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WHERE TO SEE FOLIAGE WITHOUT  
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# SundayArts

BOSTON SUNDAY GLOBE SEPTEMBER 20, 2020 | BOSTONGLOBE.COM/ARTS

## Line of succession?

With no 'Game of Thrones' in sight, the Emmys are especially hard to predict (but we'll try anyway)

BY MATTHEW GILBERT | GLOBE STAFF

**Y**ou didn't think that just because there's a pandemic going on, Hollywood would cancel the Emmys, did you? Sorry, but not being able to gather in person for a gaudy fashion parade isn't going to get in the way of some much-needed back-patting. They've gotta have it, especially after being kept from worship and kudos since March, which at this moment feels like forever ago.

Of course, the back-patting will all be virtual on Sunday night, with Jimmy Kimmel hosting the live ABC event from Los Angeles. None of the nominees will be onsite (al-

though there may be a few socially distanced celebrity guests), so we just might see the winners thanking their managers, hairdressers, and costars from their perfectly decorated living rooms, surrounded by family and, perhaps, some expensive alcohol.

Two of last year's big winners, "Game of Thrones" and "Fleabag," are not in the running this year. Neither are Emmy favorites "Barry" and "Atlanta." So the game is a little less predictable. As always, I find it hard to forecast winners, knowing that within the week I will be proven wrong over and over again. I feel as though I'm being set up like a

EMMY AWARDS, Page N4



From left: Laura Linney and Jason Bateman in "Ozark," Cate Blanchett in "Mrs. America," Brian Cox in "Succession," Regina King in "Watchmen," and Billy Porter in "Pose."

FROM LEFT: STEVE DIEHL/NETFLIX, SARRINA LANTOS/FX, CRAIG BLANKENHORN/HBO, MARK HILL, HBO, JOJO WHILDEN/FX

Ty Burr

### Festival yes, festivities no



Can you even call it a film festival when there are no festivities? I'm attending the Toronto International Film Festival, as I do every year, and looking out the window at palm trees shimmering in humid 90-degree heat. How's that possible? Because I'm actually in Florida checking in on my in-laws while digitally streaming the TIFF 2020 offerings from a retirement-village condo. The experience is less than optimal, to say the least, and it's hardly "real" — I miss the milling crowds on King Street in front of the Bell Lightbox, the huge screens at the Princess of Wales Theatre and Roy Thomson Hall, even the endless escalators at the Scotiabank multiplex at the corner of Richmond and John — but the festival, which ended Sept. 19, has slated appropriately for the COVID-19 era.

The usual slate of around 200-plus films has been shrunk to 50. Physical screenings have been minimal and socially distanced, patronized largely by local Torontonians. There are red carpet events and panels with actors and filmmakers, but they've all been held virtually. The Canadian public can buy tickets to digital screenings, but "distributor concerns" — fears of piracy and the desire to maintain control over PR — are blocking international audiences.

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Four new takes show we still have a long way to go  
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### How the book industry is weathering the COVID-19 storm

By Kate Tuttle  
GLOBE CORRESPONDENT

**I**n the best of all possible worlds, launching a book is chaos," said local mystery writer Hank Phillippi Ryan, whose 12th book, "The First to Lie," came out last month. For all of her previous books, she said, the weeks before publication would include "printing out boarding passes and packing my suitcase" in preparation for a multi-city book tour. This year, however, "it became clear that was not going to happen."

The book world — an ecosystem that includes authors, publishing houses, production facilities, bookstores, and readers — has been reeling from a year of unprecedented disruption. In the spring, when nobody was quite sure how long quarantine would last, book publishers pushed publica-



Signage at Harvard Book Store, which currently allows 15 in the store at any one time.  
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## Art

By Murray Whyte  
GLOBE STAFF

**NEW BEDFORD** — The first thing you need to know about Elizabeth James Perry is that her work is masterful, intricate, complex, beautiful. This is a way in, a doorway through which anyone can pass. But in the dizzying patterns of tiny white-and-lilac-shaded quahog beads that make up much of her work, there is history, culture, tragedy — and defiance, too. There is beauty through ugliness, and because of it, hope.

Perry, a Wampanoag artist and registered member of the Aquinnah tribe on Martha's Vineyard, is an emblem of the complex reality of Indigenous people's persistence here over centuries and against staggering odds. A descendant of Kofi Slocum, a 17th-century freed slave, and Ruth Moses, who was Wampanoag from Aquinnah, Perry is an artist, activist, naturalist, and marine biologist. Each one feeds the other; for her, they are inseparable. Each tiny bead, set in necklaces and medallions and belts and sashes, is a declaration of will: To let none of these things wither, to imbue them with life.

A beguiling array is on view at the New Bedford Whaling Museum, which opened "Ripples: Through a Wampanoag Lens," a show of Perry's work, earlier this month. Small vitrines contain beadwork and carved quahog shell pieces portraying sea creatures important in Wampanoag cosmology — water panthers, whales, dolphins. Wampum — grids of beads arrayed in patterns that traditionally represented things like treaties or currency — runs through her work. One large piece is a tribute to Maushop, a giant in Wampanoag belief who caught and butchered whales for his people off the western shore of the Vineyard, giving the sandy cliffs of Aquinnah their dusty red hue.

