bryan
4. "If You're Reading This It's Too Late," Drake
5. "Fifty Shades of Grey (Original Motion Picture Soundtrack)," Various Artists

BEST-SELLING BOOKS

The Wall Street Journal's list reflects nationwide sales of hardcover books during the week ending March 8

FICTION

1. "Green Eggs and Ham" by Dr. Seuss (Random House)
2. "The Girl on the Train" by Paula Hawkins (Riverhead)
3. "One Fish Two Fish Red Fish Blue Fish" by Dr. Seuss (Random House)
4. "The Cat in the Hat" by Dr. Seuss (Random House)
5. "Prodigal Son" by Danielle Steel (Delacorte)
6. "The Assassin" by Clive Cussler and Justin Scott (G.P. Putnam's Sons)
7. "All the Light We Cannot See" by Anthony Doerr (Scribner)
8. "Fox in Socks" by Dr. Seuss (Random House)
9. "Hop on Pop" by Dr. Seuss (Random House)
10. "Dr. Seuss's ABC" by Dr. Seuss (Random House Books for Young Readers)

NONFICTION

1. "The Life-Changing Magic of Tidying up" by Marie Kondo (Ten Speed)
2. "There's No Place Like Space" by Tish Rabe (Gallup Press)
3. "Oh, Say Can You Say Di-no-saur" by Bonnie Worth (Random House)
4. "Strengths Finder 2.0" by Tom Rath (Gallup Press)
5. "Being Mortal" by Atul Gawande (Metropolitan)
6. "Jesus Calling" by Sarah Young (Thomas Nelson)
7. "The 2½ Diet" by Phil McGraw (Bird Street Books)
8. "Killing Patton" by Bill O'Reilly and Martin Dugard (Henry Holt and Co.)
9. "Minecraft: Construction Handbook" by Scholastic (Scholastic)
10. "Bold: How to Go Big" by Peter H. Diamandis (Simon & Schuster)

FICTION E-BOOKS

1. "The Girl on the Train" by Paula Hawkins (Riverhead)
2. "Dead Heat" by Patricia Briggs (Ace)
3. "The Assassin" by Clive Cussler and Justin Scott (G.P. Putnam's Sons)
4. "And I Love Her" by Marie Force (Berkley)
5. "Fifty Shades Darker" by E.L. James (Vintage)

NONFICTION E-BOOKS

1. "American Sniper" by Chris Kyle, Scott McEwen and Jim DeFelice (Harper Collins)
2. "Maude" by Donna Mabry (Donna Mabry)
3. "The Boys in the Boat" by Daniel James Brown (Viking Press)
4. "Wild" by Cheryl Strayed (Knopf)
5. "Aunt Bee's Mayberry Cookbook" by Ken Beck (Thomas Nelson)

BUSINESS & TECHNOLOGY

QUESTIONS? Contact editor Bob Tremblay at 508-626-4409 or rtremblay@wickedlocal.com

MANAGER MECHANICS



ERIC P. BLOOM

How to spice up staff meetings, Part 2

In my last column on March 9, I discussed the importance of staff meetings and how they can easily bore you to tears in the process. Then, I went on to describe the first four of my ten suggestions on how to make your staff meetings more interesting, informative and maybe a little bit fun. In this week's column, I'd like to continue on this theme and give you suggestions five through ten.

5. Company executive visits

Asking internal executives from other parts of your company to speak at your staff meetings has a number of great benefits. First, it gives your staff the chance to learn what's going on in different parts of the company. Second, it provides a forum for your staff to meet and ask questions of senior company leaders. These questions could be about company growth, clients, policies, and other company-oriented topics. This deeper understanding of the company in general can, in turn, help your department better understand its role within the company and thus provide better internal service. Another advantage of inviting senior company leaders to your staff meetings is that it gives you a reason to contact them under the best possible circumstances. You are, in effect, calling them to say that you think they are very important to the company and have interesting things to say. From a political perspective, this gives you a chance to gain favor with these executives, which may be of advantage to you at a future time.

