

For your health – take a Getaway Trip that’s a day away. To assist you with short cut to a mindful, mental retreat away from the day to day stresses we all endure, we have shamelessly created an Expedia style web site and titled it www.AboutBlackBoston.org Getaways.

The site provides transportation services, sightseeing trips, mystery tours and New England Black Heritage site explorations. We are integrating this content with the essential items our users visit us for: affordable housing leads, employment opportunities, arts and cultural events, business referrals and resources, networking, things to do, places to go, people to know and all that.



Gray Line Boston Tours joins with us and we’re excited about offering their affordable 3 to 10 hour luxury motor coach day trip excursions around New England.

Announcing a HANCOCK, NH tour

Hancock, NH: The Black Heritage Trail of New Hampshire (BHTNH), a non-profit organization that shares the 300-year-old history of the Granite State’s African-American people, is thrilled to announce its first walking tour in **Hancock**.

To book the tour from AboutBlackBoston Getaways and receive transportation and an admission ticket to New Hampshire on Sept 9th, Sunday, [click here](#).

The BHTNH walking tours were recently recognized by Yankee Magazine, receiving the Editor’s Choice Award in the Summer 2018 Travel Guide for Best Walking Tour in New Hampshire.

Hancock, which can be described as a “quintessential New England village”, appears to be a place where time has stood still. At first glance, this little village

seems to be slumbering away quite peacefully. However, buried just beneath the Colonial veneer of this seemingly all white town is a vibrant history of early Black settlers who worked, bought land, built homes, challenged the church and struggled for freedom. Today, all that is left are the abandoned artifacts of that early life: their roads, their walls, their cellar holes and their scant records.

The Hancock tour, scheduled for 10AM on Sunday, September 9, 2018, will explore the forgotten stories of this quaint village. Tour guests will learn about the anti-slavery riot that occurred in Hancock and hear the tale of Jack Ware, a former enslaved man, and members of the Due family on this part walking part driving tour. As the tour explore the cellar holes of the homes these residents left behind, it is aptly entitled “**Asserting Freedom: A Tour of Cellar Holes & Sites in Hancock, NH**”.

Tour guide and Sankofa Scholar Eric Aldrich works for The Nature Conservancy and is an avid explorer of the Hancock area. When not moving trail cameras around in the woods of Hancock, he is seeking cellar holes and researching the fascinating lives of the characters that lived there.

Because of the location of the sites, this is a part driving and part walking tour. Guests are requested to wear sensible walking shoes for this tour., no heels or sandals, as there is 1/2 mile walk to see old cellar holes.

The tour will begin at the Town Office Building at 50 Main St, in Hancock. Parking is available behind the Town Office.

JerriAnne Boggis, Executive Director of the BHTNH, said, “Our mission is to open hearts and minds for a deeper understanding of who we are as a community and to recognize that we share a uniquely American heritage. One way we bring awareness to the rich Black heritage of the state and tell the forgotten stories of the past is through our many walking tours. To extend our reach into new areas, like Hancock and Milford, and eventually throughout more communities, allows us to bring more understanding and awareness of Black history, which is really a part of New Hampshire’s history.”

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THEATRE

EXPOSING MASS INCARCERATION IN THE PECULIAR PATRIOT FEATURED AT ARTSEMERSON BY NATIONAL BLACK THEATRE AND Hi-ARTS WRITTEN AND PERFORMED BY LIZA JESSIE PETERSON

OCTOBER 17 – 28, 2018
EMERSON PARAMOUNT CENTER
JACKIE LIEBERGOTT BLACK BOX
TICKETS ON SALE NOW

[Boston, MA – August 30, 2018] – ArtsEmerson, Boston’s leading presenter of contemporary world theatre, is thrilled to welcome the first U.S. tour of National Black Theatre and Hi-ARTS’s timely and urgent production, The Peculiar Patriot. Inspired by her decades-long work with prison populations, including on the notorious Riker’s Island, Liza Jessie Peterson’s one-woman show unpacks the human impact of mass incarceration in America. The production runs two weeks at the Emerson Paramount Center’s Jackie Liebergott Black Box, located at 559 Washington Street in downtown Boston.

Tickets can be purchased for \$60 online at www.ArtsEmerson.org, by phone at 617.824.8400, or in person at the box office. Student, senior and group discounts are available.



