

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.

Attached photo: (L to R) Rep. Kevin Honan, Rep. Adrian Madaro, Rep. Aaron Michlewitz, Rep. Chynah Tyler, Rep. Jay Livingstone,



(L to R) Rep. Kevin Honan, Rep. Adrian Madaro, Rep. Aaron Michlewitz, Rep. Chynah Tyler, Rep. Jay Livingstone, Rep. Jon Santiago, Rep. Dan Ryan, Rep. Dan Cullinane, Rep. Michael Moran

Rep. Jon Santiago, Rep. Dan Ryan, Rep. Dan Cullinane, Rep. Michael Moran

Legislative Breakfast at the State House, where tenants and guests spoke about their experience as

Prior to Friday's delegation briefing, CHI hosted their annual

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Theresa India-Young's legacy continues

BY MICHELE D. MANISCALCO

The Theresa Show, 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 multi-media work 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 at



Marleen Neenhuis displays one of her awards

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Emma Goldman (Nicole Paloma Sarro, on podium) addresses strikers and Younger Brother (Jonathan Acorn, on chair) in Wheelock Family Theatre revival of "Ragtime." (Photo: Nile Scott Studios)

Ragtime still timely Beautiful timeless

Ragtime,
Wheelock Family Theatre at Boston University, through February 17. 617-353-2000 or wheelockfamilytheatre.org

Beautiful: The Carole King Musical,
National tour presented by Broadway in Boston at Opera House, through February 17. 800-982-2787 or BroadwayinBoston.com

BY JULES 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 Baron Ashkenazi tells his daughter "A Shtetl Is Amereke"—America is a shtetl—in this case a country with great possibilities. "Ragtime"'s gifted 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 lush Stephen Flaherty- Lynn Ahrens score.

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Mosquera-Sterenbergh 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 surface 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.

"I am excited and honored to be able to spend the next two years working with this remarkable, diverse cohort of community leaders," said Natanja Craig-Oquendo, 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."

Elsa Mosquera-Sterenbergh has been named as a fellow.



Front row (L-R): Kaden Mohamed, Fatema Ahmed, Karen Young, Armani White, Shana Bryant, Elsa Mosquera-Sterenbergh. Back row (L-R): Sid Salvodon, Reina Guevara, DaVan Johnson, Chastity Bowick, Nadav David, Gregory Hill

Mosquera-Sterenbergh is the Arts Program Director at IBA, a community-based organization founded in Boston's South End in 1968 to provide affordable housing and social services. Elsa curates all cultural programs and events that take place in and around the community and manages Villa Victoria Center for the Arts, the largest Latino center in New England.

Aside from her role as arts administrator, she produces innovative solutions to change the social landscape and make communities more just, creative and equitable. After

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Letters Policy

The South End News welcomes letters to the editor. All letters must be signed and accompanied by a mailing address and phone number. Because of space limitations, letter should not be more than 200 words.

e-mail:
letters@southendnews.com

24th Annual Taste of the South End

Brings Celebrated Chefs Together for AIDS Action Benefit

SUBMITTED BY AIDS ACTION

AIDS Action announces that tickets are now on sale for the 24th annual Taste of the South End. The South End's premier food and wine event will take place Tuesday, March 19 at the Cyclorama of the Boston Arts Center. Attendees will enjoy small plate 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, 539 Tremont Street in Boston. Tickets are \$150; VIP admission is \$200 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 \$10,000 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 bring 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'll enjoy 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 wiping out HIV/AIDS forever."