6. Client/customer stories

People who work in internal functions, such as information technology (IT), human resources (HR) and finance, of large companies very often never see or hear about the company's actual clients. If you work in one of these types of functions, it's easy to forget about what your company does and what services it provides to its paying customers. Asking someone from the sales or client service group to speak at your staff meeting can bring real meaning as to what your company does and the role your department plays in your company's product offerings. As an example, if you work within IT supporting the hospital's patient records, having a nurse tell your group a story about how an analysis feature in the software saved the life of a patient can bring a feeling of great purpose to your department's work.

7. Virtual pizza

If you manage a virtual team, all of which are in the same time zone, say in Boston, New York, Washington, D.C., and Miami, have a noontime staff meeting and order pizza for all four locations. Then, strike up a conversation on the conference call about who likes which type of the pizza the best. Not only does it bring a non-business shared experience to the group, which increases team cohesion, but everyone is getting free pizza.

SEE BLOOM, C10

HEALTH



Chris Cloud, 17, who has Enthesitis-related arthritis, watches television at his home in Hurricane, Utah. Chris' mother, Sarah Cloud, estimates that her family has piled up more than \$12,000 in debt paying for Chris' medication. AP PHOTO/JOHN LOCHER

Unaffordable care act

Specialty drugs save lives, but come with daunting price tags

By Tom Murphy
The Associated Press

Mati Munoz lost her liver to hepatitis C, and the virus was attacking its transplanted replacement last year when her doctor prescribed a drug combination that could save the organ.

She just needed \$7,000 for an initial payment not covered by her Medicare prescription plan.

"I felt sunken," the 65-year-old Woodbridge, New Jersey, woman said. "I thought, 'How am I going to come up with this?'"

Munoz is among roughly 5 million people in the United States who rely on a growing class of medications known as specialty drugs — advanced medicine for complex conditions such as hepatitis C, juvenile arthritis and multiple sclerosis.

Doctors hail many of these therapies as breakthroughs, since they can conquer or control diseases that were once almost untreatable. But they can cost more than \$80,000 for a single course of treatment and bury patients in debt, even those with insurance. Patient advocates expect the problem to worsen as insurance

coverage shrinks and use of specialty treatments grows.

Legislatures in Connecticut, Massachusetts and Illinois, among other states, are considering bills that would limit prescription drug costs for patients. Six states, including New York and Maryland, have already passed such measures. Rep. David McKinley, a Republican from West Virginia, will soon introduce a bill for Congress to consider.

Some of these bills and laws restrict overall drug costs to patients, while others target specialty medications with measures that aim to keep their costs more in line with other drugs.

Insurers warn that those limits will raise the cost of coverage for everyone. They say the high prices must be addressed in order to curb patient costs.

Drugmakers, in turn, defend the costs, insisting the prices help them recoup the billions of dollars they pour into researching and developing the drugs.

While the debate churns, patients are left with no easy solutions. Sarah Cloud of Hurricane, Utah, needed leftover Christmas money

to cover a \$612 January bill for a juvenile arthritis treatment her son, Chris, needs to walk without crippling pain.

Cloud says she "prays every day that they either find a cure or he goes into remission, and we just don't have to do" another refill.

Advocates say the problem is growing as coverage shrinks, particularly in plans sold on the public exchanges created by the health care overhaul. Use of the drugs also has grown since some blockbuster hepatitis C treatments hit the market.

Some patients face \$5,000 or \$6,000 bills at the start of every year, said Larry LaMotte, a vice president with the Immune Deficiency Foundation.

That's when insurance typically renews and patients must pay off deductibles, the amounts that must be satisfied before most coverage begins.

"There are a lot of people who cannot come up with that kind of cash right off the bat, and that problem really has not been addressed yet," said LaMotte, whose foundation helps people born with no immune systems or severely malfunctioning ones.

Benefits plans typically divide covered drugs into cost-related tiers. Insured

patients can wind up with big bills if their prescription plan has a specialty tier, which can come with a coinsurance payment of 30 percent or more. That means the patient has to pay nearly a third of the drug's cost after the deductible is met.

A growing percentage of plans sold on the exchanges come with specialty tiers, according to the market research firm Avalere Health.

