



CAMBRIDGE DAY

THE WEEK OF SEPTEMBER 17 – SEPTEMBER 24, 2026 FREE

Girls’ soccer starts strong; football dominates in win

By DAN EISNER

The Cambridge Rindge and Latin girls’ soccer team began the season with three straight victories last week before losing its first game of the season on Monday. The Falcons (3-1) defeated Bedford Sept. 8 and Somerville Sept. 10 by identical 1-0 scores and Woburn Sept. 12 3-2 before falling 2-0 to Boston Latin Sept. 14.

In the defeat of Bedford, Camille Mohnkern scored CRLS’s goal, with an assist from Emily Yablonowitz. Against Somerville the goal came from sophomore Mira Tanwar on an assist from Meriam Bouchtout. Mia "Gooch" Yamaguchi was spectacular in the net, making seven saves for her second straight clean sheet.

Against Woburn, Tanwar scored twice and Danica Tencer had two assists. Cailin Beckman added a goal, and Cece Lubetsky chipped in with an assist. The score was knotted at 2-2 with five minutes remaining in regulation when Beckman put back a rebound from the Woburn goalkeeper.

In the loss to Boston Latin, Cambridge allowed a goal in each half and did not score despite seven shots.

Boys’ soccer: The boys’ soccer team tied its first two games of the season before notching its first win of the season on Monday. On Sept. 8, CRLS and Brookline finished 1-1, and on Sept. 10 drew with Newton North, 2-2, before defeating Boston Latin 2-1.

Mathias Asnake scored against Brookline, assisted by captain Elias Hyland, and right back Will Richards had a strong game on defense. Asnake returned the favor against Newton North, assisting on a Hyland goal. Hyland scored the other on a direct free kick. In the defeat of Boston Latin, Phineas Tomsho opened the scoring for CRLS, with Benjamin Richards providing the assist. The second goal came on a penalty kick from Hyland.

See SPORTS, page 11

Building uses shape height limits



Marc Levy / file

Buildings on parts of Cambridge Street and Mass Ave will have heights tied to street level uses.

By JANE PETERSEN

In the end, a vote restricting residential development height seemed almost perfunctory, as Cambridge city councillors voted unanimously and without debate at Monday night’s meeting to allow maximum heights along two city corridors only for buildings with “active use” spaces on ground floors.

“Given the hour and the amount of time we’ve spent on this, I don’t think there’s much

more to say,” Ordinance Committee Chair and Councillor Marc McGovern said ahead of his motion to adopt. The Ordinance Committee has debated the move for months.

The resulting petitions prevent residential developers from building to maximum heights in parts of the Mass Ave. and Cambridge Street corridors without setting aside ground floor space for “active use” such as retail shops, restaurants, daycares or community spaces. The

change in policy is a check on Cambridge’s various upzoning interventions in recent years, which allow 12 stories of residential housing along the portion of Mass Ave. near Porter Square and six stories along most of Cambridge Street.

City Councillor Marc McGovern listens to a presentation during an event for the Affordable Housing Trust in March 2026.

Throughout the year, council has been weighing how to create incentives for more street level

activity without further increasing heights. The newly enacted petition expands the four-story limit on residential buildings without active use along the portion of Mass Ave. that goes through Porter Square and just south towards Cambridge Common, while keeping an eight-story limit north of Porter Square. With active ground floor use in either area, buildings can go as high as 12 stories.

See ZONING , page 2

‘Turkeys in Public Space’ app explores shared city

By RUTH TAM

Jeff Fossett had never seen a turkey fly.

He hadn’t actually seen a turkey at all until he moved to Cambridge nearly a decade ago.

But when the postdoc researcher moved into a ground floor apartment on Ware St. in Mid-Cambridge, he was visited by turkeys at his window.

In the early morning, when he’d leave his apartment, they’d be on his street.

“They’d be like a neighbor,” he said. “You’d wave and say hi.”

The passing encounters deepened his curiosity. What did the turkeys do when he didn’t see them? Where did they sleep? And, did they actually fly? Fossett, who recently completed a Ph.D. studying technology governance, began following them.

The turkeys led him to Quincy St., where he saw them stroll up the ramp leading to the Carpenter Center for the Visual Arts. From there, they’d flutter to the lowest branch of a neighboring red maple tree.



Ruth Tam

A turkey contemplating whether to cross the street on the corner of Sacramento and Oxford Streets.

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BUSINESS PAGE 5

Anthropic signs a lease for 24,000 sq. ft. in Kendall Square

FILM PAGES 8 & 9

‘Mighty Mary’ made with Cambridge muscle • HFA highlights Sofia Coppola

THEATER PAGE 11

A virtuoso one-woman performance brings ‘Eleanor’ to life

LOCAL

Cambridge police cite low ICE activity in report

By JANE PETERSEN

The U.S. Department of Immigration and Customs Enforcement (ICE) has reduced activity in Cambridge, according to Cambridge Police Department's (CPD) bi-annual report presented to City Council Monday night.

Between February and August of this year, CPD logged six interactions or potential interactions with ICE agents, none of which were in-person, and received no detainer requests from immigration officials.

This is less than half the activity recorded the six months prior. Between August of 2025 and February of 2026, 11 interactions with ICE were logged, four of which were in-person with ICE agents operating in Cambridge. CPD also received three detainer requests from ICE during this period, none of which were complied with due to Cambridge's Welcoming Cities Ordinance, which forbids Cambridge police officers from providing information to federal immigration officials.

Of the six engagements since February with federal immigration enforcement, two were alerts from city staffers to CPD who thought they saw ICE agents on the street. One of the sightings was



A vehicle belonging to federal Immigrations and Customs Enforcement agents in Cambridge in September 2025.

confirmed not to have been an ICE agent, the other was unconfirmed. Three communications were from ICE or Customs and Border Patrol officers asking about the whereabouts of individuals who had been arrested in Cambridge. The report confirmed that CPD officers did not provide any information to ICE to these requests.

The final call was from an ICE agent to a CPD officer asking about a couple whom they already had an address for that was undergoing the citizenship process — the CPD officer confirmed that there had been no dangerous incidents at their location. At Monday's city council meeting, Councillor Ayah Al-Zubi reminded Police Com-

missioner Pauline Wells that this could inadvertently still be considered providing ICE with operational assistance. "I could totally understand why that call might get answered on reflex, but [I] just want to acknowledge that it would be great for the department to treat that with the same mindfulness and caution," al-Zubi said.

Zoning

From Page 1

Along a portion of Cambridge Street, developers will be limited to three stories of residential housing unless they have an active use ground floor, in which case they can build up to six stories. "Formula businesses" (chains with a distinctive brand identity that could affect a building's façade) require a special permit.

The options for a petition to change Cambridge Street's zoning received the most attention. Representatives for small businesses and advocates concerned about neighborhood character lobbied for this change in the zoning. As developers eye lots for renovation or demolition to build new housing at increased heights, public commenters were concerned that the spaces they occupy could be converted into apartments or condos, which often have better margins for developers than retail space, depending on the project type.

"Cambridge Street is a business district. There are only so many miles where you can build small spaces for commercial [development]. This is one of them" said Jason Alves, director of the East Cambridge Business Association, during an April Ordinance Committee meeting. "None of this is gonna happen overnight, but over time we could see a loss of retail space, active use, ground floor space."

But some housing advocates and councillors raised concerns



City Councillor Marc McGovern listens to a presentation during an event for the Affordable Housing Trust in March 2026.

about applying an additional burden to increasing Cambridge's housing stock, preferring an option presented by the Community Development Department that would set the non-active use height limit to four stories, rather than three. Some pointed to current storefront vacancies, arguing that mandatory set-asides for active use could be put to better use as housing.

"We have had situations where

we have required [active ground floor space], and those places have stayed empty for years and years," McGovern said in a March Ordinance Committee meeting. "We can require this, and we can say to a developer, you have to do this ... there is no guarantee that that space is going to get filled, right?"