A partial list of participating eateries includes Banyan Bar + Refuge, Bar Lyon,

Bar Mezzana, Boston Chops South End, Brownstone, Dofia Habana, Five Horses Tavern, Flour Bakery + Cafe, FoMu, Fomaggio Kitchen South End, Fuji At Ink block, The Gallows, Haley House Bakery Cafe, Lion's Tail, Masa Latin Kitchen + Tequila Bar, MIDA, Mistral Restaurant, Picco, Precinct Kitchen + Bar, Shore Leave, South End Buttery, SRV, and Whaling In Oklahoma. Diageo, 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, Diageo (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/>

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Tools for survival

Still Standing: A Musical Survival Guide for Life's Catastrophes, presented by New Repertory Theatre in the Black Box Theater of Mosesian Center for the Arts, Watertown, through March 3. 617-923-8487 or newrep.org

BY JULES BECKER

Anita Hollander is no mere survivor. Losing her left leg in 1977 to cancer, this versatile talent—actress, singer and pianist—could have become a recluse writing a memoir about her career and composing for others. Instead she has performed steadily over the years from Off Broadway and the Kennedy Center to Carnegie Hall and London's West End.

As a writer, she turned her challenges into an insightful one-hour effort with the Elton John-ish title "Still Standing." Strikingly unselfconscious about her prosthetic left leg, Hollander repeatedly removes it during her New Repertory Theatre presentation of this wise, witty and ultimately stirring one-woman musical that celebrates self-worth and inner strength.

"Still Standing" may be a highly personal



Anita Hollander. Photos by Andrew Brilliant/Brilliant Pictures.

work but the solo show's revealing subtitle "A Survival Guide for Life's Catastrophes" immediately identifies it as an advisory for anyone dealing with a formidable moment of truth. Afsoon Pajoufar's smartly minimal set for the Black Box Theater of the Mosesian Center for the Arts—center stage stool, table with water and piano, all with warm wood

surroundings—complements the you-are-there intimacy of the experience.

Hollander strikingly begins her feisty opening number "Here I Stand" in the dark. Removing her prosthetic leg, she humorously sees it as the perfect spot for a moviegoer's

Continued on page 5

Fellow

Continued from page 3

Hurricane Maria she co-founded the Massachusetts United for Puerto Rico Fund at the Boston Foundation, which raised \$4 million dollars to assist in the island's reconstruction. She is a board member at Orfeon San Juan Bautista in San Juan, Puerto Rico, and Unitas Ensemble in Boston.

The new class was nominated by past

fellows, civic leaders, and key partners selected earlier this year by the Foundation for a two-year program designed to recognize and empower some of those making change happen across Greater Boston, but often without fanfare or acclaim.

The program was created by an anonymous donor in partnership with The Philanthropic Initiative (TPI) in 1990, and has been folded into the Boston Foundation's Grassroots strategy.

Visit www.tbfb.org/BNF for a full list of Boston Neighborhood Fellows.

The Boston Foundation, Greater Boston's community foundation, brings people and resources together to solve Boston's big problems. Established in 1915, it is one of the largest community foundations in the nation—with net assets of \$1.3 billion. SENFor more information about the Boston Foundation and TPI, visit tbfb.org or call 617-338-1700.

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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 PO BOX E14, Boston, MA 02127; FAX to 617-464-7286; E-mail: letters@southendnews.com

Legacy

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Massachusetts College of Art and Design.

This year's ceremony included a special honor for another veteran South Ender, Marleen Neenhuis, who was recognized by the City of Boston and by the state Senate and House of Representatives for her leadership of the Friends of the South End Library and her efforts to secure funding of 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 institution 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 in the South End who have given almost \$100,000 to make improvements to the library," organizers said 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 businesses 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 scholarship recipients Zöe Barbano-Grinder and Stacy Amman.

Artist contributors to the Theresa Show include Paul Harrington, David Mynott II, Judith P. Felton, Jeffrey Nowlin, Johnetta Tinker, 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 serigraph of Massachusetts Avenue.

The Theresa Show benefit art exhibit and sale will continue through March 29 from 8:00 AM-6:00 PM, and donations to the scholarship fund can be made on-line as well at <https://securelb.imodules.com/s/1432/17/interior-wide.aspx?sid=1432&gid=1&pgid=964>.