That trend will probably spread to employer-sponsored health insurance. About 20 percent of employers had specialty tiers in their prescription drug coverage last year. Those tiers may become the norm in five years, Avalere CEO Dan Mendelson said.

"It's really all being driven by the need to control costs," he said.

Pharmacy benefits managers and insurers have warned for more than a year now about a jump in specialty drug costs, ever since Gilead Sciences Inc. introduced Sovaldi, a hepatitis C treatment that comes with remarkable cure rates and a now-infamous \$1,000-per-pill price.

Pharmacy Benefits Manager Express Scripts says nearly 32 cents of every dollar spent on prescriptions now goes toward a specialty drug.

SEE MEDICATION, C10

MOVERS & SHAKERS

Middlesex Savings Bank in Natick recently announced that **Marlborough resident Patty Chisholm**, vice president and regional manager of the bank, was named this year's Chamber Member of the Year by the Middlesex West Chamber of Commerce (MWCOC).

Each year, the chamber hosts its Awards Celebration and Scholarship Fundraiser, where it honors local businesses and individuals from across its service area deserving of recognition in the community. It awards the Chamber Member of the Year to the individual who unselfishly contributed time, effort, resources and expertise to MWCOC for the benefit of its members.

Since 1997, Chisholm has served on the board of directors of the chamber, held every seat on the executive committee and served on all chamber committees throughout her membership. She is a past president and currently serves as a board member.

Chisholm has more than 29 years of experience in the banking industry. She holds an associate in science in business administration degree from the New England College of Business and Finance and is also a graduate of the Massachusetts School for Financial Studies.

Big Brothers Big Sisters of Central Mass/MetroWest (BBBSCM) in Worcester recently elected new members to its board of directors. The members from MetroWest were **Jonathan Ryan and Margaret Sullivan**.

A Westborough resident, Ryan serves as director of marketing technology at Aberdeen Group, a Harte Hanks company. He is involved in the community through his work with many nonprofits, including VolunteerMatch, Pray for Matt Brown #3, Kiva, Project Broadway's Walk for Hunger and Westborough Youth Lacrosse Association. He serves as a volunteer Big Brother with BBBSCM.

A Hudson resident, Sullivan is the executive vice president, chief financial officer and treasurer of Avidia Bank. She has been with Avidia for 19 years. In addition to her role as a Big Sister, Sullivan supports many local nonprofit agencies and mission-driven causes, including Relay for Life, Meals on Wheels, the Americans with Disabilities Act Committee of Hudson and various other organizations within the Hudson School District.

Universal Window and Door, a Marlborough-based manufacturer of custom window solutions for historic restoration and commercial construction projects, recently announced that **Michelle Cate of Marlborough** has been added to the firm's sales and customer support team as a customer service specialist.

In this position, Cate will provide an enhanced level of customer service by acting as a liaison to both the sales force and manufacturing functions, assuring timely solutions for potential customer issues and facilitating a smooth workflow for projects, the company stated in a press release.

Cate's previous employers include Pella Corp., a window and door manufacturer headquartered in Iowa, where she managed all aspects of the company's window and door showroom, including inside sales, working with architects and contractors on large commercial projects and assisting homeowners with smaller renovation projects. Before becoming showroom manager, she gained experience supporting the outside sales force for the firm, visiting job sites, interpreting floor plans and preparing take-offs.

Prior to working with Pella, she was an office manager/sales/recruiter for Weststaff, a temp-to-permanent staffing company for HR and payroll professionals headquartered in California.

Cate comes to Universal after serving as a nurse for end-of-life and Alzheimer's patients.

BUSINESS CALENDAR

Tuesday, March 24

MassBay Ashland, a chapter of Business Network International, meets 7 to 8:30 a.m. at the Ashland Community Center, 162 West Union St., Ashland. Admission is free and coffee is served. For more information, call John Dudley at 508-881-8555.

BNI Westborough meets 7 to 8:30 a.m. at St. Stephen's Church, 3 John St., Westborough. For more information, contact Joe Nealon at 508-366-0044 or jnealon@nealonlawoffice.com.