"Maushop's Locket," a thick curve of quahog shell shaded deep purple against milky white, dangles from a slim braid of seagrass rope. It's abstract and naturalistic, a thoroughly contemporary take on ancient practices that artists like Perry have brought back through the eye of a needle, handing them down one generation to the next as widespread assault reduced Native American culture, in the mainstream view, to gift-shop curios. It is no small thing that Perry's work is here, in a museum, a colonial construct from the very beginning.

One piece, a dazzling disc of deep-purple Wampum beads flecked here and there with white, is called "Metacom's Leadership Medallion." It's a tribute to the Wampanoag leader, known by colonialists as King Philip, who waged war in the late 17th century against English settlers claiming



IMAGES COURTESY ELIZABETH JAMES PERRY

## At New Bedford Whaling Museum, a Wampanoag lens on land and sea



Wampanoag lands all over southern Massachusetts and Rhode Island. One room away, the museum's historical display on "King Philip's War" suggests brutality on the part of the tribal leader; with Perry's work, it's dignified resistance, embodied in the beauty of cultural practice.

Shows like this help break down a

divide, between ideas of a culture long since expired and one alive, even thriving. "Ripples" presents Wampanoag culture not as history or artifact, but with past linked to present in an unbroken chain.

That's surely how Perry sees it, learning traditional beadwork and shell carving from elders throughout

her childhood, honing her cultural practice with her hands, while setting her mind to the legal tangles and environmental challenges piled on Wampanoag people by centuries of colonialism. Martha's Vineyard — known as Noepe to the Wampanoag — became a site of intense study for her years ago. It was a place she had

Elizabeth James Perry's work includes "Shells and Wampum Beads" (left), "Potomska" (below right), and "Metacom's Leadership Medallion."

### ART REVIEW

**RIPPLES:  
THROUGH A WAMPANOAG LENS**  
At the New Bedford Whaling Museum, 18 Johnny Cake Hill. 508-997-0046, www.whalingmuseum.org

known all her life, of course, her roots deep in the sea and soil. When she worked there as a marine biologist, rooting out invasive species and restoring habitat for native animals, she came to see cultural practices tied to the island and surrounding waters not just as a link to history but an expression of the present.

As a scientist, she learned years ago that acidifying oceans and the loss of dune and eel grass have indelibly altered the ecosystems there, and with it, the marine life that could thrive. Perry's work as an artist, then, is a reflection of her culture's ability to adapt to an environment that has always sustained it, and which it necessarily reflects. Alongside Perry's works are large texts on the walls in her own words. She tells stories of her work, her history, and Wampanoag culture. She explains how it connects to the land, the sea, and what it provides.

Thick, heavy quahog shells have become less abundant, she explains, whether due to overharvesting, changes in ocean chemistry, or simply warming. So her artmaking has changed, too. Quahogs no longer grow large enough to make the massive wampum beads of her ancestors. All-white shelled species tend to grow where industrialization has contaminated the waters, their shells too brittle for much use at all. Perry's work is of a people and a place in every way: Her beadwork has necessarily grown more delicate, as the shells themselves have grown smaller. At the same time, there's something about them that feels monumental. As the country struggles in this unprecedented moment with a history of racial injustice never fully addressed or reconciled, Perry's work joins a growing chorus saying something damnably loud and clear: We are here. We have always been here. What will it take for you to see us?

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## Dining

### QUICK BITE

## Elm Street Sweets: Bringing a little bit of sugar to a sour time

By Kara Baskin  
GLOBE CORRESPONDENT

**Where to:** Elm Street Sweets, an online bakery operating out of Davis Square's Rosebud American Kitchen & Bar.

**Why:** Pie. So, so much pie.

**The back story:** Rosebud is known for comfort food and a phenomenal dessert case, one of those pastry cases from diners in days of yore, with regal chocolate icebox cakes and stately apple pies. And, in these troubled times, everyone's eating more pie — and cookies, and cakes, and really sugar in any form. Owner Joe Cassinelli decided to capitalize on the craving with a shop devoted only to desserts. (He oversees the Alpine Group, which also runs The Painted Burro and Posto in the same neighborhood.) The program is headed up by his two in-house "pie magicians," Tali Pinnolis and Brianne Zengo.

"The pie program at Rosebud has always been a thing. We get positive feedback on the pies. People love them. And I was trying to think of a way to market them separately — my goal is to get them into a grocery store," he says.

For now, though, you can order online, grab your bounty at Rosebud, and dig in at home. It's a way for Cassinelli to showcase Rosebud's most popular feature at a time when sales are down at restaurants everywhere.

Simply call two days ahead and schedule a pickup time at Rosebud's pastry case. Soon, though, he's aiming for delivery and shipping. He's also planning to expand his offerings to pre-proportioned cake mixes and frostings for hardy souls who want to replicate the desserts at home. As for me, though, I'm perfectly happy to pick up my premade pie.