Pine Street

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homeless individuals. After the event, they visited Senators and Representatives to advocate for increased funding. CHI advocates are requesting that the legislature provide them the additional funding needed to reach \$55 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 shelter), permanent housing, health care, employment services and other critical services to change the trajectory of homelessness in Massachusetts.

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."

Bluntly recalling her diagnosis and chemo-radiation therapy, Hollander proceeds to detail the survival tools that can help her challenged counterparts as well. The first of these are humor and perspective, both richly 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.

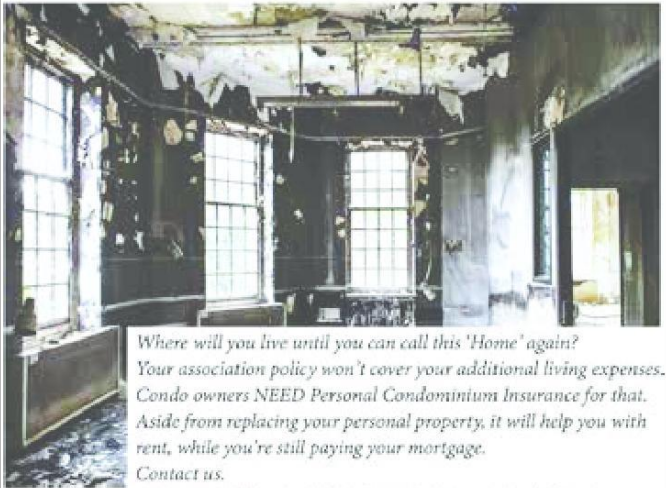
Next is Chutzpah (Hebrew—and Yiddish—for a conspicuous leap of nerve), which brings in the lively number "You're Just a Difficult Woman."

As a singer she unsurprisingly puts a high value on having a sense of rhythm and getting in the groove—something she conveys with finger-snapping. Reflecting an earlier time, she declares "watch me walk" as she does so and announces "I got a Walkman." By contrast, Hollander 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 energy 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 zippy number like Marvin Hamlisch's "They're Playing Our Song," she joyously insists "Here I stand." Make no mistake: Anita Hollander is very much still standing as a performer and a woman, and we are all the better for it.

As for the piano, Hollander played it vigorously as she poignantly sang "How Do You Get from There to Here" dedicated to late friend Michael Devon. She noted that her show was written 26 years ago in memory of the young composer, who was dying from AIDS. She spoke of "his voice still ringing in my ear."

Hollander 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' wonderful honored performances—in "Chitty Chitty Bang Bang" (2005), "The Royal Family" (2010) and especially "Follies" (2012).



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Community Meeting

Additional Dwelling Units Proposed Citywide Zoning Amendment

Monday, February 25
6:00 PM

1 City Hall Square, 9th Floor
BPDA Board Room
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 pilot 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:

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Teresa Polhemus, Executive Director/Secretary

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Theater

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The Wheelock staging's inventiveness 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 Protestants of the book, is reading a book that turns out to be Doctorow's benchmark novel itself. As company artistic director Emily Ranii observes in the playbill, this production emphasizes African-American piano player Coalhouse Walker, Jr.'s motto-like advice to adults to "Teach every child to raise his voice." Not surprisingly, Little Boy—like a young Zelig—appears at 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 1900's.

Introducing the staging at the performance this critic saw, Ranii greeted theatergoers "Welcome to our library!" In fact, "Ragtime" champions learning and understanding by children and adults, whites and blacks and diverse ethnic groups. Lindsay Genevieve Fuori's handsome library-dominated scenic design—complete with high-rising shelving and ladders—smartly serves the musical's book and score. For example, during the stirring early number "Journey On," director Nick Vargas has Protestant Father and Tate crossing paths on high wheeled library set pieces that serve as ships as 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 stylish vehicle and a sign of his growing success—needs more of a sharply defined prop. Even so, Vargas keeps the set changes smooth and the individual and intersecting stories of Mother and her son Little Boy, Tate and his daughter Little Girl and Coalhouse and his wife Sarah and son Coalhouse Walker III.