Milford BNI-495 Business Builders Chapter meets at 7 a.m. at Courtyard Marriott, 10 Fortune Blvd, Milford. Area businesspeople are welcome. Coffee is free. For more information, visit 495bni.com.

BNI "Sudbury 1776" Chapter meets 7 to 8:30 a.m. at Steve Anthony's reception hall, 1007 Boston Post Road, Marlborough. Admission is free and all small business owners are welcome. For more information, contact Megan Tolland at 508-932-9179 or email her at mtolland@hotmail.com. **The MetroWest Chamber of Commerce** holds its

contact John M. Fenton at 508-520-6755 or by email at john.m.fenton@fentonfg.com.

Wednesday, March 25

MetroWest Networkers, a chapter of Business Network International, meets 7 to 8:30 a.m. at Whitney Place Assisted Living, 3 Vision Drive, Natick. Admission is free and coffee is served. For reservations, call Greg Haggard at 508-380-3445.

Framingham Business Lunch, a BNI lunch chapter, meets from noon to 1:30 p.m. at Temple Beth Am, 300 Pleasant St., Framingham. Admission is free and members and visitors are welcome to bring their own lunch. Bottled water is provided. For more information, contact Norm Robinson at 508-395-7429.

The Referral Zone, a chapter of Business Network International, meets from 7 to 8:30 a.m. at the Franklin Country Golf Club, 672 East Central St., Franklin. Admission is free and coffee is served. For more information,

Marlboro United, a chapter of Business Network International, meets from 7 to 8:30 a.m. at Greek Orthodox Church Saints Anargyroi, 9 Central St., Marlborough. Guests are always welcome. For more information, contact Matt Jones at 508-395-0608 or mej@mattjones-law.com.

Thursday, March 26

Taking Care of Business, a chapter of Business Network International, meets 7 to 8:30 a.m. at Temple Beth Am, 300 Pleasant St., Framingham. Admission is free, and professionals from all industries are welcome. Coffee and bagels are provided. For more information, contact Debbie Chase at 508-877-1900 or chase1234@rcn.com.

The Marlborough Regional Chamber of Commerce continues its Professional Development workshop series in the chamber's conference room, 11 Florence St., Marlborough, from 6 to 7:30 p.m. The topics is "Social Media, Now What?"

led by Emily Stout of Venly. The workshop is primarily for chamber members with the cost \$15 per person. Non-members and guests can attend for \$25. Space is limited and is on a first-come, first-served basis. All workshops must be paid in advance. Refreshments will be provided. For more information, call the chamber at 508-485-7746.

Friday, March 27

Metro One, a Business Network International chapter, meets 7 to 8:30 a.m. at Whitney Place Assisted Living, 3 Vision Drive, Natick. The breakfast meeting is open to all BNI members and small business owners. Register by e-mail to lmhilliard@aol.com.

— *The Business Calendar appears on Sundays. Deadline is one week prior to desired publication date. Submit items via email to rtremblay@wickedlocal.com, fax to 508-626-4400 or mail to The MetroWest Daily News, Business Desk, 33 New York Ave., Framingham, MA 01701. For more information, call 508-626-4409.*



Cate

8. Foods of the world

In the second food example, say you have offices in Boston and London, have a joint staff meeting that's approximately lunch time in Boston and dinner time in London. Then, from a food perspective, serve Boston type food in London and London type food in Boston. For example, in Boston serve fish and chips and in London serve New England clam chowder and a cod. This not only gives a great opportunity for discussion between the

groups, but it's also a learning opportunity to gain knowledge on each other's culture.

9. Product presentations

These are presentations of your company's products and services made by a company salesperson or marketing person. The concept here is that it's of value for everyone working within a company to understand the company's products. This knowledge can help your department better understand its role in the company, help understand how your company competes with its

competition and increase the sense of pride and loyalty that your team has toward the company in general.

10. Rotating leader

The rotating leader concept is that a different member runs the meeting each week. The advantage of this approach is threefold. First, it adds variety to your staff meetings because someone different is leading each meeting. Second, it gives each team member experience running meetings. Lastly, it provides you, as their manager, the opportunity to observe and evaluate your staff's ability to

run a meeting and lead their peers.