But councillors eventually landed on an option for Cambridge Street that could result in less new housing, but with a bet-

ter possibility of preserving buildings that house long-established businesses, particularly in the Inman Square area. The option just reached the six-vote threshold needed to move forward in the ordinance committee.

"Maybe [the option] is more restrictive," Councillor Timothy Flaherty said during the April Ordinance Committee meeting. "But I think it's appropriate for that area."

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Mission

Cambridge Day is published by a nonpartisan, nonprofit media organization, Cambridge News Inc. Our mission is to provide our readers with impartial, informative reporting, and to be an outlet for civic engagement and discourse on public policy, politics, government and other matters of citywide concern.

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Man arrested after Memorial Drive shooting pleads not guilty



Brown pleaded not guilty during his arraignment of 43 charges on Sep. 10.

By JANE PETERSEN

Today, the man arrested after a brazen May 11 shooting on Memorial Drive that left two people injured and a community shaken was indicted on charges filed by the Middlesex District Attorney’s office. Tyler Brown pleaded not guilty to the 43 charges, which include six counts of armed assault to murder, 17 counts of various forms of assault and battery, and for possessing a firearm after being convicted of a prior felony.

Brown entered his plea in a hushed tone, speaking through a window from a side room next to the main courtroom, but otherwise did not speak during the hearing.

The shooting, which occurred on a Monday afternoon along a busy corridor, left two victims severely injured from bullet wounds. One of them, a Cambridge resident, had five surgeries in a little over one week following the incident, according to an interview the victim’s niece gave with Cambridge Day. Officials say Brown fired over 50 rounds, with bullets hitting nearby cars and entering an apartment building.

“His actions created chaos, confusion and fear in the motorists, pedestrians, workers, residents and shoppers who were in that area,” Assistant District Attorney Nicole Allain, who represented the Commonwealth at today’s hearing, wrote in a court filing. A full list of the new charges can be found on the DA’s website.

Brown was pursued by a Massachusetts State Trooper and an armed ex-Marine who happened to witness the incident. Brown himself was shot and transferred to a local hospital, where he was later arraigned from his hospital bed on six felony charges and two misdemeanor charges from Cambridge District Court. He pleaded

“not guilty” at the time as well.

Middlesex District Attorney Marian Ryan announced that her office would be pursuing the additional charges at a community meeting in Riverside one week after the shooting.

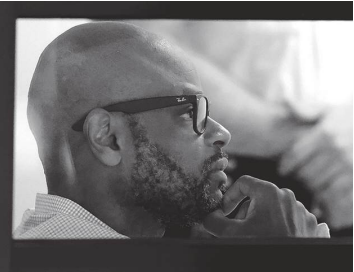
Judge Michael Sullivan read the indictments, many of which further alleged that Brown is a “habitual criminal.” Brown’s previous legal history includes the attempted shooting of a Boston Police Officer in 2020, for which he pleaded guilty and served three and a half years of prison time before being released. According to a summary of the evidence presented by Allain during Brown’s May arraignment, Brown was on a FaceTime call with his parole officer before committing the crimes, during which he displayed the gun he would use.

Brown is represented by veteran public defender Carolyn McGowan. McGowan’s previous defendants include Victor Rivas, a Boston man who was charged in Cambridge District Court for a January stabbing on Norfolk Street. The Middlesex DA’s office dropped all charges, concluding that Rivas acted in self-defense.

It is unclear what kind of defense McGowan will mount. Officials identified Brown as the shooter shortly following the incident, and have not filed charges against anyone else in connection to it. During the May community meeting, City Manager Yi-An Huang mentioned that Brown had been in mental health treatment six months prior to the shooting. If Brown’s defense team pursues acquittal by reason of insanity, according to Massachusetts state law prosecutors will have to prove beyond a reasonable doubt that Brown was criminally responsible regardless of his medical history.

Brown is due to appear in court for a hearing on whether he can be granted bail on October 8.

Until then, he will be held at the Middlesex House of Correction and Jail in Billerica.



Tyler Brown during his Sept. 10 arraignment for a shooting on Memorial Drive.

Photos: Jonathan Wiggs

Color guard marks 90 years



The Blessed Sacrament Color Guard as pictured in the Lynn Telegram News in 1946.

By JULIA CARPI

Celebrating its 90th anniversary this year, the nation’s oldest active color guard is an internationally recognized team with roots dating back to 1936, when it began as an all-female drill team out of Central Square.

The Blessed Sacrament Colorguard, more colloquially called “Sac,” began as a neighborhood youth program for girls in Cambridgeport, named after the Blessed Sacrament Parish with which it was affiliated.

Color guards perform complex choreography while manipulating mock rifles, flags and sabres – an homage to the uniformity and pre-

cision of military drills.

The color guard became financially independent from the parish in the 1980s, but its history dates back to Post-World War II traditions, when Catholic parishes funded drill teams and color guards around the Greater Boston area.

John Shallow, who sits on the board of directors for Inspire Arts & Music, a non-profit based in Boston that partners with the color guard, said the activity is both “athletic and artistic.” Shallow was a teacher with the Blessed Sacrament team for over forty years, and as a kid performed in the drum corps himself.

See COLOR GUARD , page 11

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EDUCATION

Council votes for MIT graduate student union



MIT Graduate Student Union workers marched from campus to City Hall.

Iris Zhan

By IRIS ZHAN

Around 50 MIT graduate students marched from MIT’s campus to Cambridge City Council on Monday to speak in support of their demands for a fair contract from MIT. While the council cannot force MIT to act, it has in the past issued policy orders (including in 2020, 2021 and 2022) in support of the MIT graduate student union. Union organizers see its actions as leverage in their fight with the MIT administration. Their protest and city council presence follow their call for a strike pledge last Wednesday. United Electrical Local 256, which represents the graduate students union, has been bargaining since April. The contract expired in June.

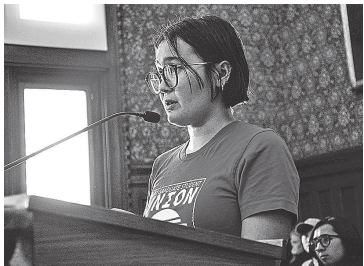
“We are calling on MIT to stop taking advantage of the Trump

administration’s policies and heinous attacks on higher education and to rather work with its graduate workers to look after the needs of students, workers, faculty, and staff on campus,” said Lauren Chua, a 5th year graduate student in material science, who is president of the union, during public comment.

In an interview beforehand, Chua said the union came to the bargaining table in the summer excited but were met with few bargaining sessions. Union members understand the political pressures MIT faces but believe MIT can do better in protecting international student workers. Students are particularly frustrated by concessionary proposals that would cut their healthcare benefits.

The city council unanimously passed a policy order supporting the UE 256 graduate workers at MIT and their efforts to secure a fair contract. Bargaining committee member Baltasar Dinis, a 4th year PhD student in Electrical Engineering and Computer Science, said in an interview this should help at the bargaining table as outside scrutiny of MIT makes the administration more accommodating. He said after the union received 1,000 strike pledges, MIT took a less aggressive tack in the first bargaining session of the new semester, which also happened Monday. Dinis pointed to MIT’s living wage calculator and the connection MIT has to the city of Cambridge as reasons why the city should take the matter seriously.

“It is vital for the broader city to have grad students who can afford to live in Cambridge. According to MIT’s living wage calculator, grad students make 75 percent of the



Iris Zhan

Lauren Chua, president of the MIT graduate student union, speaking during public comment.

living wage in Cambridge,” Dinis said. The calculator says a living wage in Middlesex County would pay \$33.99 an hour.

Dinis noted that even with federal funding cuts, MIT can afford to spend \$3 million on AI cameras and argues it should be able to afford the 10% raise they are bargaining for. The administration only gave them a 2.75% raise, below the 3.4% U.S. inflation rate over the last 12 months. Students say a 10% raise would cost only 0.6% of MIT’s operating budget.