A high energy cast does its impassioned best to capture this singular musical's sweeping 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 drapes in his talit (prayer shawl)—and his newfound confidence as he

moves from making silhouettes and movie books to actual films. His rendition of Tate's care-rich number "Gliding" is a high point of hopefulness. Lisa Yuen finds Mother's inner nobility and her self-empowerment—especially on the lyrical solo "Back to Before." Anthony Pires, Jr. catches all of Coalhouse's infectious optimism with Sarah on the show-stopping number "The Wheels of a Dream" as well as his fiery concern on "Make Them Hear You." Pier Lamia Porter is properly affecting and vulnerable as Sarah—most notably sweetly delivering the touching solo "Your Daddy's Son." With his big voice, Peter Adams gives the best portrayal of largely clueless Father that this critic has ever seen. Other standouts include Jonathan Acom's earnest Younger Brother (Mother's), Ben Choi-Harris' always direct Little Boy and Nicole Paloma's feisty Socialist activist Emma Goldman. Music director Jon Goldberg does full justice to the richly eclectic score.

"Ragtime" resonates more than ever at a time when Jews, African-Americans and immigrants are confronting both new and familiar opposition and challenges. Wheelock Family Theatre's wonderfully fresh revival brings timely immediacy to its haunting message of hope and understanding in the face of hate.

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Carol Joan Klein may have adopted the last name King as a singer/songwriter to avoid still pernicious anti-Semitism in mid-20th century America. What she has never changed is an ongoing determination to make a difference. With both determination and talent, the Kennedy Center honoree (2015) has become a major role model both as a musical artist and a woman. Likewise "Beautiful: The Carole King Musical"—the Tony-nominated musical now on tour at the Opera House—proves a stirring celebration of her life and art.

Douglas McGrath smartly begins his book for this upbeat bio-musical with a first act that briefly looks at Carol's childhood but centers on her pivotal collaboration with first husband Gerry Goffin (1959-1968). As pop music buffs know well, composer King and lyricist Goffin collaborated on more than two dozen hits for musical groups like The Shirelles ("Will You



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

Love Me Tomorrow") and The Drifters ("Up on the Roof"). Two very different challenges confront her at the start of the second act—her painful break-up with her husband over his serial affairs and the inner need to perform her own compositions. Her personal triumph—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 taut narrative of a "Jersey Boys," it nevertheless presents a vivid portrait of King and an intriguing look at what may have been a kind of polyamory at Goffin's core. At the same time—particularly in 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—here 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 hypochondriac Mann is their best friends relationship with King and Goffin.

Under Marc Bruni's sharp direction, a strong opening night cast gave full expression to the friendship and musical richness of this very affecting show. Sarah Bockel—who alternates with Kaylee Harwood and Elise Vannerson—demonstrated a demeanor, a performance style and even a voice quite similar to those of Carole King herself—especially on such "Tapestry" gems as "It's Too Late" and the title song itself. Dylan S. Wallach caught Goffin's deep concern about artistry coupled with his personal irresponsibility and vulnerability. Alison Whitehurst had the right attitude and spirit as Weil, while Jacob Heimer caught Mann's sense of merriment and relative nonchalance.

"Beautiful" may not move the theater floor, but audience members should still feel that they have a good friend at the Opera House.