Until next time, work hard, work smart, manage well and continue to build your professional brand.

— *Eric P. Bloom of Ashland is the president and founder of Manager Mechanics LLC, an Ashland-based management training company specializing in IT leadership. Contact him at eric@ManagerMechanics.com, follow him on Twitter at @EricPBloom or visit www.ManagerMechanics.com.*

MEDICATION

From Page C9

That's up from 12 cents in 2009. Express Scripts Holding Co. runs prescription coverage for insurers and employers across the country.

The high-cost specialty tiers are less common at companies with more than 1,000 employees, said Shari Davidson, a vice president with the National Business Group on Health, a nonprofit organization that represents large employers. Some employers shield

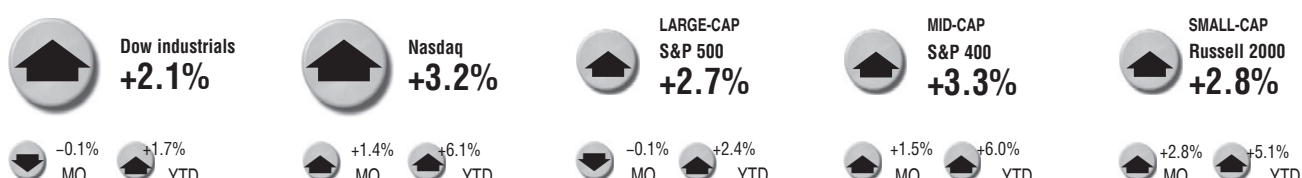
workers from financial harm by capping the amount they pay for a specialty drug at \$100 a month, she said.

That's not the only protection from big bills. Many drugmakers will help pay for their drugs, and nonprofits also provide assistance. That's what saved Munoz, the hepatitis C patient.

The Patient Access Network Foundation covered her initial \$7,000 bill and more. She wound up paying only about \$100 for a course of treatment involving Sovaldi and the Johnson & Johnson drug Olysio that essentially cured her.

Money & Markets

Extra



MarketPulse

WHO'S PAYING?
It's getting easier to find a dividend-paying small-cap stock. More than half the companies in the S&P SmallCap 600 index pay a dividend, and the number has grown more than 20 percent over the last 20 years. That jump looks even bigger when compared against large- and mid-cap indexes. The S&P 500 and S&P 400 indexes have seen the number of dividend payers within their ranks either remain flat or dip modestly over the same time.



ACTIVE EXCEPTION

The biggest trend in mutual funds is the migration into index funds. Investors would rather get market returns from cheap index funds than pay higher expenses for the chance to beat the index. Over the last year, a net \$464 billion has flowed into stock, bond and commodity index funds. Investors have pulled a net \$29 million out of actively managed funds in the same time. But not all actively managed funds are feeling the same effect. The Metropolitan West Total Return Bond fund attracted \$4 billion last month, more than any other fund. It's benefited from investors continuing to leave PIMCO's Total Return fund following last year's departure of manager Bill Gross.

Mutual funds attracting the most investment, February

Metropolitan West Total Return Bond	\$4.03 billion
Vanguard Total Stock Market Index	\$3.66 billion
Vanguard Total Bond Market II Index	\$2.79 billion

SLOWDOWN

Hedge-fund growth is getting clipped. Last year, 1,040 new hedge funds started up, according to industry-researcher HFR. That may sound like a lot, but it's the third year in a row that the number has dropped. Why the slowdown? Performance for most hedge funds has fallen short of boring old index funds. Hedge funds returned 3 percent in 2014, according to an HFR index. The S&P 500, meanwhile, returned 13.7 percent. And S&P 500 index funds can have expense ratios of 0.10 percent or less. Hedge funds, meanwhile, have average management fees of 1.51 percent. On top of that, they keep an average of 17.8 percent of profits made.