About National Black Theatre Founded by visionary Dr. Barbara Ann Teer in 1968,

National Black Theatre (NBT) is a nationally recognized cultural and educational institution. Dr. Teer pioneered “the healing art of Black theatre as an instrument for wholeness in urban communities where entrepreneurial artists of African descent live and work.” In 1983, Dr.

Teer expanded the vision of NBT by purchasing a 64,000-square-foot building on 125th Street and Fifth Avenue (renamed “National Black Theatre Way” by local law in 1994). This was the first revenue-generating Black arts complex in the country, an innovative [Click here](#) to Live Chat Online with us now.

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arrangement through which for-profit businesses who shared NBT's spiritual and aesthetic values rented retail space to subsidize the arts. Out of her vision, NBT houses the largest collection of Nigerian new sacred art in the Western hemisphere and is considered the authentic representation of a model whose time has come. NBT is partially supported by grants from the City Council of New York, City of New York Department of Cultural Affairs, Ford Foundation, Columbia Service Society and private donations. Visit www.nationalblacktheatre.org or follow NBT on Facebook (@NationalBlackTheatre) and Twitter/Instagram (@NatBlackTheatre).

JOB OPENINGS

Bus Drivers Wanted for trolley bus and motorcoach local Boston area routes. Diesel Coach Mechanic position opens! These positions are full time with benefits, vacation, insurance. Requirements CDL drivers license Class B or C. with passenger endorsement. Mechanic needs driv lic and Electrical, AC, brakes and welding experience.

Now hiring at BrushhillTours.com call Jeff at 781-953-3621 or send email to [AboutBlackBoston Getaways](mailto>AboutBlackBoston Getaways) at movefboston@gmail.com agency. posted 6/25/2018

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MOVIES AND FILM

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THE HARVARD FILM ARCHIVE PRESENTS

A film series beginning September 17, 2018. A long list of films will follow. Some of them are FREE while others are about \$9. The films are being screened in Cambridge at Harvard University facilities noted near the log lines.

Menschell Hall, Harvard Art Museums

[Monday September 17 at 6pm](#)

Directions in Documentary Sound: A conversation with Stuart Cody, Sarah Elder & Ernst Karel

Along with the familiar historical developments in picture technology, there have been significant changes in the way documentary sound has been recorded, composed and conceptualized. Join us for a lively discussion with documentary sound artists—whose work collectively spans over a half-century—as they dissect landmark film clips to explore the relationship between the technical and practical innovations and emergent theoretical and aesthetic concerns of ethnographic filmmaking from the 1950s to today. *Moderated by Ilisa Barbash.*

Co-sponsored by Documentary Educational Resources, Harvard Museums of Science and Culture, the Sensory Ethnography Lab at Harvard and the Harvard Art Museums.

The lecture will take place in Menschel Hall, Lower Level. Please enter the museums via the entrance on Broadway. Doors will open at 5:30pm. Free admission, but seating is limited. Tickets will be distributed beginning at 5:30pm at the Broadway entrance. One ticket per person.

Sneak Preview Screening

[Monday September 17 at 8pm](#)

The Sound of the Bells (*O som dos sinos*)

Helping to preserve a sonorous language that is steadily disappearing, this film is part of a larger multimedia project exploring the tradition of church bell ringing throughout cities in the state of Minas Gerais, Brazil. In its tender, drifting exploration of the art and meaning of the bells, the film patiently reveals the quieter, inconspicuous details and tangential stories of those within resonant range. This percussive melody swells and reverberates outward, conversing with the environment and culture of a region shaped by the richness of both its religion and its mineral deposits. As the disaffected din of capitalism and mining takes a different kind of toll, the bell ringers' descriptions of the significance of minute differentiations in the types of rings do sound

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like echoes from another time that have somehow survived—assiduous markers of danger, euphoria, reverence and loss.

Directed by Marcia Mansur & Marina Thomé

Brazil 2017, DCP, color, 70 min. Portuguese with English subtitles

Preceded by

Buckdancer

A folklore film in the romanticized, half-staged style of Robert Flaherty, *Buckdancer* features Mississippi fife player Ed Young discussing and then playing his instrument. His music and dance are accompanied—thanks to Hawes and co-producer Edmund Carpenter—by the Georgia Sea Island Singers, who happened to be in Los Angeles, where the film was made.

