South End *News*

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Inside

Hollywood loves the South End

Major film release and Showtime series shoot locally

By Michele D. Maniscalco

A major motion picture and an upcoming Showtime series will share the picturesque charm of the South End with the rest of the world. Comedian and actress Amy Schumer, who was in the neighborhood shooting scenes on Union Park Street on August 17

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(Left to Right) Toni Crothall, Mark Ott, Andrew Parthum, Vadim Kuksin, Stephen Hartman of IFP Productions. Photo by Michele Maniscalco

Residential units proposed for block off Herald Street

Courtesy Adam Gaffin
www.universalhub.com

The Davis Companies this week filed detailed plans with the BPDA to gut an existing warehouse building at 112 Shawmut Ave. and turn it into a 13-floor, 143-unit residential building.

In its project-notification form, Davis said it is working with the Chinese Consolidated Benevolent Association of New England on a proposal to replace the C-Mart supermarket and parking lot at Herald and Washington with a 14-story building with up to 302 residential units and with the Boston Chinese Evangelical Church on a proposal to replace the church's current three-story building at 120 Shawmut with an 11-story building with 72 units.

The developer and the two groups would seek BPDA approval to reclassify their three parcels as a "planned development area," which would let them and the BPDA toss their existing zoning and create new rules just for them.

Architect's rendering of 112 Shawmut Ave. proposal.

Davis plans to completely gut the interior of the current building at 112 Shawmut Ave., leaving only the facades along Shawmut Avenue and Herald Street. Rather than renting or selling any of the units as affordable, Davis will hand over money to the BPDA "for the development of nearby affordable housing." A three-level garage, two-thirds underground, would provide room for 124 vehicles. Space on the ground floor could be turned into a cafe.

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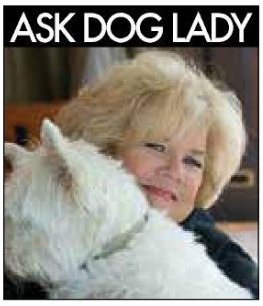
ASK DOG LADY



Advice on Pets, Life, Love

By Monica Collins

Dear Dog Lady,

Our Wheaten terrier, Maggie, loves to rub up and down wood picket fences and around telephone poles. What's going on there? Every morning on our walk she wants to take detours so we can down alleys or side streets where she knows there's a long wood fence or a telephone pole that is just begging to be rubbed against. If I didn't pull her away she'd do it for hours. Why does it feel so good to her?

—Jack

Dear Jack,

Humans might rub up against a telephone pole or picket fence to scratch an itch. Maggie isn't necessarily itching herself when she takes these diversions during walks. She may actually be attracted by the smells on these poles and fences. You will never know what odors lure her because dogs' power of smell is

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Sara Campbell donates to victims of Harvey

By Kaylie Abela & Sara Campbell

Boston designer and boutique chain owner Sara Campbell partnered with the mayor's Help for Houston effort to donate new, unworn clothing items to Hurricane Harvey victims. Help for Houston encouraged Bostonians to drop off clothing, diapers, blankets, and non-perishable foods at City Hall and other designated locations in the area.

Sara Campbell is a USA-made apparel line.

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Sara Campbell & staff

School's Back in Session

Drive like a "Smahtie"

School Bus Laws:
ALL cars in all lanes of traffic, in both directions, must stop at least 100 feet from the bus when you see the bus' flashing lights and stop sign arm extended. The ONLY exception: drivers on four-lane road with at least two lanes of traveling moving in the opposite direction or a divided highway, only motorists going in the same direction as the bus are required to stop.

Driving in a School Zone:
The speed limit for all school zones is 20 mph, regardless of what the speed is for the road the school is on between school hours. Motorists are not allowed to pass while in a school zone, and pedestrians have the right-of-way in a school zone crosswalk.

Boston City-Wide Speed Limit:
25 MPH, unless otherwise posted.

Crosswalk Laws:
Drivers must yield the right-of-way to pedestrians within a marked crosswalk that are upon the half of the roadway upon which the vehicle is traveling, or when a pedestrian is approaching within ten feet of where the vehicle is traveling.