Hedge fund launches



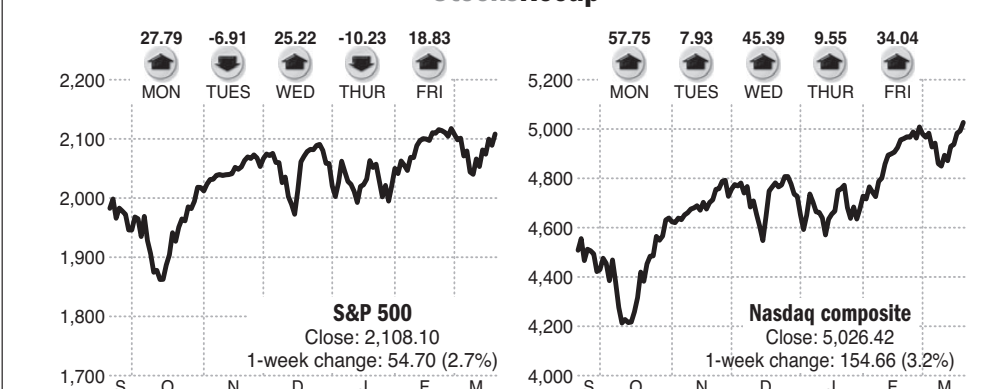
Small-time high

The names of small-cap companies often aren't as familiar to investors. These stocks all set an all-time intraday high on Wednesday, along with the S&P Small Cap 600 index.

Security name	Industry	P/E ratio*	1-year price change
1. Repligen (RGEN)	Life sciences	131	116.2%
2. Skechers U.S.A. (SKX)	Footwear	27	103.0
3. Allegiant Travel (ALGT)	Travel services	40	77.4
4. Molina Healthcare (MOH)	Healthcare-Medicaid	51	74.1
5. Impax Laboratories (IPXL)	Specialty pharma.	58	70.9
6. Lannett (LCI)	Generic drugs	20	55.3
7. Calavo Growers (CVGW)	Fresh produce	31	50.5
8. Marriott Vacations (VAC)	Vacation timeshares	35	48.3
9. G-III Apparel (GIII)	Apparel	25	48.2
10. Monolithic Power Sys. (MPWR)	Semiconductors	62	42.4
11. Microsemi (MSCC)	Semiconductors	83	41.5
12. Rogers (ROG)	Specialty materials	29	30.5
S&P Small Cap 600	—	21	6.1

Source: FactSet * last 12 months AP

StocksRecap



WEEKLY PERFORMANCE

52-WEEK HIGH	52-WEEK LOW	INDEX	HIGH	LOW	CLOSE	CHG	%CHG	MO	QTR	YTD	1YR
18288.63	15855.12	Dow Jones industrial average	18197.29	17697.52	18127.65	+378.34	+2.1	▲	▲	+1.7	+11.2
9310.22	7346.24	Dow Jones transportation	9176.20	8962.26	9148.13	+203.00	+2.3	▲	▲	+0.1	+21.7
11142.56	9886.08	NYSE Comp.	11094.27	10787.47	11070.53	+319.51	+3.0	▲	▲	+2.1	+6.5
5042.14	3946.03	Nasdaq Comp.	5042.14	4889.09	5026.42	+154.66	+3.2	▲	▲	+6.1	+17.5
2119.59	1814.36	S&P 500	2113.92	2057.66	2108.10	+54.70	+2.7	▲	▲	+2.4	+12.9
1541.28	1269.45	S&P MidCap	1541.28	1496.43	1539.61	+48.49	+3.3	▲	▲	+6.0	+11.6
22376.19	19160.13	Wilshire 5000	22376.19	21746.76	22330.89	+584.13	+2.7	▲	▲	+3.1	+11.6
1267.22	1040.47	Russell 2000	1267.22	1234.66	1266.37	+34.23	+2.8	▲	▲	+5.1	+6.1