“It’s not about higher education funding uncertainty, it’s about whether MIT prioritizes grads students or not,” Dinis said.

The students hope to settle a fair contract this fall. Harvard University has also seen labor unrest, with its graduate student workers striking through commencement and academic workers in August voting to authorize a strike.

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BUSINESS

Anthropic expands in Cambridge amid AI criticism

By JANE PETERSEN

Anthropic, the AI research and development company that produces the popular chatbot Claude, is deepening its roots in Cambridge. The San Francisco-based corporation announced on Tuesday that it will lease 24,000 square feet of office space at the One Kendall Square office complex for long-term use, according to a statement first obtained by The Boston Globe. The new space is large enough to accommodate 120 employees, including 50 of its existing Cambridge-based staff (currently located at a WeWork in Central Square).

“Cambridge is a natural place for Anthropic to put down roots,” Anthropic cofounder and president Daniela Amodei said in the statement. “It’s where some of the world’s leading life science researchers are using Claude to accelerate their work, among the more than a million people across Massachusetts who now use our products.”

Criticisms and concerns

The announcement was somewhat overshadowed, though, by posts made on X Tuesday night from former Anthropic employee



Creative Commons

Anthropic will be opening a Cambridge office at One Kendall Square.

Jacob Coxon, who said that AI’s ability to recursively self-improve and adapt poses an existential threat to humanity — and that Anthropic’s employees know it.

“Do not underestimate the power of this technology. These will soon be superhuman systems that can hack anything, revolutionize any field overnight, and acquire real power and resources,” Coxon wrote. “The people building AI earnestly believe that it could kill us all by the end of the decade... No other human activity poses this level of danger.”

The warning took the tech world by storm, receiving significant social and mainstream media attention. Current Anthropic employee Evan Hubinger validated Coxon’s post, saying,

“Jacob is correct here—we really

do earnestly believe AI could kill all humans! I personally think it is >10% within the next decade,” Hubinger replied on X. “I believe Anthropic is trying its best, but we do not yet have a plan to solve alignment for superintelligence and are not clearly on track to.”

These comments echo the very revolt that led to Anthropic in the first place. The company was founded by former OpenAI employees who raised red flags about security, but deployments of its own products have often been coupled with warnings that the technology is developing too fast. In late July, Anthropic announced that it was investigating three incidents in which AI agents it was developing were able to autonomously access the open internet and hack external parties. Yes-

terday, the company reported a fourth such incident.

Hours prior to this article’s publication, Anthropic released another report stating the company intervened on research done by scientists using its platform that could have led to development of biological weapons.

Cambridge officials react

While Coxon and Hubinger’s claims have sparked debates among Washington lawmakers over how to regulate the technology, some city officials noted long-term economic upside to its presence.

Jeremy Warnick, the city’s director of media relations, said it was exciting. “(Anthropic) Extending their presence in the community reinforces Cambridge as one of the best ecosystems for the AI and Quantum industries.”

The lease could be a positive sign for commercial property tax revenues. City Manager Yi-An Huang told Cambridge Day earlier this year that the city was getting close to hitting its levy limit, the total percent it is legally allowed to tax under state law, on commercial properties.

News of the forthcoming announcement was not widely

known across city staff, but Warnick says employees from the Economic Opportunity and Development office had heard from state and real estate executives that Anthropic was close to signing a lease.

City councillors Patty Nolan and Jivan Sobrinho-Wheeler both said they learned of the development from headlines. Sobrinho-Wheeler countered claims that an increased Anthropic presence would be an economic boon for the city.

“The news of a big AI company that says it’s going to put people out of work setting up shop in Cambridge is one more reason we need the Cambridge Jobs Training Trust I’ve been pushing for,” said Sobrinho-Wheeler, referencing comments made by Anthropic CEO Dario Amodei on the labor impacts of AI.

Sobrinho-Wheeler has advocated for a model similar to ones implemented in Boston and Somerville in which developers of large commercial properties pay a fee that goes towards jobs training programs.

“We need to be looking out for our residents’ livelihoods because corporations like [Anthropic] are not.”

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EVENTS SEPT 17 TO OCT 1

Sunday, Sept. 20, 10 a.m. to 3 p.m.
The Rockwell, 255 Elm St., Davis Square.

Clown Workshop

\$200 to \$300 and 18-plus. This “Clown Intensive” with Gemma Soldati, a performing and teaching artist, will use everything from physical games and improvisation to explore imagination, pleasure, and audience engagement. All skill levels are welcome.

Saturday, Sept. 19, Noon
Aeronaut Brewing, 14 Tyler St., near Union Square, Somerville
Lamplighter CX, 110 N. First St., North Point
Portico Brewing, 101 South St., Boynton Yards, Ward 2

Oktoberfest

Free to \$40, depending on venue. Don your lederhosen and celebrate the biggest beer holiday of the year with Aeronaut Brewing’s event, Lamplighter CX’s event or Portico Brewing’s event.

Saturday, Sept. 19, 9 a.m. to 5:30 p.m.
The Rooted Café at Arts at the Armory, 191 Highland Ave., Spring Hill.

Commonwealth Pen Show

\$25, cash only. Vintage and new pens for sale as well inks and paper and a pen-repair station. Show runs through Sunday, Sept. 20.



Scan here for more events.

Friday, Sept. 25, 9 p.m. to 1 a.m.
Remnant Satellite, 877 Cambridge St., Wellington-Harrington.
Lilypad, 1353 Cambridge St., Inman Square.

Cambridge NITES

Free. The Cambridge NITES grant is intended to highlight the success of Cambridge’s nightlife and entertainment industry. At Remnant Satellite, this event highlights the power of women through their SheRocks the Local Scene. At Lilypad, celebrate its 20th anniversary. Continues on Saturday, Sept. 26.

Thursday, Sept. 17, 6 p.m. to 8 p.m.
Somerville Museum, 1 Westwood Road, in the Spring Hill neighborhood.

Common Ground: Photography, Place and Community Opening Reception

Free but register. This exhibition brings together 15 photographers who call Somerville home, presenting work that ranges from documentary to conceptual and reflects on the city’s evolving identity.

Cambridge Main Library, 449 Broadway, Mid-Cambridge.

Wednesday, Sept. 23, 7 p.m.

Create Habitat to Support Biodiversity Year-Round

Free. Learn how to garden to support pollinators, birds and other species so they can overwinter, reproduce and thrive year-round. This is a hybrid event that is on Zoom and in person, in the Learning Lab.

Thursday, Sept. 24, 6 to 7:30 p.m.

Valeria Luiselli reads from “Beginning Middle End”

Free but register. In celebration of Hispanic Heritage Month, Valeria Luiselli, recipient of a MacArthur Fellowship and the winner of two Los Angeles Times Book Prizes, an American Book Award, the Rathbones Folio Prize and the 2021 Dublin Literary Award will read from her latest. Poet Eloisa Amezcua joins.

Wednesday, Sept. 23, 7:30 p.m.
The Comedy Studio, 5 John F. Kennedy St., Harvard Square.

Comedian Kellen Erskine

\$29. Kellen Erskine has appeared on “Conan,” Comedy Central’s “Next Up,” “Jimmy Kimmel Live!,” and NBC’s “America’s Got Talent.” He has two comedy specials with DryBar Comedy, “Negative Comments” and “Composed,” and has garnered over 300 million views across social media.

Harvard Book Store, 1256 Massachusetts Ave., Cambridge.

Monday, Sept. 21, 7 p.m.

Tan, Redwine discuss “Against Tech Oligarchy: Worker Resistance in the World’s Most Powerful Industry”

Free but register. JS Tan, a writer and PhD candidate at MIT, and union organizer Clarissa Redwine discuss their new book focused on the tech worker’s movement against their bosses and the political right. Technologist and author Ben Tarnoff joins.