**What to eat:** Um, pie? There are plenty of options here, from a creamy-crunchy Key lime, to Dutch apple (it's finally fall!), to banana bourbon. Each is a flavor bomb. So often with desserts, you get the mere notion of the flavor at hand — a trace of banana or a hint of apple, overlaid with gobs of granulated sugar and caramel goo and who knows what. The flavors here are pure, and these selections are worthy.

But I'm really writing about this place for completely selfish reasons. It gives me a reason to order my favorite dessert in the Boston area: peanut butter fudge pie. People, this pie is sublime. I'm actually not a pie person — I hate sweet mushy fruit, and I really can't stand flaky pie crust



KARA BASKIN FOR THE BOSTON GLOBE



KATHERINE TAYLOR FOR THE BOSTON GLOBE

**Peanut butter fudge pie (above) at Elm Street Sweets and chocolate icebox cake from Rosebud.**

(heresy, I know) — but this is more like a cake. For those of us who prefer savory desserts, well, it fits that bill, too: creamy, rich clouds of peanut butter mousse atop a compact, fudgy, chocolate graham cracker crust. It isn't one of those synthetic-sugar bombs that leaves you pursing your lips and groping for water; it's like diving headlong into a Reese's peanut butter cup. It is a dessert for the times. Best of all, it comes in a half-portion, for those of us who are still actually practicing portion control. A half-pie serves up to four people — oh, and it will — for \$18.

There are other goodies, too, mainly cookies: warm, gooey chocolate chip ones with a teensy sprinkle of sea salt (excellent); sugar, ginger-molasses.

**What to drink:** A tall glass of milk. You'll need to pour that yourself, though.

**The takeaway:** This is the dessert resource that we all need right now.

Elm Street Sweets, 381 Summer St., Davis Square, Somerville, 617-629-9500, [www.elmstreetsweets.com](http://www.elmstreetsweets.com)

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**Pop-ups:** Endless summer? The Summer Shack pops up in Harvard Square through the end of October. Find it behind the Charles Hotel (1 Bennett St. at Eliot Street). It's open for lunch and dinner daily, serving calamari, chowder, lobster rolls, fish tacos, and more — completely outdoors. Bundle up and dig in.

In other neighborhood news, Harvest (44 Brattle St. at Story Street) relaunched Sunday brunch from 11 a.m. until 4 p.m. on a heated patio. Eat eggs Benedict, pancakes, and crullers by a roaring fire.

**Openings:** Maynard welcomes a new branch of Evviva trattoria (5 Digital Way at Parker Street), with locations throughout suburban Boston. There's Neapolitan pizza, meatballs, and even falafel and Bloody Marys. It opens for dinner on Friday, Sept. 25. Amid a slew of restaurant closings, a dash of hope? Instagram chef-sensation Salt Bae — formally known as Nusret Gökçe — has teased local fans with promises of a restaurant for months. And now the Turkish chef has taken to social media to announce that he will open **Nusr-Et Boston**, a steakhouse, this weekend (100 Arlington St. at Stuart Street).

The Globe has independently confirmed that he will indeed open his restaurant on Friday, Sept. 18, near Bay Village and the Back Bay (not Bae). Salt Bae made his name through viral Internet videos in which he slices and salts meat with dramatic flair. He currently has more than 30 million followers, as well as restaurants worldwide.

His restaurant replaces Nahita, which also served swanky steaks (and sashimi, tacos, and cocktails). **Cusser's Roast Beef and Seafood** has opened at Time Out Market (401 Park Drive at Brookline Avenue). It's a casual offshoot of downtown's **Moonscuser Fish House**. Prolong summer with fish and chips, seafood chowder, and hot or cold lobster rolls. Visit Wednesday through Sunday.

## TABLES

OPENINGS, CLOSINGS,  
AND CHATTER FROM  
THE RESTAURANT SCENE



**Fish tacos from the Summer Shack, popping up in Harvard Square through October.**

**Coming soon:** Foundation Kitchen opens early next year at Charlestown's Graphic Lots (32 Cambridge St. at Spice Street). It will house a cafe, wine bar, and food stalls, plus cooking classes and culinary pop-ups operating from a shared kitchen. There's an emphasis on to-go meals and at-home meal kits, too. One upcoming vendor: Wild Fox Pierogi, serving plus-size pierogi, soups, and salads.

**All fresco meals:** MarketStreet Lynnfield (600 Market St.) introduces Grub on the Green on Sundays. Reserve one of 10 tables and enjoy live entertainment, bingo (yes, bingo!), trivia, kids' music, and more. Restaurants such as Legal C Bar and Temazcal prepare special Grub menus starting at 2 p.m. Each picnic bench is outfitted with hand sanitizer, but remember to bring a mask. Reserve at [www.marketstreetlynnfield.com/event/grub-on-the-green](http://www.marketstreetlynnfield.com/event/grub-on-the-green).

KARA BASKIN