Local Stocks

COMPANY	TICKER	52-WK RANGE	FRIDAY CLOSE	CHG	%CHG	1MO	1QTR	%CHG	%RTN	RANK	%RTN	PE	YLD
AlcatelLuc	ALU	2.28 —◆— 4.20	3.84	-0.06	-1.5	▼	▲	8.2	-2.54	3.8	...	...	...
Alerie	ALR	31.94 —◆— 49.47	48.45	-0.61	-1.2	▲	▲	27.5	+33.29	3.9	...	...	...
AmSupr h	AMSC	0.57 —◆— 2.35	.70	-0.06	-7.9	▼	▼	-5.5	-64.29	-51.3	...	...	...
AstraZen	AZN	61.80 —◆— 82.68	72.70	5.35	7.9	▲	▲	3.3	+16.42	14.4	90	3.9	...
AveryD	AVY	40.58 —◆— 54.74	53.49	1.48	2.8	▼	▲	3.1	+7.90	11.0	20	2.6	...
BabsCCInv	MCI	15.00 —◆— 16.58	16.01	0.17	1.1	▲	▲	0.8	...	0.0	...	...	7.5
BkofAm	BAC	14.37 —◆— 18.21	15.84	-0.25	-1.6	▼	▼	-11.5	-10.71	-0.8	45	1.3	...
BiogenIdc	BIIB	272.02 —◆— 439.90	475.98	62.63	15.2	▲	▲	40.2	+37.15	51.5	38	...	...
BostonSci	BSX	11.10 —◆— 17.84	17.84	1.23	7.4	▲	▲	34.6	+36.18	20.1	94	...	...
CVS Health	CVS	72.37 —◆— 104.84	103.86	0.60	0.6	▲	▲	7.8	+41.96	25.5	26	1.3	...
Cognex	CGNX	30.67 —◆— 49.80	49.71	1.11	2.3	▲	▲	20.3	+37.21	39.8	36	0.4	...
EMC Cp	EMC	24.92 —◆— 30.92	30.92	26.70	0.70	2.7	▼	-10.2	-2.04	8.1	20	1.7	...
EversrcE	ES	41.92 —◆— 56.83	51.01	1.88	3.8	▼	▼	-4.7	+19.42	16.3	19	3.3	...
ExactSci h	EXAS	10.69 —◆— 29.97	24.18	0.14	0.6	▼	▼	-11.9	+66.99	39.1	...	...	...
HewlettP	HPQ	29.23 —◆— 41.10	33.28	0.85	2.6	▼	▼	-17.1	+7.80	-7.3	13	1.9	...
Hologic	HOLX	20.24 —◆— 33.14	33.26	0.97	3.0	▲	▲	24.4	+54.77	12.2	109	...	...
Intel	INTC	24.49 —◆— 37.90	31.31	0.38	1.2	▼	▼	-13.7	+26.75	10.0	13	3.1	...
IBM	IBM	149.52 —◆— 199.21	162.88	8.60	5.6	▼	▲	1.5	-10.97	7.1	14	2.7	...
Lionbrdg	LIOX	4.02 —◆— 6.99	5.59	0.07	1.3	▼	▼	-2.8	-17.55	11.0	43	...	...
Macys	M	54.82 —◆— 68.30	65.98	2.62	4.1	▲	▲	0.3	+14.53	27.3	15	1.9	...
Manulife g	MFC	15.89 —◆— 20.77	17.42	0.62	3.7	▼	▼	-8.7	-6.70	0.2	...	...	...
Microsoft	MSFT	37.79 —◆— 50.05	42.88	1.50	3.6	▼	▼	-7.7	+9.25	9.8	17	2.9	...
ModusLink	MLNK	2.87 —◆— 4.53	3.74	0.11	3.0	▲	▲	-0.3	-13.43	-8.9	...	...	...
MonstrWw	MWW	3.41 —◆— 8.04	6.51	0.05	0.8	▲	▲	40.9	-13.20	-17.2	...	...	...
NatGrid	NGG	62.25 —◆— 77.21	66.79	3.65	5.8	▼	▼	-5.5	+4.19	11.3	...	5.2	...
NY Times	NYT	11.22 —◆— 17.37	13.78	0.28	2.1	▼	▲	4.2	-14.95	4.9	51	1.2	...
Parexel	PRXL	41.79 —◆— 69.87	69.92	3.40	5.1	▲	▲	25.8	+23.45	24.6	26	...	...
PerkElm	PKI	38.96 —◆— 49.96	50.21	2.76	5.8	▲	▲	14.8	+9.26	17.0	36	0.6	...
ProctGam	PG	77.29 —◆— 93.89	84.74	2.91	3.6	▼	▼	-7.0	+11.48	8.5	26	3.0	...
Raytheon	RTN	89.17 —◆— 111.47	112.40	5.88	5.5	▲	▲	3.9	+16.49	16.5	16	2.4	...
Replgn	RGEN	12.04 —◆— 33.64	32.32	1.01	3.2	▲	▲	63.2	+107.58	63.9	109	...	...
Staples	SPLS	10.70 —◆— 19.40	16.25	0.24	1.5	▼	▼	-10.3	+47.92	-5.0	77	3.0	...
StateStr	STT	62.67 —◆— 80.92	76.24	2.83	3.9	▼	▼	-2.9	+13.82	11.8	15	1.6	...
SunLIFn g	SLF	29.99 —◆— 38.85	32.53	1.38	4.4	▲	▼	-9.8	-2.38	4.7	...	...	...
TJX	TJX	51.91 —◆— 69.87	69.47	1.48	2.2	▲	▲	1.3	+15.62	27.3	22	1.0	...
ThermoFis	TMO	107.33 —◆— 135.01	136.63	9.21	7.2	▲	▲	9.1	+11.05	22.7	29	0.4	...
TutorPerini	TPC	20.07 —◆— 32.51	23.27	1.73	8.0	▼	▼	-3.3	-21.65	2.9	11	...	...
VerizonCm	VZ	45.09 —◆— 53.66	49.56	0.72	1.5	▲	▲	5.9	+9.55	16.0	21	4.4	...
Waters	WAT	93.56 —◆— 124.69	124.82	3.87	3.2	▲	▲	10.7	+10.96	13.9	25	...	...