Monday, Sept. 28, 10:30 p.m. to midnight

Midnight Release Party: “Threshing Day”

\$27, includes admission and book. This special midnight release party event is for “Threshing Day,” the next book in Rebecca Yarros’ Empyrean series, containing 13 stories. Enjoy Empyrean-themed activities, including photo opportunities, a costume contest, and more. Come dressed as your favorite character.

Tuesday, Sept. 22, Noon to 1 p.m.
Harvard Art Museums, 32 Quincy St., near Harvard Square.

Exhibition Tour: “The Way We Never Were: The American Professional Photographers Collection”

Free. The exhibition, “The Way We Never Were: The American Professional Photographers Collection” examines the idyllic image of American life post-World War. II. The museum will lead a tour on Sept. 22 and the exhibition is on view through May 9, 2027.

Thursday, Oct. 1, 8 p.m.
Multicultural Arts Center, 41 Second St., East Cambridge.

Lift Every Voice Play Festival

\$35. Lift Every Voice amplifies the work of Black, Indigenous, and people of color (BIPOC) playwrights, poets, and spoken word artists through staged readings and performances. This year’s features six new works by emerging and established playwrights: “Sibling Rivalry” by Jamie Lin; “Love & Hair” by Ciera-Sadé Wade; “Conditions of Readiness” by Hortense Gerardo; “In the Aftermath” by Michelle M. Aguillon; “Peace Plan” by Shay McQueenie; and “Sunflowers and George” by Kori Alston. Runs through Friday, Oct. 2.

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WILD THINGS

Armyworms besiege Cambridge

By JEANINE FARLEY

“Dreaded Army Worm Appears in Cambridge—Lawns Devastated in Wards One and Two—Ordinary Methods of Extermination Ineffectual.”

That’s what a Cambridge Tribune headline from September 1896 says. The article, which describes Cambridge as “besieged,” says “The army worm, that most dreaded of all the pests that destroy the greenery of our parks and lawns has a firm foothold in the city, and from Brattle, Dana, Berkeley and Harvard streets come stories of its ravages.”

That year wasn’t alone in experiencing an epidemic of armyworms. In many other years — 1914, 1919, 1954 and 2001 — these creatures wreaked havoc in the northeast. A 1919 report states that armyworms devour “every green thing within reach,” and that they were so numerous that you can “actually hear them eat.”

But what in the world is an armyworm? It is not a worm at all but rather the caterpillar of the true armyworm moth (*Pseudaletia unipuncta*). These medium-sized moths have a 1.5-inch wingspan (about the width of a golf ball) and are about ¾ of an inch in length. They are distinctive because they have one white spot on each tan forewing (hence, the scientific name unipuncta, or “one-spot”). It is hard to believe that this ordinary-looking, rather nondescript moth once laid siege to the city of Cambridge.

Adult armyworm moths are migratory. In the spring, these moths migrate north from the southern United States when it gets too hot. Strong winds or unusual storms can sweep large numbers of these moths to New England, where the female lays up to 2,000 eggs on host plants such as barley, corn, millet, oats, rice, rye, wheat and wild grasses. In the fall, these moths migrate south. They cannot overwinter in New England, for it is too cold. But when the weather begins to warm in the spring, these moths again head in our direction.

The true armyworm can be an agricultural pest. When the caterpillars hatch, they eat and eat.



A true armyworm moth caterpillar has a dark band with a lighter band immediately beneath it.



A true armyworm moth in West Cambridge.

About 80 percent of an armyworm caterpillar’s feeding occurs during its last stage of development. At this stage, they march through fields at night like an invading army, a behavior that gives them

their name. Because these caterpillars feed mostly at night and hide during the day, farmers often did not notice an infestation until great damage had occurred. The University of Massachusetts describes outbreaks with up to 100 caterpillars per square foot, which is enough to strip fields of greenery. Major outbreaks of armyworm caterpillars occur every five to twenty years. Massachusetts experienced the last major armyworm outbreak in 2020.

In the 1800s and early 1900s, authorities recommended spraying fields with “Paris green” to destroy these caterpillars. Paris — or Schweinfurt — green was a vivid, toxic green pigment made with copper and arsenic that scientists in Schweinfurt, Germany, developed in 1814. A 1919 paper, for instance, recommended that

farmers “spray the infested area heavily with Paris green (one pound to 50 gallons of water) or with lead arsenate (two pounds to 50 gallons). Such sprayed material should, of course, not be used as feed.”

Because Paris green was so bright, companies used it in paint, wallpaper, fabrics, toys, artificial flowers and other goods. However, companies eventually retired this pigment from household products because it could poison people who manufactured it or lived around it. But its toxicity was still useful for killing insect pests. It became an important agricultural insecticide, and the military even used it to kill mosquito larvae during World War II. In July

1943 alone, the U.S. Public Health Service reported 18,364 pounds applied on the ground and 30,399 pounds applied by air to control mosquitos near hospitals and prisoner of war camps in 14 states.

It wasn’t just humans who risked the side effects of Paris green. When armyworms marched, so did birds, includ-



A old can of Paris green paint manufactured by the Sherwin-Williams Company.

ing the kingbird, eastern phoebe, bobolink, brown-headed cowbird, red-winged blackbird, Baltimore oriole, grackle, chipping sparrow, catbird and American robin, all of which devoured the caterpillars or fed them to their young. In fact, people sometimes called the bobolink the “armyworm bird.”

The Cambridge Tribune of August 1914, a notorious year for armyworms, has a plea from a reader: “In trying to get rid of the Army Worm, what about the animals and birds? Is there no other way than by all this poisonous Paris green, which will surely poison them too?”

Thankfully, farmers today monitor fields better to control outbreaks before these caterpillars become big enough to become devastating. They use light and pheromone traps to catch adult moths. When they find the adults, they scour the fields and catch the tiny caterpillars that don’t yet do much damage.



A true armyworm moth caterpillar displays its longitudinal stripes in Everett.



An 1895 ad for a Paris green sprayer.

From the Jos. A. Dickmann seed catalog

FILM

LOCAL FOCUS



A still from "Wings of Desire."

Cemetery screenings that don't scare

By OSCAR GOFF

On Tuesday and Wednesday, the programmers of the **Coolidge Corner Theatre** cross the river for the latest installment of **Cemetery Cinema**, an annual series of double features projected on the beautiful grounds of **Mt. Auburn Cemetery**. While graveyard screenings are often associated with horror movies, the folks at the Coolidge take a more thoughtful approach, focusing on classics which ponder the reality of death and mortality. This year's double feature kicks off with David Lynch's atypically gentle **"The Straight Story"** (1999), in which an elderly man (an Oscar-nominated Richard Farnsworth) travels across the country on his ride-on lawnmower to visit his dying brother (the great Harry Dean Stanton). It's paired with Wim Wenders' gorgeously existential **"Wings of Desire"** (1987), starring Bruno Ganz as an angel who travels to earth to listen in on the innermost thoughts of mortals. (Note: in the event of inclement weather, these screenings will be held inside the cemetery chapels).

Speaking of the great hereafter, the world of film continues to mourn the loss of actor Sam Neill, who passed in July at the age of 78. While the New Zealand native was an accomplished theater actor who received acclaim for such highbrow fare as "My Brilliant Career" (1979) and "The Piano" (1994), many of his greatest films tend toward the fantastical and bizarre. To that end, the **Brattle Theatre** has programmed a week-long salute appropriately titled **The Weird Wild World of Sam Neill**. The series begins Friday with Neill's breakout role in the chillingly prescient political thriller **"Sleeping Dogs"** (1977). Saturday's late show is Andrzej Żuławski's art-horror landmark **"Possession"** (1981), in which Neill more than holds his own against Isabelle Adjani's legendarily feral performance. We return to thriller territory Tuesday with **"Dead Calm"** (1989), in which Neill and a young Nicole Kidman play a husband and wife terrorized by a psychotic Billy Zane on the high seas. The series closes Wednesday with a double dose of cosmic horror in Paul W.S. Anderson's **"Event Horizon"** (1997) and John Carpenter's Lovecraft homage, **"In the Mouth of Madness"** (1995). And for those looking for arguably Neill's most beloved performance, don't worry: **"Jurassic Park"** (1993) screens Saturday and Sunday, the latter in a double feature with Taika Waititi's **"Hunt for the Wilderpeople"** (2016).

