

Names

Friends remember Parsnip chef Salomone as 'a true culinary talent'

James Salomone, the former executive chef at Parsnip, died unexpectedly June 27 at Massachusetts General Hospital following complications from surgery. He was 47.

"Chef Jimmy was an absolute joy to work with," said **Tamy Tiongson**, Parsnip's general manager. "He was a true culinary talent, with creative and inspiring flavor combinations on the plate."

In a press release, **Edwina Kluender**, who works with Parsnip and had previously worked with Salomone, said that despite the unexpected nature of his death, Salomone died in the presence of friends and family.

"[He] was passionate about his work and dedicated to his loving everyone in his life," said Kluender. "He touched so many lives."

Salomone grew up in Chicago with a large Italian family. Drawing inspiration from his mother and his classical French training, he spent his time at Parsnip creating globally inspired and ingredient-driven modern American cuisine. He opened the restaurant in 2015 as sous chef and became executive chef at the end of 2017.

Before his time at Parsnip, Salomone worked under **Ken Oringer** at the Eliot Hotel's Clio and at Back Bay's Uni as well as in New York City under **Tom Colicchio** at Craft and Colicchio & Sons, and under **Daniel Boulud** at Café Boulud.

Tiongson said that Salomone's impact went far beyond his cooking.

"He was a constant coach, drawing the best out of cooks, inspiring



Chef James Salomone with actress Mila Kunis in 2018.

them to do more," Tiongson told the Globe. "He had a huge personality to match his loud voice, and it'll be hard to imagine not hearing him sing in the kitchen anymore."

A GoFundMe has been created to help raise money for his family.

CHRIS TRIUNFO

Couple purchases 'Conjuring' home

Cory Heinzen's new home features a few unique amenities: mysterious voices, knocks, and noises, among other bumps in the night, he claims.

But for the paranormal investigator and his wife, **Jennifer**, these quirks are what sold them. The couple bought the allegedly haunted farmhouse in Harrisville, R.I., that inspired the 2013 horror film "The Conjuring." The Heinzens, of Mexico, Maine, hope to restore the 18th-century home, preserve its history, and open it to both visitors and investigators later this year. They closed the sale on June 21.

"I've had a hard time staying there by myself. I don't have the feeling of anything evil, [but] it's very busy. You can tell there's a lot of things going on in the house," Heinzen told the Sun Journal's **Kathryn Skelton**.

"The Conjuring" tells the story of the Perron family. Soon after settling in the home in 1971, Carolyn, Roger and their five daughters allegedly began to notice strange occurrences — missing items and random noises. The movie starred **Patrick Wilson**, **Vera Farmiga**, and **Lili Taylor**. A sequel, "The Conjuring 2," was released in 2016, and "The Conjuring 3" is due out in 2020.

MARTHA MERROW



CORY HEINZEN

The Heinzens at their new home.



Katherine Schwarzenegger and Chris Pratt in LA in April.

Chris Pratt visited the Kennedy compound for family's Fourth party

Like many Americans, actor **Chris Pratt** spent the Fourth of July weekend getting together with his wife's family. Unlike many Americans, Pratt's weekend with the in-laws featured more than 200 people.

Less than a month after his wedding to **Katherine Schwarzenegger**, the "Jurassic World" actor was in Hyannis Port over the weekend at the Kennedy family compound, along with hundreds of family members, friends, and guests. Schwarzenegger, an author and lifestyle blogger, is the daughter of **Maria Shriver** and **Arnold Schwarzenegger** and the granddaughter of **Eunice Kennedy Shriver** and **Sargent Shriver**.

While on the Cape, Pratt snapped a photo for Schwarzenegger's Instagram featuring numerous members of the extended family, including Katherine's sister, **Christina Schwarzenegger**.

In a group photo of the weekend festivities shared by **Kerry Kennedy** — daughter of the late **Robert F. Kennedy**, the former US attorney general — Pratt is just another face in the crowd of more than 200 people.

KEVIN SLANE, Boston.com

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At Gillette, there's no stopping the Stones

By **Marc Hirsh**

GLOBE CORRESPONDENT

There are surely few ways of ending the long Fourth of July weekend more ironic than by celebrating the British Invasion. But there the Rolling Stones were, England's longest sustained occupiers of what began as an American art form — rock 'n' roll — at Gillette Stadium on Sunday, as if in retaliation for the whole independence thing. Mick Jagger even took a wistful dig at the holiday (and the president), sighing, "If only the British had held onto the airports, the whole thing might have gone differently."

Things were meant to go differently for the Stones as well; Sunday's concert was rescheduled from June 8 due to Jagger's heart valve procedure. But anyone who wasn't scanning for some indication of the infirmity that forced the postponement very likely wouldn't have found it, as the singer was slinky, wiry, and fully engaged. He strutted and preened throughout, and when he hit the words "gin-soaked" in the first line of "Honky Tonk Women," his whole body undulated side-to-side like it was pure muscle memory.

But if the typical line on Jagger, even without health scares, is that no one can believe he's still spry, the typical line on Keith Richards is that no one can believe he's still alive. He certainly was a far less physical presence, and not just by comparison; it wasn't until five songs in, on the electric blues of Jimmy Reed's "Ride 'Em on Down," that he so much as cracked a smile.

Even so, his playing remained as distinct as ever. The entire concert began with two crashing chords — the tonic followed by the IV, a Richards trademark — enough to send the Stones flying, right into "Street Fighting Man." The guitarist knocked out cracking country licks on "Honky Tonk Women" and kicked off "It's Only Rock 'N Roll (But I Like It)" with a Chuck Berry riff played on a red Gibson ES-355 (uncoincidentally Richards's idol's favored model). Ronnie Wood, meanwhile, continued being perhaps the only lead guitarist in rock history consistently overshadowed by his rhythm guitarist.