Notes on data: Total returns, shown for periods 1-year or greater, include dividend income and change in market price. Three-year and five-year returns annualized. Ellipses indicate data not available. Price-earnings ratio unavailable for closed-end funds and companies with net losses over prior four quarters. Rank classifies a stock's performance relative to all U.S.-listed shares, from top 20 percent (far-left box) to bottom 20 percent (far-right box).

30BiggestFunds

FUND	ASSETS (in billions)	TKR	CAT	1WK	1MO	1YR	RANK	5YRS*
Vanguard 500Adml x	\$149	VFIAX	LB	+2.7	0.0	+14.9	█	+15.1
Vanguard TotStlDx	124	VTSMX	LB	+2.7	+0.4	+13.8	█	+15.2
Vanguard TotStlAdm	122	VTSAX	LB	+2.7	+0.4	+14.0	█	+15.4
Vanguard InstlDxl	106	VINIX	LB	+2.7	0.0	+14.9	█	+15.1
Vanguard TotStlIns	103	VITSX	LB	+2.7	+0.4	+14.0	█	+15.4
Vanguard InstlPlus	89	VIIIX	LB	+2.7	0.0	+14.9	█	+15.1
Fidelity Contra	77	FCNTX	LG	+3.2	+2.3	+13.2	█	+15.7
American Funds GrthAmA m	75	AGTHX	LG	+3.2	+1.3	+12.7	█	+14.1
American Funds IncAmerA m	74	AMECX	MA	+2.3	-0.1	+9.4	█	+11.2
PIMCO TotRetIs	73	PTTRX	CI	+0.9	+1.4	+6.0	█	+5.0
American Funds CapIncBuA m	72	CAIBX	IH	+3.0	-0.7	+8.7	█	+9.2
Dodge & Cox IntlStk	68	DODFX	FB	+4.0	+0.7	+6.3	█	+8.6
Vanguard WelltnAdm	67	VWENX	MA	+2.1	+0.6	+10.7	█	+11.1
Dodge & Cox Stock	60	DODGX	LV	+2.3	-0.2	+9.5	█	+14.5
American Funds InvCoAmA m	59	AIVSX	LB	+3.0	-0.6	+12.7	█	+13.2
American Funds CpWldGriA m	57	CWGIX	WS	+3.5	+0.2	+8.5	█	+10.1
Vanguard TotBdAdml	56	VBTLX	CI	+0.9	+1.0	+6.0	█	+4.3
Vanguard TotIntl	54	VGTSX	FB	+3.9				