Following its summer off, the **Harvard Film Archive** is officially back in full force. Its Sofia Coppola miniseries begins Friday with **"The Virgin Suicides"** (1999) and

"The Bling Ring" (2013), and its ongoing tributes to Graham Greene and João César Monteiro continue (the former with 1949's **"The Third Man"** and 1972's **"Travels with My Aunt"** on Saturday, the latter with 2000's **"Snow White"** Sunday and 1986's **"Hovering Over the Water"** Monday). In addition, the HFA kicks off on Saturday with the latest installment of its annual **Student Cinematheque** series of matinees curated by current Harvard undergrads. This year's program is self-explanatorily titled **Nostalgia**, exploring the seductive, and at times illusory, call of the past. The series' first selection is **"Cabaret"** (1972), Bob Fosse's eye-popping adaptation of the Kander & Ebb musical. The film's story, in which the blissful decadence of 1930s Germany gives way to creeping fascism under its protagonists' noses, feels alarmingly relevant in today's political climate. But it also remains an irresistible slice of pop filmmaking, thanks to Fosse's choreography and iconic performances from Liza Minnelli and Joel Grey (all three won Oscars). This is nostalgia in a nutshell: undeniably appealing, yet containing the toughest of truths.

As if all that weren't enough, the **Somerville Theatre**'s crack repertory team is working overtime this week as well. The centerpiece is a rare 70mm print of Tim Burton's era-defining blockbuster **"Batman"** (1989) screening Friday through Sunday, the rare superhero film which, unlike many of today's cape flicks, bears the unmistakable personal imprint of its director. On Sunday, organist **Jeff Rapsis** returns for the ongoing series **Silents, Please**, performing a live score to a 35mm print of the Harold Lloyd comedy **"For Heaven's Sake"** (1926). Monday marks the return of the theater's ever-popular **F**k the Nazis** series with Steven Spielberg's **"Raiders of the Lost Ark"** (1981), in which Indiana Jones bullwhips the title artifact out of the hands of the Third Reich. Finally, this week's installment of **Cult Cinema Tuesdays** brings the ever-quotable **"Monty Python & the Holy Grail"** (1975)-- shrubbery not included.

On the independent new release front, moviegoers can catch a pair of musical adventures from very different parts of the globe. The **Taiwan Film Festival Boston** concludes Monday at the Brattle with Chiang Jui-chih's **"Marching Boys"** (2025), about a straight-A student who rebels against his strict parents' wishes by joining a marching band, followed by an in-person Q&A with the filmmakers. On Thursday, the **Kendall Square Cinema** presents a one-night-only screening of **"Pulp: What Do You Do for an Encore?"** (2026), about the Britpop band's most recent tour.

REVIEWS

'Mighty Mary' makes a splash

By TOM MEEK

Most of the action in "Mighty Mary," the new documentary about the first all-woman yachting team to vie for the America's Cup in 1995, takes place in San Diego, where the women train and race. But the film also has plenty of Cambridge connections. Director and former Olympic rower Mary Mazzio lived in Cambridge in the early 1990s and trained at the Weld Boat-house on the Charles River. So did two of the Mighty Mary crew, 1992 Olympic teammates of Mazzio: Amy Baltzell and Marci Porter Lucier.

"There used to be a national-team training center run out of Weld Boat-house," Mazzio said in an interview with Cambridge Day. "All of us came from that — birthed, if you will, by Cambridge. Love that dirty water."

Mazzio, a filmmaker-in-residence at Babson College, was drawn to the story of the all-women's crew as they trained for the competition to represent the U.S. in the race. "I remember following the story and thinking, 'Oh my God, how are they going to achieve this?'" Mazzio said. "It seemed daunting, almost a fool's errand. Then I thought, 'I know these women. If anybody can do it, it's them.'"

The story behind the story was that Bill Koch — who had won the 1992 America's Cup with a nearly all-male crew — wanted to push boundaries with an all-woman crew. Koch believed that with advanced technology and tactical skills, winning the race was no longer just about sheer strength and endurance.

It didn't hurt that Koch had a Ph.D. from MIT in engineering and was proficient in fluid design. He also had deep reserves — yes, he's one of the billionaire Koch brothers — to finance the new boat's design and the team's assembly. His captain was Dawn Riley, a seasoned sailor and a crewmate of Koch's from the '92 campaign. Koch, however, decided to have no skipper aboard the new America3 and to have the ship sail under a collaborative cooperative — though the management team was mostly white men. The informal rebranding of the boat as the Mighty Mary was a nod to Koch's mother, who had passed away a few years earlier.

For the documentary, Mazzio got access to Koch's archives and all footage held by the America's Cup Partnership — mostly shot by marine cinematographer Phil Uhl, whom Mazzio praises for his meticulous cataloging that saved her time in assembling clips.

The film documents the creation of the team — Koch conceived the idea with roughly a one-year runway to get the boat and team ready — beginning with a cold call for crew members. The winners included former Olympians; a ripped former "American Gladiator" who looks like she stepped right out of the Marvel Universe; and a professional bodybuilder.

Given the boys'-club nature of America's Cup — more accurately, the billion-boys club; the first races pitted Lord Lipton, the tea guy, against Vanderbilts and J.P. Morgan — sexism was rampant. But the film dials that down to focus on what the women accomplished. Many of the men from the Dennis Connor-led Stars and Stripes (one of the two boats the Mighty Mary was competing against



A still from "Mighty Mary."

to represent America in the race), who had won three prior America's Cups in the 1980s, freely admit they were initially dismissive of the all-women's team but ultimately were awed by the Mighty Mary and her crew.

Mazzio revels in a quote from Stars and Stripes crew member Paul Cayard. "For him to say, 'We need to move away from what our fathers taught us and lean into what our sons are learning' — I get chills from that."

Mazzio wants to train her lens on matters that "can really inspire and motivate people to action — that's what excites me." Her initial film, "A Hero for Daisy" (1999), named after her then-infant daughter — now an Olympic rower herself — detailed Olympian Chris Ernst's fight for equal athletic facilities for women. "I wanted to make something for her, and other people's daughters, that said 'you can go out and get ugly and explore your limitations.'" Her 2020 documentary "A Most Beautiful Thing" chronicles the first all-black crew team in the county, made up of gang members from Chicago's tough West Side. The film poetically and powerfully reunites that 1990s crew team with the police officers who arrested them for a unifying scull race as the Black Lives Matter Movement was cresting.

For "Mighty Mary," many crew members of the Stars and Stripes and America's teams gathered for a ceremonial sail for the film. "I've got the Super 8 camera, and I'm hanging on for dear life," said Mazzio, no stranger to the water. "Nobody told me that we were going to go up like 90 degrees. It was unbelievably hair-raising — and also exhilarating and terrifying at the same time."

From her '92 Olympic adventure in Barcelona, Mazzio became friends with Dream Teamer Grant Hill, now a major backer of Mazzio's films as a financier and producer. Mazzio also elicits A-list talent: Jessica Chastain narrated her 2017 film, "I am Jane Doe"; the artist Common narrated "A Most Beautiful Thing"; and Elizabeth Banks and Hugh Jackman provide the voiceovers for "Mighty Mary."

Through her 50 Eggs Films production company, Mazzio has a distribution arrangement with AMC theaters to play her social impact films. "Mighty Mary" won't be playing this side of the Charles, but it will play a short Red Line jaunt away at the AMC Boston Common.