BOSTON REDEVELOPMENT AUTHORITY | PUBLIC NOTICE

D/B/A BOSTON PLANNING & DEVELOPMENT AGENCY PROPOSED MINOR MODIFICATION TO SOUTH END URBAN RENEWAL PLAN,

PROJECT NO. MASS. R-56 FOR PARCEL 200

Public Notice is hereby given that the Boston Redevelopment Authority d/b/a the Boston Planning & Development Agency ("BRA") will consider at its scheduled meeting on Thursday, September 14, 2017, starting at 3:30 P.M. in the Board Room – Room 900, 9th Floor, Boston City Hall, One City Hall Square a proposed minor modification to the South End Urban Renewal Plan regarding Parcel 200. Said minor modifications will allow the Boston Medical Center to occupy a portion of the Crosstown project on Parcel 200. Upon modification of the South End Urban Renewal Plan, the BRA will enter into an Amendment to Ground Lease by and between the BRA and Crosstown Center Hotel LLC allowing the Institutional Use. This Public Notice is being provided in accordance with a certain "Conciliation Agreement" by and among the U.S. Department of Housing and Urban Development, the BRA and others, dated as of January 16, 2001.

Brain P. Golden
Director, Boston Planning and Development Agency

Hollywood

Continued from page 1

for her upcoming film, "I Feel Pretty" with Michelle Williams, will return on September 7 for filming in and around Franklin Square. Elsewhere, "SMILF", a Showtime comedy featuring Brookline's Frankie Shaw, came to Thayer Street on Thursday, August 24 for a daytime shoot.

Stephen Hartman of IFP Productions met with neighbors on Monday, August 28 near Franklin Square to discuss Schumer's September 7 filming schedule and logistics with neighbors.

Six residents, including Blackstone/Franklin Square Neighborhood Association (B/FSNA) development committee chairman Vadim Kuksin; at-large board member Andrew Parthum; Friends of Blackstone and Franklin Squares chairperson Toni Crothall attended the outdoor meeting. Hartman said that the filming will take place from 12:00 noon until approximately 12:00 midnight, with a "hard finish" by 2:00 AM.

Hartman has been in touch with the Boston Police and Boston Parks and Recreation Department for approval of the logistics, which include a large, fiberglass attachment to Franklin Square's fountain; parking relocation and the introduction of heavy equipment to the park. Access to the park will be limited during the shoot, and although residents will be able to watch from a sufficient distance not to interfere with the production, photography will not be permitted when Schumer is in makeup and costume.

While the production will require parking in the immediate vicinity of Franklin Square, Hartman told neighbors that IFP has purchased parking vouchers to provide to abutting residents. Franklin Square will be portrayed as a New York city park in the film, and part of the filming is set in the rain, which will be produced with sprinklers. Regarding the attachment to the historic fountain, Hartman said that Paul McCaffrey of the BPRD visited IFP's staging site to see the attachment and approved it.

Crothall offered to express the Friends group's support directly to McCaffrey as well. "We really believe any publicity for this park is helpful," Crothall said. Hartman also told the group that the production company will make a "nice donation" to the Friends group. "I live in Boston and I am happy to be filming here," Hartman said.

After the meeting, attendees expressed eager anticipation for Franklin Square to receive such widespread, positive exposure.

Crothall said in a follow-up e-mail, "We are very excited to have the Franklin Square used in a movie. We appreciate Stephen's efforts to reduce damage on the grass caused by heavy filming equipment and his attention to detail in protecting the fountain. I believe Stephen's crew will be very professional and considerate about leaving the Square unharmed after filming as he is a Boston local and very experienced at managing on location projects such as this one, and protecting

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Dog Lady

Continued from page 1

many millions of times better than ours. Here's a startling stat: A human has 5 million smell receptors; a bloodhound has 300 million. Dogs live through their noses. The world makes sense (scents?) to them through their schnozes

The telephone poles and fences Maggie rubs up against must be exceedingly redolent if she makes special detours. She rubs up against them so she can take away some of the smell. She also wants to leave behind her own scent, a calling card, so to speak. It's a primal thing.

