Boston Delegation Visits Pine Street Inn

Submitted by Pine Street Inn

Members of the Boston legislative delegation recently visited Pine Street Inn to show support for homeless individuals in the city and to learn more about the support system in place serving these individuals.

Members of the Coalition for Homeless Individuals (CHI) including Project Place, the Boston Public Health Commission, and St. Francis House joined with Pine Street Inn for the presentation.

In addition to the discussion and briefing, attendees assisted staff and volunteers with food prep in the kitchen and participated in mock interviews with job trainees from Project Place.


Prior to Friday's delegation briefing, CHI hosted their annual Legislative Breakfast at the State House, where tenants and guests spoke about their experience as continued on page 5

Theresa India-Young's legacy continues

BY MICHELE D. MANISCALCO

The Theresa Shaw, an annual art exhibit and fundraiser to honor the legacy of the late South End fiber artist Theresa India-Young and to finance a scholarship in her name, opened on Friday night, February 8 to a crowd of over 100 artists, neighbors and friends who gathered at the United South End Settlements Harriet Tubman House, 566 Columbus Avenue, to remember the artist and to view works made by local artists and bid in a silent auction, with a portion of proceeds from each sale donated to the Theresa India Young Ethnic Weaving Scholarship.

Continued on page 5

Ragtime still timely

Beautiful timeless

BEAUTIFUL:
The Carole King Musical, National tour presented by Broadway in Boston at Opera House, through February 17. 800-986-2787 or broadwayinboston.com

BY JULIE BECKER

Before "Hamilton" there was "Ragtime." If the former speaks of immigrants getting things done in America, the latter equally praises new would-be citizens—most notably Latvian Jewish budding artist Tateh and his daughter Little Girl. The budding artist turned successful silent film maker who becomes Hollywood director Barzin Ashkenazi tells his daughter “A Shetl Is A Shetl”—America is a shetl—in this case a country with great possibilities. "Ragtime," signed late author E.L. Doctorow saw the early 20th century as a time of great change—much of it arising through encounters between immigrants eager to share the American dream, African-Americans struggling for full freedom and equality of opportunity and White Anglo-Saxon Protestants largely resistant to both groups. Wheelock Family Theatre at Boston University is the latest local company to stage the inspired Broadway musical that captures both conflict and connection—here in an inventive production that celebrates the novel as much as the show's strong Terrence McNally book and John Stephen Plakans-Lynn Ahrens score.

Continued on page 6
TWO SOUTH END LOCATIONS

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Mosquera-Sterenberg named Boston Neighborhood Fellow

The Boston Foundation announces new class

SUBMITTED BY BOSTON FOUNDATION

The Boston Foundation is proud to announce the selection of 12 remarkable community leaders as the 2019-2021 class of Boston Neighborhood Fellows. The 12 Fellows, from across Greater Boston, join the ranks of nearly 170 people selected as Boston Neighborhood Fellows since 1990.

The new class fellowship will run through January 2021. The Fellows receive a two-year grant, along with leadership and other training. They play an ambassador role too, and will help the Boston Foundation shape its 2021 class of Fellows.

Fellows also get a chance to take part in core activities of the Boston Foundation’s Grassroots strategy. The 2017 Fellows played an integral role in designing and leading the 2018 round of Collaborate Boston, a $100,000 prize competition that encourages new forms of collaboration to solve key problems.

“T am excited and honored to be able to spend the next two years working with this remarkable, diverse cohort of community leaders,” said Natasha Craig-Ospina, Senior Director, Grassroots Programs at the Boston Foundation. "Each of them has dedicated so much of their time and experience to improving the lives of the people in their communities, and together, I have no doubt they will be a powerful force for improving the city, even as they get a chance to expand their own skills.”

Elisa Mosquera-Sterenberg has been named as a fellow.