REVIEWS

Featuring films by Sophia Coppola

By OSCAR GOFF

If the words “Hollywood royalty” apply to anyone, it’s Sofia Coppola. Her father is Francis Ford Coppola, director of such American classics as “The Godfather” (1972) and “Apocalypse Now” (1979); her mother, Eleanor, was an acclaimed documentarian; and her family tree includes such thespians as Talia Shire, Jason Schwartzman, and Nicolas Cage. Unlike some Hollywood scions, however, Coppola does not downplay her privilege. Rather, she makes it an essential aspect of her work, interrogating the effect this rarefied air has on the humans who breathe it – particularly those simultaneously navigating the fraught experience of existing as young women.

In the coming weeks, the younger Coppola’s work receives some long-overdue appreciation at the Harvard Film Archive in a series titled “Marie Antoinette and Friends: Three Films by Sofia Coppola.” While the female protagonists of these films are separated by decades (and in some cases centuries), they share many of the same pleasures, frustrations, and heartbreaks. Coppola’s heroines live in gilded cages, with all the luxury and imprisonment that implies.

Though she made her onscreen debut decades earlier (she’s the baby getting baptized at the end of “The Godfather,” as well as young Mary Corleone in 1990’s “The Godfather Part III”), Sofia Coppola burst onto the scene as a filmmaker with “The Virgin Suicides” (1999), in which the beautiful Lisbon sisters (including Kirsten Dunst as homecoming queen Lux) rock their suburban 70s community with an act of shocking violence. One can easily imagine “The Virgin Suicides” as a trashy Lifetime exploitation film, or as a conventional Oscar-bait tearjerker. Coppola’s genius, however, is framing the story not from the point of view of the sisters, but of the boys who watched them from afar. The Lisbon sisters’ tragedy is filtered through decades of hazy memories and romanticization, while never losing sight of the sadness and numbness which drives them to do the unthinkable. It’s as assured a debut as any in recent memory, and a crystal clear mission statement of Coppola’s concerns as an artist.

Superficially, “The Bling Ring” (2013), Coppola’s fifth feature, could hardly be more different. Where “The Virgin Suicides” is gauzy and enigmatic, “The Bling Ring” is scathingly satirical and brashly funny. However, both represent opposite sides of the same coin. Where the Lisbon girls recoil against the expectations of their social class, the valley girl bandits of “The Bling Ring” hunger for higher status. The gang, led by



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In honor of “Marie Antoinette”’s 20th anniversary, the Harvard Film Archive will be screening Coppola’s unofficial trilogy of films that follow the often misunderstood realities of three young women.

a fiercely funny Emma Watson, traipse into Beverly Hills mansions owned by the likes of Paris Hilton and Lindsay Lohan, helping themselves to whatever strikes their fancy from their wardrobes. It’s tough to overlook the fact that Coppola runs in similar social circles as the Ring’s victims; Dunst makes a conspicuous cameo as herself, painting the town red with Hilton. But the filmmaker’s sympathies lie with the confused (albeit already quite affluent) kids on the outside looking in, attempting to gatecrash the ivory tower through sheer force of will. Whether they find happiness, or even learn anything, is mostly moot; they sense they’re missing out on something, and set out to get it by any means necessary.

Then there’s the queen of them all. If there’s a single film which sums up Coppola’s ethos as a filmmaker, it’s “Marie Antoinette” (2006), which follows a teenage queen from the heights of opulence to utter ruin. Dunst returns once more as the young Dauphine, thrust into the very pinnacle of society via an arranged marriage to Prince Louis XVI (Coppola’s cousin Jason Schwartzman). “Marie Antoinette” was Coppola’s follow-up to her 2003 breakout “Lost in Translation” (not included in this series, but well in keeping with its theme), and it benefits from that film’s success. Coppola was allowed to shoot in the actual halls of Versailles, and the Oscar-winning costumes by Milena Canonero rival those worn by the queen herself. Unfortunately, it also bore the brunt of a certain amount of backlash. Critics were dismissive, box office numbers were middling, and it was (allegedly) booed at the Cannes Film Festival.

But time has been kind to Coppola’s biopic. In the decades since its release, “Marie Antoinette” has amassed a devoted following, particularly among young women. Its candy-colored, giddily anachronistic aesthetic has become part of the cultural vernacular, and

its portrait of the melancholy girl underneath the legend continues to resonate. For its 20th anniversary, “Marie Antoinette” assumes its place in the pantheon of modern classics with a Criterion Collection blu-ray, an upcoming feature-length making-of documentary (assembled from footage shot by the late Eleanor Coppola), and, of course, this very series.

This belated appreciation is entirely in keeping with Coppola’s filmography. The women in her films are at once idolized and overlooked, faced with crushing alienation even as they seem to have it all. In a time of increasing isolation and class divisions, it’s no wonder her films feel more and more relevant. It’s Sofia Coppola’s world; for better and for worse, we’re all living in it.

“The Virgin Suicides” and “The Bling Ring” screen Friday, 9/18 at the Harvard Film Archive. “Marie Antoinette” screens Thursday, 10/29 (with Sofia Coppola in attendance) and Sunday, 11/15.

Robin Hood, we need you



A still from “The Uprising.”

The latest action flick from “Jason Bourne” director Paul Greengrass has been marred by a marketing fumble that hailed the movie as a Robin Hood origin story. In fact, Andrew Garfield’s rebel Ploughman as Robin Hood arrives late in the movie. Fortunately, “Uprising” works on its own as a period piece about the 1381 Peasants’ Revolt in England.

After the Black Death of the mid-1300s, half the population has been wiped out, but 14-year-old King Richard II (Woody Norman, foppishly excellent as the effete and conniving overlord) and his court of corrupt advisors are squeezing peasants and serfs under the Poll Tax to finance an ongoing war with France and the lush life of the royals. Commoners must toil under inhumane conditions and give up all they reap to the king — resist and die. When a peasant wanting to hold reserves to feed his family is beaten, Garfield’s Ploughman wades in and gives it back fist-for-fist galvanizing a sweeping peasant uprising led by real historical figures Wat Tyler (Cosmo Jarvis) and monk John Ball (Jamie Bell).

This entry in the Robin-verse, like the “Death of Robin Hood”-from earlier this year, leans in on grim, historical realities. The simmering build-up and taut orchestration of tension is impressive. The storming of London and the Tower of London, where the

king and his retinue are holed up, begins as an earnest effort to free the king. After an arranged meeting outside the city walls does not yield the promised audience with the king, Tyler and Ball suspect a ruse by the council and amass the mob. From there, the film becomes a deadly game of political chess that ebbs and flows with Shakespearean guile and misrepresentation. As the seething and righteous Ploughman, Garfield is not without doubt and vulnerability. Bell and Jarvis are likewise solid and convincing as the movement’s leaders. Adding a degree of stateliness and civility to the affair is Katherine Waterston (“Inherent Vice,” “Alien Covenant”) as the young king’s mother and voice of reason and humanity.

What we see in “Uprising” is the devious control of power through information manipulation. Flash forward to AI and billionaire tech bros with a direct line to the castle — I mean, White House — as the wealth gap widens and misinformation and policies favoring the elite proliferate. Langland’s Ploughman was folklore, the face of Everyman — wronged just the same as the rest — standing up and providing hope. Where is our Robin today?

—TOM MEEK



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THEATER

Central Square’s ‘Eleanor’ a Plum production



Courtesy of Central Square Theater
Paula Plum as Eleanor Roosevelt in Mark St. Germain’s “Eleanor.”

By LYNNE WEISS

Central Square Theater’s absorbing and enlightening production of Mark St. Germain’s “Eleanor” opens on a set of benches, panels of greenery, and a projection of a statue called “Grief.” The acclaimed Paula Plum, wearing a dignified dress from an earlier era, steps onto the stage, and we are face-to-face with the embodiment of one of the most influential women in United States history: Eleanor Roosevelt.