Dear Dog Lady,

I moved (with) my dog, a Jack Russell, from our home of nine years to a condo about three years ago. She had always slept belly up at our old place. After the move, it seemed to take her a long time to adjust to the new place. But I knew it had become her home when I saw her begin sleeping belly up again. It took about two months. I believe that sleeping belly up means the dog feels totally secure in their environment because that is a vulnerable sleep position. I enjoy your columns.

—Jim

Dear Jim,

Yes, you're right. Rolling over belly up is a sign of submission for a dog. This is a canine's way of letting it all hang out. The dog exposes its vulnerable underbelly and privates for the whole world to see – and is supremely comfortable doing so. With its tummy in the air, a dog is home, so to speak, and doesn't have to keep watch for nasty predators looking to steal food or family. Dogs roll up not only to sleep to but to receive belly rubs, which, with squeaky toys, tennis balls, and chicken treats, are the greatest pleasures we humans can bestow.

Dear Dog Lady,

Our Cairn terrier, Wilbur, has lately started to scratch the carpet as if he's digging dirt. He has never done this before and it started only last week. He's quite furious about this. What gives? Is there something in the carpet that he smells or wants? He only stops when we tell him to, but it's annoying and puzzling. Any advice?

—Craig

Dear Craig,

Your terrier has powerful go-to-ground genes. Dig he must. Have you given him anything precious in the last week—a bone, a very special treat, a new toy? He could be trying to hide his stuff.

Dogs dig in their beds, the sofa cushions, the lounge pillows. Their indoor dredging can be destructive if you allow the behavior to go too far. Their digging is also a little cheerless because they work so hard for so little reward. Do you have any real dirt to offer dear Wilbur to dig?

Dear Dog Lady,

My basset hound, Charley, has become aggressive towards me (his owner). He is nice with everyone else, but when we are at home, if I try to get out of my chair or leave a room, he runs in front of me and snarls and snaps. It is like he is trying to "keep me in my place." Please help as I love this dog and don't want to have to get rid of him.

—Mary

Dear Mary,

Is Charley fixed—neutered? This is an important step to level out a male dog's behavior. Also, has Charley been checked out by the veterinarian since this new aggressive tendency started happening? There could be an organic reason for his distress and he's trying to let you know. A sudden change in a dog's behavior is a reason to seek out a medical professional.

Visit askdoglady.com.

Hollywood

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his relationships with the Parks Department and Boston Police Department. We also believe that the community will be more excited than inconvenienced by the 12 hours of film shooting. This opportunity offers brief respite from the negative dialog (sic) about Franklin Square which centers regularly on drugs, alcohol and homelessness."

SMILF, which is slated to debut on Showtime in November, is a comedy set in South Boston about a twentysomething mother trying to balance parenting, work and a personal life. When filming on Thayer Street was completed on August 24, the crew moved on to South Boston for nighttime shooting. Shaw's SMILF co-stars include Rosie O'Donnell and Miguel Gomez of the FX television series, "The Strain".

Sara Campbell

Continued from page 1

With 18 stores, the retail company is bound to have some extra stock. This morning, Campbell sifted through apparel set aside for a warehouse sale to take place the Hingham boutique in early September. She separated items that would suit Houston residents for donation instead.

Sarag Campbell said, "If you ask what I'm always saying around the office, anyone who works with me will tell you the same thing: 'It takes a village' and 'we're all in this together.' This is true of the workplace but also of the community. Our neighbors are in need and we're just doing our part."

In addition, all 18 Sara Campbell locations will donated 10% of their Saturday, September 2nd proceeds to the American Red Cross.