Continued on page 4
24th Annual Taste of the South End

Brings Celebrated Chefs Together for AIDS Action Benefit

AIDS Action announces that tickets are now on sale for the 24th Annual ‘Taste of the South End’. The South End’s premiere food and wine event will take place ‘Tuesday, March 19 at the Cyclorama of the Boston Arts Center. Attendees will enjoy the spectacular culinary creations from the top chefs in Boston’s favorite “foodie” neighborhood. The popular event will also feature live cooking demonstrations, a diverse selection of wine, beer, and spirits to taste, and a silent auction. Taste of the South End is from 7 to 9:30 p.m. at the Boston Center for the Arts Cyclorama, 529 Tremont Street in Boston. Tickets are $150. VIP admission is $300 and includes a tasting preview beginning at 6 p.m. Proceeds benefit AIDS Action. Tickets are available online: http://tasteofthesouthend.org/attend/

“Taste of the South End is fueled by food and wine lovers throughout Greater Boston who not only get to sample specialties from South End’s talented chefs, but can also ask questions about their favorite dishes,” said Scott Walker of the Taste of South End Host Committee. “The money raised by Taste of the South End supports AIDS Action’s vital work with people living with HIV as well as those who are vulnerable to infection. The average client of AIDS Action has an annual income of less than $11,000 a year, and AIDS Action’s services make it possible for many of them to remain healthy while dealing with life’s other challenges.”

“We always look forward to Taste of the South End. Mistral supports Taste every year and in March we’ll be bringing along our newest restaurant concept, Bar Lyon,” said Mark D’Alessandro, general manager of Mistral.

“We look forward to seeing friends old and new at ‘Taste of the South End where we’re enjoying delicious food from the many talented chefs and restaurants in the Boston area while helping raise critical funds for AIDS Action and the battle of eradicating HIV/AIDS forever.”

A partial list of participating eateries includes Banyan Bar & Refuge, Bar Lyon, Bar Mezzana, Boston Chowpaw South End, Brownstone, Duxia Holiday, Five Horses Tavern, Fleur Bakery + Cafe, FoMu, Formaggio Kitchen South End, Foui & Ink Block, The Gallows, Habot House Bakery, Cafe, Lien’s Tail, Massa Latin Kitchen + Tequila Bar, MIDA, Mistral Restaurant, Pico, Precinct Kitchen + Bar, Shore Leave, South End Buttery, SRV, and Whaling In Oklahoma. Diagon, official liquor sponsor, will be sampling creative cocktails using their brands Ketel One Vodka, Don Julio Tequila, and Bulleit Frontier Whiskey. Sponsors include Harvard Pilgrim Health Care, Diagon (Ketel One, Don Julio, and Bulleit Whiskey), and Whole Foods.

Taste of the South End also features a silent auction, mystery bag, and a wine toss game, where guests can find a huge array of fabulous prizes including trips, food, and wine experiences, and tickets to upcoming shows and events.

Admission to Taste of the South End is limited to those 21 years of age or older. Tickets available at http://tasteofthesouthend.org/attend/
Legacy
Continued from page 1

Massachusetts College of Art and Design.

This year’s ceremony included a special honor for another veteran South Ender, Marc
lee Neuberger, who was recognized by the
City of Boston and by the state Senate and the
House of Representatives for her leadership in the
Friends of the South End Library and her efforts to secure funding for renovations to
the library and Library Park.

"It’s a great thing and a pleasure to be
able to focus on something as important as a
public library in these times. It’s a civic institu-
tion that brings people together. The board
members and staff of the Library have made
tremendous progress thanks to our political
supporters, our elected officials, the mayor,
our city councilors, our state representatives
and senators as well as our contributors to
the South End who have given almost $100,000
for improvements to the library,” organizers
tsaid in a statement.

Young, who was an artist/resident at the
Piano Factory, 791 Tremont Street, advocated
for carrying on the traditions of her chosen
medium, weaving, and the scholarship in her
name aids student weavers. Guests nibbled
appetizers and desserts supplied by local busi-
nesses including Foodie’s, Star Market at the
Prudential Center, Trader Joe’s and Stop and
Shop while perusing the multimedia exhibit
and silent auction and hearing remarks from
current and scholarship recipients Zee Barbano-
Grinder and Stacy Amram.

Artist contributors to the Theresa Show
include Paul Harrington, David Myssiot Bl, Judith P. Felton, Jeffrey Noldin, Johnetta
Tinkler, Patricia McSweeney and Susan G.
Thompson. Celebrated painter and Piano
Factory resident Paul Goodnight donated a
drawing, and artist/scholar Dr. Reginald
Jackson donated a historic photo-sign-up
of Massachusetts Avenue.

The Theresa Show benefits and exhibit
sale will continue through March 29 from 8:00
AM-6:00PM, and donations to the scholarship
fund can be made on-line as well at https://
secure.ommobile.com/145217/fundraisi-

Survival
Continued from page 4

popcorn container. While noting that some
people wear their respective legs all the time,
she admits “I’m more comfortable this way.”