Directed by Bess Lomax Hawes

US 1965, digital video, b/w, 6 min

[Saturday September 22 at 7pm](#)

Zulay, Facing the 21st Century

Made over a span of eight years, this documentary is structured as a conversation between anthropologist Mabel Prelorán and Zulay Saravino, who has left her Ecuadorian mountain village to explore opportunities in Los Angeles. Working the land and making textiles to sell, Zulay's industrious family sent all of their daughters to school—at the time an unusual move in Quinchuqui—and raised an intelligent, independent daughter whose literacy, business sense and introduction to the Preloráns led her to try her luck in the States. Devoted to her village, she relates a mesmerizing account of Otavaleñan traditions and reflects on her experiences in the US, while Mabel responds in turn with her own perspectives as an Argentinian expat. Despite finding aspects of Western culture exploitative, voyeuristic and isolating, Zulay remains circumspect and takes an active role in determining her destiny as well as the course of the film, as witnessed in the rare image of the anthropological subject shaping her own story in the editing room.

Directed by Jorge Prelorán, Mabel Prelorán and Zulay Saravino

US/Ecuador 1989, digital video, color, 110 min. English, Spanish and Kichwa with English subtitles

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[Friday October 5 at 7pm](#)

This selection of DER films includes voices and visions of those who are usually at the mercy of their documenters' perspective. The poetic documentary *Blunden Harbour* is gently undressed—revealing the projections and generalizations that often accompany reverence—with Jamaine Campbell's restoration of its humanity and intimacy in a radically compassionate inversion of “director's commentary.” Thomas Henderson—who appears as a young boy in the film—names his Kwakiutl relatives as they appear onscreen, describes their activities and relates what has happened since. And the indigenous media project of Brazil, *Video in the Villages*, confronts the manifold implications and effects of televisual mediation and representation in *The Spirit of TV* with no Western mediation; the Waiãpi harness the medium to study themselves and other tribes while communicating frankly to their oppressors. Next, *Jero on Jero* comments on the ability of the filmmakers to faithfully capture—rather than denigrate—a sacred experience; a spirit medium is finally able to watch herself channeling in trance, as if seeing another self speaking words she has never heard before. Finally, Nina Davenport takes a different approach in *Hello Photo*, surrendering to the inherent bias and voyeurism of the tourist's camera and its effect on those in front of and behind the camera—attempting to capture the beautiful and various facets of a culture as it wittingly and unwittingly puts itself on display.

[Thursday October 11 at 6pm](#)

The Cinema of Patience

Reflecting on *N!ai, The Story of a !Kung Woman*

Thirty years after its release, *N!ai, The Story of a !Kung Woman* remains an exemplar of ethnographic filmmaking. Directed and edited by Adrienne Miesmer and John Marshall, the film documents the life of N!ai, a Ju/'hoan woman, and the harsh realities of apartheid in 1980s Namibia, offering an intimate portrait of life in one of the last communities to live by hunting and gathering. In honor of the fiftieth anniversary of Documentary Educational Resources, this program will explore the film's importance to the preservation of intangible culture and Marshall's work in relation to the development of educational, personal and activist documentaries.

The film screening will be followed by a panel discussion featuring:

Michael Ambrosino, Former Producer, Public Television; Creator, PBS series NOVA and Odyssey

Ilisa Barbash, Curator of Visual Anthropology, Peabody Museum of Archaeology & Ethnology

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Sue Marshall Cabezas, Former Executive Director, Documentary Educational Resources

Ross McElwee, Professor of the Practice of Filmmaking, Department of Visual and Environmental Studies, Harvard University

Moderated by Alice Apley, Executive Director, Documentary Educational Resources

Taking place at the Geological Lecture Hall, 24 Oxford Street, Cambridge. Free event parking available at 52 Oxford Street Garage.

Presented by Peabody Museum of Archaeology & Ethnology in collaboration with DER.

N!ai, The Story of a !Kung Woman

Directed by John Marshall and Adrienne Miesmer

US/Namibia 1980, digital video, color, 59 min

[Friday October 12 at 7pm](#)

By the late 70s, the raw naturalism of cinema vérité and observational cinema were a refreshing challenge to former expository documentary norms. And the Marshall/Asch method, borrowed from anthropology, of spending long sojourns with the films' subjects had, by this time, played out on broadcast television in the series *An American Family* (1973). Filmmakers embedded themselves within families or societies to achieve an uncommon intimacy. Although their subjects were aware of the camera, they let their guard down as if the camera were a friend in whom they could confide. Audiences marveled at the commonalities and the differences revealed through new windows into others' private lives.