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A luminous Gypsy

Gypsy,
Lyric Stage Company of Boston, through October 8. Lyricstage.com or 617-585-5678

By Jules Becker

Steven Barkhimer, Leigh Barrett, Kirsten Salpini. Photo by Mark S. Howard

If "Fiddler on the Roof"'s Tevye is a kind of atypical Everyman, "Gypsy"'s Mama Rose is likewise an unlikely Everywoman. Curiously, both characters repeatedly make reference to the 'Good Book.' Where the former's fictional religious Jewish milkman tries to determine his daughters' respective futures according to tradition, the latter's real life-based Seattle show business mother means to direct her own daughters' lives with the authority of an impresario. While fairly low-key Tovey is arguably more likeable than pushy Mama Rose, both central characters are roles that premier actors have eagerly tackled over the years. Now premier Hub actress Leigh Barrett is giving a powerhouse Lyric Stage Company of Boston performance in the part worthy of comparison with those of the likes of Angela Lansbury, Tyne Daly and Patti Lupone. At the same time, gifted director-choreographer Rachel Bertone ("The Wild Party," "Barnum," among others) is giving one of America's greatest musicals the kind of inspired revival it deserves.

Bertone's inspiration starts right during the overture. A couple dressed in tuxedo and evening gown take an elegant turn during strains of "You'll Never Get Away from Me." During a part of "Small World," Mama Rose practices a bow and checks out those of her children." Large side fans cleverly close at both sides of the stage during a stretch of the melody for the burlesque scene. Later young performers join Barrett behind a cast member with a car steering wheel as Mama Rose builds her Newsboys ensemble traveling the Vaudeville circuit to New York. Designer Franklin Meissner, Jr. inserts strobe lighting for a smart time lapse effect during which the younger Mama Rose ensemble turns into the seasoned adolescent one. Bertone's personal touches clearly enhance the show's historic collaboration. Loosely based on the 1957 memoir of strip tease artist Gypsy Rose Lee—initially Louse, Arthur Laurents' book does vividly depict the Vaudeville circuit and the artistic and financial challenges facing Mama

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Imgination and freshness is served

Plank,
Alley Cat Theatre, Deane Hall, Caldewood Pavilion, Boston Center for the Arts, September 16. 617-933-8600

By Jules Becker

Photo by Joan Mejia

Are some 21st century theaters throwing truly original conceptions overboard? Are some venues scheduling somewhat predictable line-ups featuring umpteenth revivals of popular plays and musicals? For many years now, the envelope-pushing troupe Imaginary Beasts has been defying these disturbingly rhetorical questions with highly imaginative Winter Pantos and highly personal and thoughtful takes on works by such different authors as Moliere and Thornton Wilder at the Boston Center for the Arts. Now the new Alley Cat Theatre has brought its own challenging pushback to same old, same old efforts in a strikingly evocative Caldewood Pavilion world premiere called "Plank." While founding artistic director John Greiner-Ferris' dream play may need some tweaking, this inaugural vessel impressively steers clear of safe sailing at the BCA.

Thanks to the brilliantly complementary scenic design of Ji Young Han and projection and lighting design by Barbara Craig, audience members immediately enter the play's richly unsafe atmosphere as though they are about to enter a large rock- bearing ocean themselves. Clearly theatergoers are meant to not only empathize but also identify with forlorn heroine Potpee—played with affecting vulnerability by Poornima Kirby—who survives a backstory shipwreck by clinging precariously to the title board. Around her in the waves of the ocean design, a quartet of talented cast members—Liz Clark, Sydney Grant , Alan Lokken and Fray Michael Cordero—make the fish, seaweed and waves that alternately seem to greet and challenge her take shape poetically through a variety of gestures and modern dance moves. Ned Singh's sharp sound design

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Letters policy

To be considered for publication, letters must be no longer than 500 words; refrain from extreme personal attacks; be signed and include an address and daytime telephone number. Writers should refrain from making incorrect statements since they may be barred from future issues. Deadline is noon Tuesday for Thursday's paper. To send us letters: Mail to 46 Plympton St., 5th floor, Boston, MA 02118; FAX to 617.464.7286; E-mail: letters@southendnews.com

Shawmut

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The C-Mart property could become a 14-story building housing 302 residential units, 14,200 square feet of ground-floor commercial space and 120 parking spaces.