In the clipped enunciation typical of upper-class Americans at the time, Eleanor explains that although she is dead and her body buried next to her husband Franklin in Hyde Park, N.Y., her spirit is here in Rock Creek Cemetery. She says the historic park-like cemetery was the place she came to think during the years she lived in Washington.

In the play’s first scene, we see Eleanor in 1918, unpacking then-Assistant Secretary of the Navy Franklin’s suitcase in search of his medication after he returns home from Paris with pneumonia. She discovers letters that reveal the love affair between her husband and her own private secretary and trusted friend, Lucy Mercer. It’s a shattering event. Eleanor agrees to remain married to Franklin to protect his political career, on the condition he stop seeing Mercer and that Eleanor can be free to live the life she chooses.

While the costume and the set never change, the power of Plum’s acting, a few projections, and a handful of props carry us from scene to scene. Once Franklin was elected president, Eleanor does all she can to challenge racism and inequality. Much — though not all — of the story is likely to be familiar, but small moments — like Eleanor’s decision to violate norms of segregation by placing her seat between the so-called Black and White sections of a segregated hall in Alabama — illustrate her courageous determination to use her

privilege to fight injustice.

Even the familiar stories are fascinating, thanks to St. Germain’s vivid script and Plum’s skillful portrayal of a multitude of characters. Through posture, tone, accent, facial expression, and a frequently employed cigar, Plum becomes Franklin, his mother Sara, Franklin’s troll-like political aide Louis Howe, her iconoclastic cousin Alice, Winston Churchill, Eleanor’s teacher Marie Souvestre, and Eleanor’s own father Elliott.

Precise direction from Bryn Boice allows the intricate script to progress with clarity, presenting a finely woven tapestry of events and reflections that dramatize a

Plum becomes Franklin, his mother Sara, Franklin’s troll-like political aide Louis Howe, her iconoclastic cousin Alice, Winston Churchill, Eleanor’s teacher Marie Souvestre, and Eleanor’s own father Elliott.

life devoted to public service and marked by acts of courage over the course of ninety intermission-free minutes.

Eleanor Roosevelt improved the lives of millions of people in myriad ways, and yet she longed to do much more. Just one example: She begged Franklin to support an anti-lynching bill passed by the House but he refused, believing the loss of support from southern Senators would hamper his New Deal initiatives. The play portrays her admirable drive, but it shows her failures as well, and builds to a shocking betrayal, one she could not admit even to herself, by the man who was her greatest love. And it leaves us wondering — would Eleanor have been the woman she was had the people she loved most not hurt her so deeply?

“Eleanor” is at Central Square Theater through October 11.

Turkeys

From Page 1

Then he watched as they flew, branch by branch, 40 feet above the ground to roost at the top.

Fossett has been documenting his discoveries about turkeys in an online project, which is now a web app called *Turkeys in Public Space*. It launched this spring and features a user-generated photo feed of local turkeys.

Although it began in the digital space, Fossett, who collaborates on the project with his friend Quinn Raymond, also has published an accompanying zine. The first edition has photos selected from the app, but the second edition, which Fossett is preparing, will have turkey illustrations, poems, facts and opportunities to interact.

“I want to do a hand turkey drawing competition,” he asserted.

New England turkey trot

After European settlers colonized land held by native tribes and developed it into New England in the 17th century, deforestation and hunting wiped out the local turkey population.

But turkeys made a comeback in the commonwealth in the 20th century after Massachusetts biologists followed other nearby states in capturing wild turkeys from places like New York and re-introduced them locally. What started as 37 wild turkeys in the 1970s now numbers between 30–35,000.

Despite common misconceptions, there isn’t a hunting ban on turkeys. Some 15,000 licensed hunters are allowed to hunt the birds during spring and fall hunting seasons, though it is functionally banned in Cambridge due to a variety of state regulations.

Everybody has a turkey story

The *Turkeys in Public Space* feed features several posts a week, though Fossett doesn’t know how many individual people use it because he doesn’t want the site to collect much information about its users.

But a month ago he hit a notable milestone: while he was taking a photo of a turkey, he overheard someone recommend his turkey site to someone else.

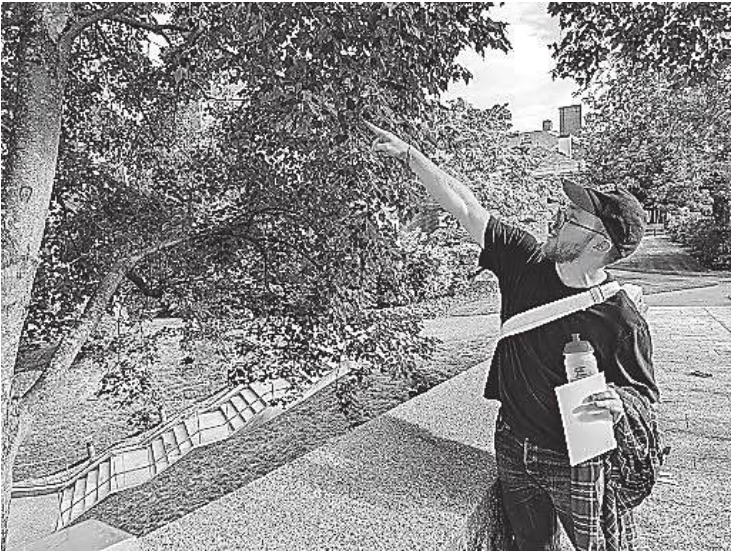
Besides putting his zines in Little Free Libraries and posting occasional fliers at local cafes, Fossett has done little to publicize his project. He finds it not only fun, but natural, that the tool is spreading via word of mouth.

Everyone, he says, has a story about turkeys.

For that reason, *Turkeys in Public Space* not only accepts photos, but also stories.

“I just find documentation really useful,” says Fossett, who says that as he wound down his Ph.D., he gravitated to “rebound projects.”

Before *Turkeys in Public Space*, he also worked on a collection of machine drawings of trees.



Photos: Ruth Tam

Jeff Fossett pointing to a tree branch from above where a turkey makes its way up a hill at the Carpenter Center for the Arts.

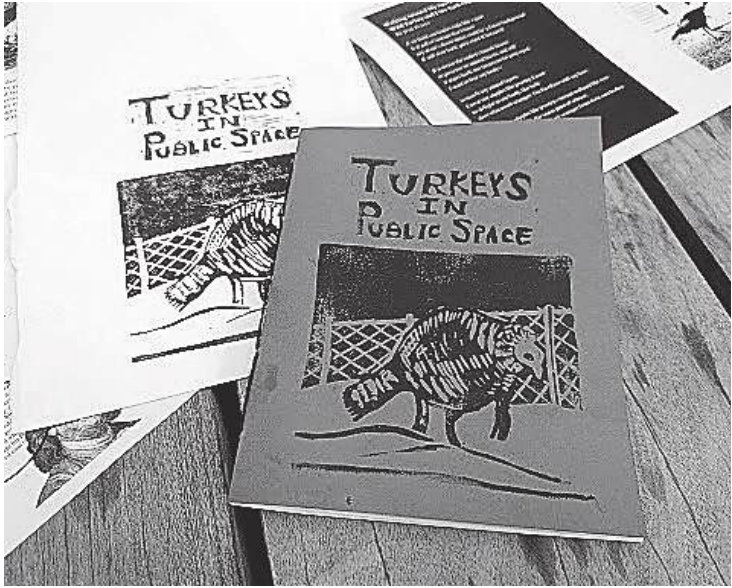
“We talk about natural things in big, collective terms like ‘the ocean’ or ‘the trees,’” he said. “But when you look up close, they’re so unique.”

People in Cambridge talk about “the turkeys” similarly. What would it mean if Cantabrigians began to recognize one from the other?

see the city through a different perspective. How does this animal live here too? How do they make that work?”

While there are other non-human beings that we share space with, Fossett says turkeys are a “vanguard” of this category.

Local residents and tourists know the turkeys here are bold,



The first edition of Fossett’s zine, *Turkeys in Public Space*, meant to connect the community with their avian neighbors.