The subjects of both the films in this program are cinematic rarities. At the time, the values of both suburban, middle-to-upper-class families portrayed somewhat reflected those of the average American; however, war in their homelands forced them to undergo extended periods of transition and trauma—irreparably changing circumstances, family structure and individual goals and dreams. American viewers—many biased by propaganda—were able to glance into a cinematic mirror slightly altered by culture and by circumstances their own government abetted.

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Living at Risk: The Story of a Nicaraguan Family

Photographer Susan Meiselas documented the Sandanista revolution in her iconic book *Nicaragua, June 1978 – July 1979*, and she returned to make *Living at Risk* with Alfred Guzzetti and Richard Rogers in the midst of the war with the Contras. Originally broadcast on PBS, the film features the Barrios, a middle-class family both activated and fractured by the conflict. Instead of fleeing their country, the siblings are guided by a religious and socialist desire to help those most vulnerable and destitute, mostly peasants in the rural areas. Many in the Barrios' clan joined the Sandinista Front (FSLN) and gave up their original career plans in order to provide medical services to the poor, aid farmer cooperatives or organize communities in the barrios. The risk of working in areas targeted by the Contras was overridden by a communal civic sense and dedication to supporting the health of their country in a direct way.

Directed by Alfred Guzzetti, Susan Meiselas and Richard Rogers

US/Nicaragua 1985, digital video, color, 59 min. Spanish and English with English subtitles

The Phans of Jersey City

Catching up with the Phans a few years after Saigon fell and the family had to resettle in the US, the filmmakers present an understated, intimate portrait of an upper-class South Vietnamese family who were forced to make many adjustments along their journey to suburbia. Thrown into a very different socioeconomic bracket, the adults struggle with mediocre employment, overt discrimination, and simply coming to terms with the lives and loved ones they've left behind. For the eldest daughter—who had her own business in Vietnam and is now the family's housekeeper—the difference is painful and stark. Her father, a shell-shocked Colonel Phan, spends his days wrapped in dreams of bygone glory and has stopped speaking to his oldest son, who is dating an Ecuadorian woman. This revelatory slice of 70s America stops short of an objective sociological study with its unabashed disclosures, camera confessionals and a bittersweet warmth that pervades the candid scenes of the family at home.

Directed by Abbie H. Fink, Stephen L. Forman, John N. Fraker and Dennis Lanson

US 1979, 16mm, color 49 min

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[Friday October 12 at 9:15pm](#)

Sailing a Sinking Sea

Olivia Wyatt taps into the shamanic dreams and ancestral wisdom of the nomadic, seafaring Moken of Thailand and Myanmar, who have retained many of their traditional ways and beliefs despite modernity's encroachment. Living on boats or in oceanside huts, the Moken describe a life with little separation between the spirit and the flesh. Wyatt's camera responds accordingly as it sinks beneath and floats above the aquamarine dreamscapes, alternating between high-definition digital clarity and the dreamier wash of hand-processed color film. Immersing the audience in their magical, mythical reality, the film thoroughly explores the Moken's water-centric world with dilated eyes and a liquid sensuality.

Directed by Olivia Wyatt

US/Myanmar/Thailand 2015, DCP, color, 65 min. Thai with English subtitles

Preceded by

Blue, A Tlingit Odyssey

Anthropologist Robert Ascher depicts a myth of the Pacific Northwest Coast Tlingit using the purely symbolic, visual language of direct, cameraless animation. Positing an enchanting, engaging, *non-Western* alternative to verbal, analytical methods of documentation, he also considered this approach a noninvasive method of portraying an indigenous culture.

Directed by Robert Ascher

US 1991, 16mm, color, 6 min

Please contact bgravely@fas.harvard.edu for photos, screeners or additional information.

Harvard Film Archive
24 Quincy Street, Cambridge, MA 02138
(617) 495-4700

<http://hcl.harvard.edu/hfa>

General Admission Tickets \$9, \$7 Non-Harvard Students, Seniors, Harvard Faculty and Staff.
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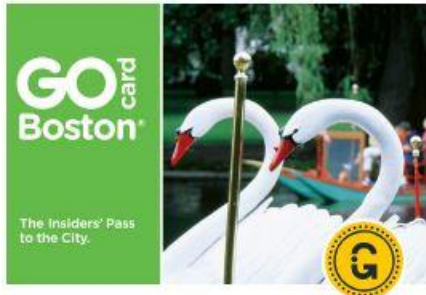
Special event tickets (for in-person appearances) are \$12.

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