According to Davis, the church property, once a nursing home, could be used for a 150-foot high building housing:

Two religious sanctuaries, a gymnasium, fitness rooms, office, classroom and meeting space for religious educational, recreational and social services uses, a small (approximately 2,000 sf) ground floor commercial space, and approximately 72 residential units.

It would have room for 30 cars in a garage.

The Davis filing triggers a BPDA review process for 112 Shawmut Ave. The other two projects have yet to be filed with the authority.

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Gypsy

Continued from page 4

Rose, Louise, June (actual dancer-actress June Havoc) and the performers who join them. Then budding musical giant Stephen Sondheim's lyrics help advance that story as they sharply mesh with Jule Styne's warm and hopeful melodies. Original director Jerome Robbins' expansive choreography rounds out one of Broadway's best collaborations.

The Lyric Stage revival has a strong collaborative feel of its own. Bertone paces her Robbins-inspired choreography as sharply for the Baby June and Her Newsboys number as for the later Dainty June and Her Farmboys one. Both Margot Anderson-Song as Baby June and Kira Troilo as her grownup counterpart display real agility. Brady Miller demonstrates Tulsa's singular dancing talent on "All I Need Is the Girl" while Kirsten Salpini makes Louise's unrequited crush on him very clear. Salpini is rivetingly vulnerable on the touching solo "Little Lamb," and Troilo and Salpini are fully convincing as siblings—especially on the insightful duet "If Momma Was Married." Barrett and Steven Barkhimer as Mama Rose's group agent and candy salesman boyfriend Herbie do well with the ups and down of their relationship. Barkhimer's understated singing fits Herbie's more reserved responses with highly extroverted Mama Rose. Barrett, Barkhimer and Salpini have the feel of a real family unit on a very winning rendition of "Together, Wherever We Go." Shannon Lee Jones as Tessie Tura smartly combines insightful attitude and good-natured mentoring with novice burlesque performer Louise. Kathy St. George is a hoot as a deep-voiced horn-touting Mazeppa.

Most of all there is Barrett's brilliant performance as Mama Rose. She captures all of Mama's complexity– her early single-minded determination to develop June's talent, her later contrasting focus on Louise, her conflicted feelings about Herbie and the idea of a fourth marriage and her hindsight about what might have been in her own life. Barrett's carefully captured Mama Rose finds sympa-

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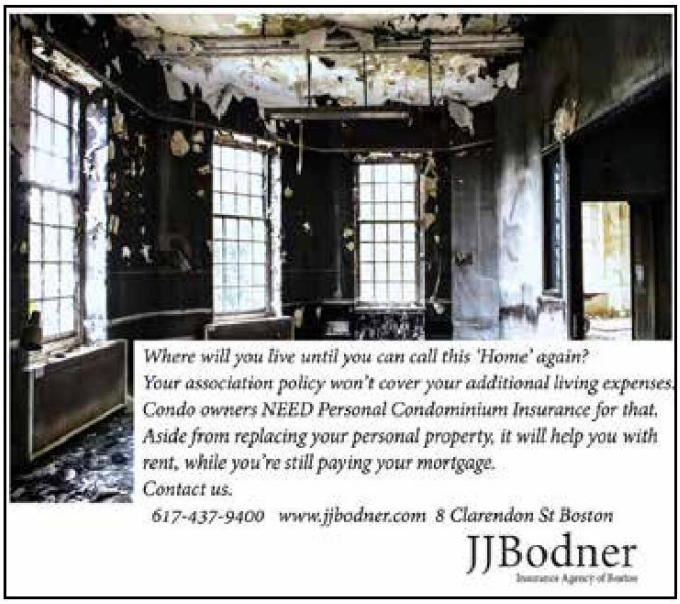

THE SOUTH END WRITES/THE LIBRARY INVITES

Please come and hear and South End history scribe and poet, **Lynne Potts**, talk about local luminaries in *Faces of a Neighborhood: Boston's South End in the Early Twenty-First Century*, as well as her new poetry collection, *Port Hole View*.