Even more imperturbable was Charlie Watts, his steady, impeccable drive still undimmed after all these years. He deftly guided the band through at least three different rhythms on "Midnight Rambler," kept "She's So Cold" sharp and sinuous at the same time, and swung hard on the blues numbers. And the rolling crest of drums that led the Stones out of the first chorus of "You Can't Always Get What



MATTHEW J. LEE/GLOBE STAFF

Mick Jagger onstage at Gillette Stadium on Sunday night.

MUSIC REVIEW

THE ROLLING STONES

With Gary Clark Jr. At Gillette Stadium, Sunday

You Want" was the first lift in a song that only kept lifting.

Armed with acoustic instruments on a satellite stage, the band played only two songs as its core quartet: "Play With Fire" downplayed its chamber-pop roots, while "Dead Flowers" took on a more upbeat Laurel Canyon feel. For all of the mythologizing of the Stones as a simple rock 'n' roll outfit, though, they've long been far more expansive than that. Still, they didn't try to shoehorn additional instruments into songs that didn't need them, bringing them out only when necessary, like Karl Denson's raunchy saxophone solo on "Brown Sugar" (complicating a song whose deliberate offense has only grown). And the slow-motion lightning ripple of "Gimme Shelter" was tightened by backup singer Sasha Allen's fierce vocals as she stalked up the catwalk and faced Jagger down as an equal.

The Stones won't be able to do this forever. Someday Jagger will give out, or Richards will, as unthinkable as the latter may be. But witnessing the show-closing ("I Can't Get No) Satisfaction," dragged closer to Otis Redding's cover than the Stones' original by now, it was hard not to think they're still going to try like hell.

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Timely and timeless qualities of 'A Raisin in the Sun' come through in Williamstown

By **Don Aucoin**

GLOBE STAFF

WILLIAMSTOWN — As with "Death of a Salesman" and "A Streetcar Named Desire" and a handful of other theatrical landmarks, Lorraine Hansberry's "A Raisin in the Sun" has been canonical for so long that it can be hard to experience it afresh and easy to forget what a great play it is.

But reminders of its undimmed power come rushing at you thick and fast in Robert O'Hara's outstanding revival at Williamstown Theatre Festival, led by S. Epatha Merkerson's portrayal of Lena Younger, the matriarch of an African-American family searching for a better life but divided on what that means.

When "A Raisin in the Sun" premiered in 1959, making Hansberry the first black female author to have a play produced on Broadway, she was only 28 years old. Just six years later, she was dead of cancer. Questions of what Hansberry might have accomplished if she'd had more time remain haunting; what she *did* accomplish during her too-brief sojourn on earth remains inspiring.

Watching "Raisin" at Williamstown, one is struck by how brilliantly Hansberry blended specificity and universality, constructing a durably engrossing portrait of a vividly particularized family whose fate we care about while also touching some of the deepest social-historical chords of the collective African-American experience — aspects of which are still very much pertinent today.

Director O'Hara, who is also a

prominent playwright, is not exactly known for hewing to naturalism. He helmed "Slave Play" off-Broadway earlier this year and is the author of such provocative works as "Bootycandy," presented at Boston's SpeakEasy Stage Company in 2016, and "Barbecue," produced at Lyric Stage Company of Boston in 2017.

O'Hara deviates from traditional presentations of "A Raisin in the Sun" by, for instance, incorporating cross-talk into a few scenes and adding a meta-theatrical touch to one of the play's more famous speeches in a way that implicates the present-day audience. One of O'Hara's directorial innovations — involving the periodic appearance of a silent, spectral figure whose identity I will not disclose but whom those familiar with the play can probably guess — is not new to anyone who saw Liesl Tommy employ a similar device in her 2013 production of "Raisin" at Boston's Huntington Theatre Company.

But O'Hara respects the inherent potency of the play throughout his production, and the jolting gut-punch of a denouement he has devised feels true to Hansberry's fundamental vision.

Set on the South Side of Chicago in the early 1950s, in a weary-looking tenement apartment with peeling wallpaper (the set is by Clint Ramos), "Raisin" principally revolves around four members of the Younger family, who find themselves at a crossroads, faced with a momentous decision.

They are: a recently widowed Lena (Merkerson), who does domestic



JEREMY DANIEL

Mandi Masden (left), Owen Tabaka, and S. Epatha Merkerson in Williamstown Theatre Festival's production of "A Raisin in the Sun."

STAGE REVIEW

A RAISIN IN THE SUN

Play by Lorraine Hansberry
Directed by Robert O'Hara
Presented by Williamstown Theatre Festival. At '62 Center for Theatre and Dance, Main Stage, Williamstown. Through July 13. Tickets \$60-\$75. 413-458-3253, www.wtfestival.org

work for a meager living; her restless son, Walter Lee Younger (Francois Battiste), a chauffeur nearly choking on his thwarted ambition; daughter Beneatha (Nikiya Mathis), a brainy and free-spirited college student with her eye on a medical career; and Wal-

ter's pragmatic wife, Ruth (Mandi Masden), also a domestic worker, who has just discovered she is pregnant. (Walter Lee and Ruth already have a young son, Travis, played by Owen Tabaka.)

Following the death of her husband, Big Walter, Lena is about to receive a \$10,000 life insurance payment that she intends to use to buy a house for the family. Walter Lee, however, sees the money as his chance open a liquor store with a couple of partners and finally realize his dream of becoming an independent entrepreneur.

As the struggle between mother and son plays out, the scope of "Raisin" expands beyond one family's dispute to encompass broader questions of racial identity, social mobility, as-

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