Blicherly recalling her diagnosis and
chemo-radiation therapy, Holland proceeds
to detail the survival tools that can help her
challenged counterparts as well. The first of
these are humor and perspective, both rikkily
evident in her show. Family — the third tool —
features her sister Rachel. Here she facetiously
speculates that Rachel would want to play the
wicked witch in a production of “The Wizard
of Oz” while she would play kindly Glinda.

Next is Chitapha (Hebrew — and Yidd-
dish — for a conspicuous leap of nerve), which
brings in the lively number “You’re Just a
Difficult Woman.”

As a singer she surprisingly puts a high
value on having a sense of rhythm and getting
in the groove — something she conveys with
finger snapping. Reflecting on an earlier time,
she declares “watch me walk” as she does so and
announces “I got a Walkman.” By contrast,
Holland reflects, “Sometimes it just comes
down to you and the pain.”

Consequently, she adds, a firm grip on
reality is essential. At the same time, her rich
sense of humor has her delivering a high en-
ergy number called “Mommy Is a Mermaid.”
Perhaps the greatest tool of survival, she seems
to conclude, is “the joy of being alive.” In a
song that calls to mind a zrips number like Marvin
Hamlisch’s “They’re Playing Our Song,” she
possessively insists “Here I stand.” Make no
mistake: Anita Holland is very much still
standing as a performer and a woman, and
we are all the better for it.

As for the piano, Holland played it
vigorously as she poignantly sang “How Do You
Get from There to Here” dedicated to late friend Michael Dexon. She noted that
her show was written 25 years ago in memory
of the young composer, who was dying from
AIDS. She spoke of his voice still ringing in
my ear.

Holland also remembered another friend — five time Tony nominee Jan
Maxwell, who passed away a year ago this past
Monday. This critic fondly remembers seeing
three of the gifted actress’s wonderful hono-
red performances — in “Chita Chita Bang Bang”
(2005), “The Royal Family” (2010) and espe-
cially “Follies” (2012).

Pine Street
Continued from page 1

homeless individuals. After the event, they
visited Senators and Representatives to advo-
cate for increased funding. CHI advocates are
requesting that the legislature provide them
the additional funding needed to reach $53
million for services and maintain the $5 mil-
lion in funding for rapid transitional housing
in the FY20 budget.

CHI is a network of 40 agencies, focused
on supporting homeless individuals, that
contract with the state to provide emergency
shelter (day and night shelters), permanent
housing, health care, employment services and
other critical services to change the trajectory
of homelessness in Massachussets.

Community Meeting

Additional Dwelling Units Proposed Citywide
Zoning Amendment

Monday, February 25
6:00 PM
1 City Hall Square, 9th Floor
Boston, MA 02201

Event Description

The Boston Planning & Development Agency will hold a public meeting to discuss a
proposed amendment to the Neighborhood District Articles of the Boston
Zoning Code regarding Additional Dwelling Units (ADUs). As part of the initial plan
in November 2017, the ADU amendment was made to Article 53 (East Boston
Neighborhood District), Article 55 (Jamaica Plain Neighborhood District), and
Article 60 (Greater Mattapan Neighborhood District) of the Boston Zoning
Code. An ADU is a new typology to Boston that could create naturally affordable rental
units without significantly changing the fabric of the existing neighborhoods, by
allowing owner occupants to carve out space within the envelope of their home
for a smaller, independent rental unit.

Contact:

Bryan Glascok
Boston Planning & Development Agency
One City Hall Square, 9th Floor
Boston, MA 02201
617.918.4242 | bryan.glascok@boston.gov

Additional Dwelling
Units Proposed Citywide
Zoning Amendment

Monday, February 25
6:00 PM
1 City Hall Square, 9th Floor
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Boston, MA 02201

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Theater
Continued from page 1

The Whistle stop's inescapable begins before a word is spoken. Audience members will find a diversity of children at a stage library. Little Boy, the son of the New Rochelle-based, Producers of the book, is reading a book that turns out to be Doctorow's work's benchmark novel itself. As company artistic director Emily Rasti observes in the playbill, "The production emphasizes African-American piano player Coalhouse Walker, Jr., intrinsically like advice to adults to teach every child to make his voice." Not surprisingly, Little Boy--like a young Zelig--appears on the back or side of many scenes as a kind of witness to the march of change and its impact on America in the early 1900s.