In cities beyond Boston, some animals have gained celebrity status when they became distinguishable. In Seattle this summer, the raccoon Jimothy became known for his round, tumbleweed shape. Before him, there was the Thai pygmy hippopotamus Moo Deng, who became an online star for her adorable tubbiness.

While a gang of turkeys in Falmouth gained notoriety for bullying mail carriers in Cape Cod, only one individual turkey seems to have reached such heights. In Reading, Mass., one turkey with a hobbled gait known as “Limpy” gained a following in 2019. Star status didn’t save him when a vehicle struck him in a hit-and-run crash on New Year’s Day, though he was carried to a school parking lot and hand-fed corn by fans until he died.

The vanguards

Although he is fascinated by turkeys, Fossett admits he is more interested in what they represent: the non-human side of Cambridge.

“The city is designed by people, for people, with intentions for cars and bikes,” he said. “Turkeys are an interesting [way] to

sometimes even aggressive. They present themselves in ways that other members of the natural world may not.

“They’re willing to stand in the middle of the road and just hold their space,” said Fossett.

More so than other native species, turkeys help Cantabrigians ask, “How do we share space?”

They’re also just part of the “fun, unique texture” of this particular place, says Fossett.

“If it was ‘worms in public space,’ it might be harder to get people interested.”



A pair of turkeys that didn’t receive their packages.

SPORTS



The Blessed Sacrament Color Guard in 1966, long before it was a co-ed group.

Color guard

From Page 3

“We jokingly call it like a cult,” Shallow said. “We’re just so obsessed with it, and there’s just something about that shared experience of working that hard in such an intense period of time – it’s just bonding.”

Now the group is composed of 50 12- to 26-year-olds from all over the country, who rehearse every weekend of the winter season at gymnasiums throughout Cambridge. Some participants fly in for the rehearsals. It’s an “intense commitment that starts right around now in October, and goes through April,” Shallow said. Auditions are Sept. 19 and 20 and regional Winter Guard International competitions begin in early February.

It was the group’s transition from a summer-drill team to a winter color guard that allowed it to become competitive internationally. (Drill teams focus more on marching choreography while color guards manipulate mock weapons and flags.)

The Blessed Sacrament Col-

orguard has been a finalist at the Winter Guard International World Competition almost every year since the competition’s inception in 1977. The team has won five bronze medals, three silver medals and took home the gold in 1990.

Kathy Aruda-Antonellis, who competed with the winning team in 1990, was born and raised in Somerville, and was recruited by her Somerville High School band teacher, who also taught the color guard at the time. She said she still remembers the winning moment clearly.

“It was very special to me to have won the championship for all of those girls that were the pioneers before us,” Aruda-Antonellis said about the many original team members that had aged out of the group by 1990.

The color guard became coeducational in 2001, one of the final groups in the nation to make the switch.

While the group is now “open to everyone,” Aruda-Antonellis said its all-female roots are an important part of its history. At a time when marching arts were heavily male-dominated, all-female color

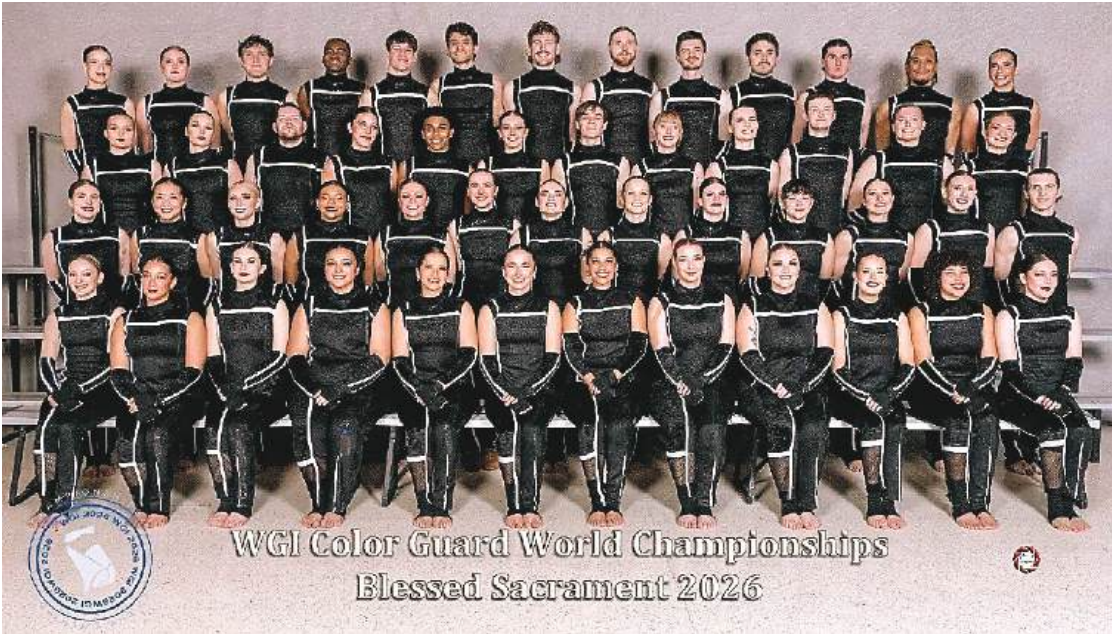
guards gave women the opportunity to be involved competitively.

On the journey to reach one hundred years as a team, Blessed Sacrament’s biggest challenge is financial instability, an issue color guard teams are facing across the country. “It’s very impressive and amazing to me that Blessed Sacrament has been able to sustain [itself] all these years,” Aruda-Antonellis said.

While in 2015 the group partnered with Inspire Arts & Music, a local non-profit, to expand its education opportunities, Blessed Sacrament remains financially independent. Without the backing of a parish, the group largely relies on tuition and fundraising. A fundraising event in honor of its 90th anniversary will be Sept. 26 in Dorchester.

The city council will honor the team and name a Blessed Sacrament Drill Team and Color Guard Day at its Monday September 14 meeting.

As it marks its 90th anniversary, the team will be chasing its second first-place win in history, Shallow said, but “the goal is always for the kids to have the experience of a lifetime.”



The 2026 Blessed Sacrament Color Guard.

Courtesy of Blessed Sacrament Drill Team and Color Guard



Sharon Wong

Helena Demissie shoots in a 3-2 CRLS victory over Woburn while teammate Danica Tencer observes.

Sports

From Page 1

Football: The Falcons’ defense set the tone for a dominating 28-0 defeat of Saugus on Thursday, with Jasper Adiletta intercepting a pass and returning it for a touchdown in the first quarter. Christopher Jean Baptiste had four tackles, including one for a loss, a sack and a forced fumble. Christiano Joachim had six tackles, including one for a loss, and Jhenassy Shaw contributed four tackles and a sack.

On offense, running back Kymani Delice led the offense with nine rushes for 137 yards and two touchdowns. His longest run was for 48 yards. Junior quarterback Max Batchelor made his first start and completed eight of 17 passes

for 53 yards and added another 20 yards rushing. Lincoln Jones was the top receiver, catching three passes for 30 yards. Baptiste ran the ball four times for 30 yards and a touchdown.

Girls’ volleyball: The girls’ volleyball team won its first two matches of the season against Boston Latin, on Sept. 9 and Sept. 11, winning 3-0 and 3-1. In the first defeat of Boston Latin, Noah Beyer led in kills with eight and had two digs. Indie Fray had seven kills and three digs. Ellie Su and Lily Bowers-Liu also contributed three digs. In the second win against Boston Latin, Abby Fisher Seufert led in kills with eight. Su ten digs, and Chiara Carfi notched eight digs. The Falcons lost to Natick on Monday, 3-1.



Xander Whitters

Kymani Delice carries the ball against Saugus on Sept. 10, trailed by Lincoln Jones (left) and Christopher Jean Baptiste. Delice averaged more than 15 yards a carry in the CRLS victory.

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