Tuesday, September 12, 6:30 PM

South End Branch, BPL

Seating is limited. Refreshments served. The event is free.

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The South End Library is fully handicapped accessible.

For more information, visit
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FRIENDS OF SOUTH END LIBRARY

Plank

Continued from page 4

enhances this dream tableau with an evocation of whales and their singular sounds. At the same time, a lunchbox with a half-sandwich and a coke materialize for Potpee as well as a large edition of "Moby Dick."

Of course, as Potpee begins reading, "Call me Ishmael"—the famous beginning of Herman Melville's masterwork- connects her with the novel's sole surviving shipmate. Once Potpee arrives on land, survival issues expand with talk about climate change and human responsibility. Here of course theatergoers will rightly be thinking about their own feelings and commitments. Taking those thoughts and considerations to center stage are exchanges between Potpee and Orwellian Big Sister- like Mercedes–played with arresting toughness by Adams—and Mercedes' conflicted sidekick Thimble– captured with fitting insecurity by Kirby.

As Mercedes intimidates Potpee with a hardline interrogation and virtually dismisses her as a "little girl," she may be considering having the shipwreck survivor walk the plank—at least figuratively and philosophically. Pushing the idea of "comfort in a crowd," she sees safety in "a shared view of the world." By contrast, will Potpee—who lost everything overboard–survive without having an I-phone, Facebook or even a television? For her part, the unusual heroine suggests that contemporary human beings lack perspective and that "maybe we should have stayed in the ocean." Alluding to Adam and Eve, doctrinaire Mercedes contends that "We belong on land." Director Megan Schy Gleeson sharply paces the exchanges between Potpee and Mercedes so that their ocean-land debate has the volleying intensity of a championship tennis match.

Not surprisingly, Mercedes' right hand woman finds Potpee's embrace of real freedom intriguing. Thimble does not make waves though she finds this survivor's simpler way of life fairly appealing. She may also be emotionally drawn to Potpee. Does their sitting on the pivotal plank together signify a substantive change in Thimble? Look for a revealing surprise in the final stretch.

At one point, there is talk of going around in circles. Audience members may sometimes feel that way about this play. Even so, "Plank" does possess a welcome freshness and healthy food for thought about theater itself. Set sail for the BCA and Greiner-Ferris' worthy stage lifeline.

Gypsy

Continued from page 5

thy as a caring mother even as she disturbs as a pushy stage mother. This major talent can belt with the best as she demonstrates on Ma Rose's anthem-like final solo "Rose's Turn."

In her playbill notes, Bertone speaks of audiences rooting for Mama Rose as she faces the truth she's been avoiding. Thanks to Barrett's luminous portrayal and Bertone's masterful efforts, everything is truly coming up roses in Lyric Stage's "Gypsy."

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ORDER FOR SERVICE BY PUBLICATION & MAILING	Commonwealth of Massachusetts The Trial Court Probate and Family Court
Tamine Son vs. Shawn Son	Docket No. SU17D1549DR
Upon motion of plaintiff(s) for an order directing the defendant(s) to appear, plead, or answer, in accordance with Mass.R.Civ.P/ Mass.R.Dom.Rel.P.Rule 4, it appearing to the court that this is an action for **Divorce 1B**	Suffolk Probate and Family Court 24 New Chardon Street PO Box 9667 Boston, MA 02114 (617) 788-8300

Pursuant to Supplemental Probate Court Rule 411, an Automatic Restraining Order has been entered against the above named parties. Defendant(s) cannot be found within the Commonwealth and defendant(s) present whereabouts are unknown. Personal service on defendant is therefore not practicable, and defendant(s) has, have not voluntarily appeared in this action.

It is **Ordered** that the defendant(s) is/are directed to appear, plead, answer, or otherwise move with respect to the complaint/petition herein on or before the return day of **September 14, 2017**.

If you fail to do so the Court will proceed to a hearing and adjunctation of this matter.

WITNESS, Hon. John M Smoot, First Justice of this Court.
Date: July 17, 2017 *Terri Klug Cafazzo, Register of Probate*

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