In introducing the staging at the performance, this critic saw, Rasti greeted the audience: "Welcome to your library." "In fact," "Ragtime" champions learning and understanding by children and adults, whites and blacks and diverse ethnic groups. Lindsey Genovese Furtis's handsome library-embodied scenic design--complete with high shelf shelving and bookshelves--surfaces the musical's book and score. For example, during the stirring early number "Journey Out," director Nick Vargas has Protestant Father and Tatie crossing paths on high wheel library set pieces that serve as ships in the former sets out to explore and the latter approaches America. Shelving sometimes suggests Coalhouse's piano as well. Only Coalhouse's car--meant to be both a stage and score, and a psychic's success--needs more of a sharply defined prop. Even so, Vargas keeps the set changes smooth and the individual and intersecting stories of Young New Rochellians and their daughter Little Girl and Coalhouse and his wife Sarah and son Coalhouse Walker III. A high energy cast does its impassioned best to make this singular musical seems evocation of a changing America as embodied in Doctorow's insightful novel and the new music evoked in the title. Tony Castellanos has all of Tate's protective love for Little Girl--whom he dapes in his tall prayer shawl--and his newfound confidence as he moves from making silhouettes and movie books to film scripts. His rendition of Tate's caretaker rich number "Gobbling" is a high point of the show, and his inner voice of the black folk song "I'm Walking a Dream" as well as his fiery concern on "Make Them Hear You." Peter Lamia Porter is perfectly affecting and vulnerable as Sarah, and notably sensitively delivering the touching solo "Your Daddy's Son." With his big voice, Peter Adams gives the best portrayal of largely childless Father that this critic has ever seen. Other standouts include Jonathan Acox's nearest Younger Brother (Mother's), Ben Choi-Harris's always direct Little Boy and Nicole Pighis's feisty Social Club member. Academy Award-nominated Sarah Goffin as Coalhouse Walker, III, director Jon Goldberg does full justice to the richly eclectic score.

Sarah Bockel plays Carole King in the national tour of "Beautiful: The Carole King Musical" (courtesy Broadway in Boston).

Love Me Tomorrow and The Drifers ("Up to the Roof"). Very different challenges confront her at the start of the second act--her painful break-up with her husband over her serial affair and the inner need to perform the songs that made her famous. Her personal triumphs--and the close of the musical--arrives with the landmark four Grammy-winning 1971 album "Tapestry" (best album, song, record and female pop vocalist) and an acclaimed performance at Carnegie Hall.

If the musical's book lacks the kind of fully talent narrative of a "Jersy Boys" it neverless presents a vivid portrait of King and an intriguing look at what may have been a kind of parody at Goldfin's pipe. At the same time--particularly the first act--"Beautiful" provides a concise understanding of the song for group composing by which recording impresario Don Kirshner obtained new material from competing songwriters like King and Goffin on the one hand and Cynthia Weil and Barry Mann--of "You've Lost That Loving Feeling" fame--on the other. The fascinating added factor with quick wit Weil and hyperbolic Marni is their best friends relationship with King and Goffin.

Under Marc Bruni's sharp direction, a strong opening night cast gave full expressions to the friendships and musical riches of this very affecting show. Sarah Bockel—who alternates with Kaye Harwood and Elisabeth Vannerson—demonstrated a demeanor, a performance style and even a voice similar to the kind of those of Carole King herself—especially on such "Tapestry" gems as "It's Too Late" and the title song itself. Dylan S. Wolsich caught Goffin's deep concern about artistry coupled with his personal irresponsibility and vulnerability. Alison Whitehead had the right attitude and spirit as Weil, while Jacob Hareus caught Mann's sense of invention and relative nonchalance. "Beautiful" may not move the theater foot, but audience members still feel that they have a good friend at the Opera House.

Sarah Bockel plays Carole King in the national tour of "Beautiful: The Carole King Musical" (courtesy Broadway in Boston).
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At 48 Rutland Street, South End

Join us for an update on increasing our impact and improving quality of programs for children and their families, the 56th Columbus Avenue Request for Proposal’s & real estate timeline, and upholding the legacy of the Harriet Tubman House.

Refreshments will be provided. Tours will be offered at 6:00PM.
Please indicate if you need childcare when you RSVP:
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This event will stream live on our Facebook page for those who cannot attend in person.

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2/27/19 @ 8:30 a.m. and 3/27/19, 4/24/19, & 5/21/19 @ 8:30 a.m. & 5:30 p.m.

The latest info & updates can be found at www.uses.org/Vision125

United South End Settlements