CITATION OR PETITION FOR FORMAL ADJUDICATION		Commonwealth of Massachusetts The Trial Court Probate and Family Court	
In the Estate of: John C. Manning			
Date of Death: 10/14/2018		Docket No. SU18P2654EA	
To all interested persons: A petition for Formal Probate of Will with Appointment of Personal Representative has been filed by Margaret G. Puglia of South Boston, MA and Richard B. Osterberg of Boston, MA requesting that the Court enter a formal Decree and Order for and for such other relief as requested in the Petition. The Petitioner requests that: Margaret G. Puglia of South Boston, MA and Richard B. Osterberg of Boston, MA be appointed as Personal Representative(s) of said estate to serve Without Surety on the bond in an unsupervised administration.		Suffolk Probate and Family Court 24 New Chardon Street PO Box 9667 Boston, MA 02114 (617) 788-8300	
You have the right to obtain a copy of the Petition from the Petitioner or at the Court. You have a right to object to this proceeding. To do so, you or your attorney must file a written appearance and objection at this court before: 10:00 a.m. on 03/06/2019 . This is NOT a hearing date, but a deadline by which you must file a written appearance and objection if you object to this proceeding. If you fail to file a timely written appearance and objection followed by an Affidavit of Objections within thirty (30) days of the return date, action may be taken without further notice to you.			
The estate is being administered under formal procedure by the Personal Representative under Massachusetts Uniform Probate Code without supervision by the Court. Inventory and accounts are not required to be filed with the Court, but recipients are entitled to notice regarding the administration from the Personal Representative and can petition the Court in any matter relating to the estate, including distribution of assets and expenses of administration.			
WITNESS, Hon. Brian J. Dunn, First Justice of this Court. Date: January 30, 2019 Felix D. Arroyo, Register of Probate			

CITATION GIVING NOTICE OF PETITION FOR APPOINTMENT OF GUARDIAN FOR INCAPACITATED PERSON PURSUANT TO G.L.c. 190B, §5-304		Commonwealth of Massachusetts The Trial Court Probate and Family Court	
In the matter of: Nicholas B. Scarafone, III		RESPONDENT	
Of: Revere, MA		Alleged Incapacitated Person	
To the named Respondent and all other interested persons, a petition has been filed by Department of Mental Retardation of Boston, MA in the above captioned matter alleging that Nicholas B. Scarafone, III is in need of a Guardian and requesting that Pascale B. Cajuste of Brockton, MA (or some other suitable person) be appointed as Guardian to serve on the bond.		Suffolk Probate and Family Court 24 New Chardon Street PO Box 9667 Boston, MA 02114	
The petition asks the court to determine that the Respondent is incapacitated, that the appointment of a Guardian is necessary, and that the proposed Guardian is appropriate. The petition is on file with this court and may contain a request for certain specific authority.			
You have the right to object to this proceeding. If you wish to do so, you or your attorney must file a written appearance at this court on or before 10:00 A.M. on the return date of 03/01/2019. This day is NOT a hearing date, but a deadline date by which you have to file the written appearance if you object to the petition. If you fail to file the written appearance by the return date, action may be taken in this matter without further notice to you. In addition to filing the written appearance, you or your attorney must file a written affidavit stating the specific facts and grounds of your objection within 30 days after the return date.			
IMPORTANT NOTICE The outcome of this proceeding may limit or completely take away the above-named person's right to make decisions about personal affairs or financial affairs or both. The above-named person has the right to ask for a lawyer. Anyone may make this request on behalf of the above-named person. If the above-named person cannot afford a lawyer, one may be appointed at State expense.			
WITNESS, Hon. Brian J. Dunn, First Justice of this Court. Date: January 18, 2019 Ann Marie Passanisi, Register of Probate			

NOTICE OF PETITION FOR CHANGE OF NAME		Commonwealth of Massachusetts The Trial Court Probate and Family Court	
In the matter of: Emily Joy Kare Mendes			
Of: Boston, MA			
To all persons interested in petition described:			
A petition has been presented by		Docket No. SU18C0601CA	
Emily Joy Kare Mendes of Boston, MA		Suffolk Probate and Family Court	
requesting that the court enter a Decree changing their name to		24 New Chardon Street	
Emily Joy Sawyer		PO Box 9667	
		Boston, MA 02114	
		(617) 788-8300	
IF YOU DESIRE TO OBJECT THERETO, YOU OR YOUR ATTORNEY MUST FILE A WRITTEN APPEARANCE IN SAID COURT AT: Boston ON OR BEFORE TEN O'CLOCK IN THE MORNING (10:00 AM) ON: 02/28/2019			
WITNESS, Hon. Brian J. Dunn, First Justice of this Court.			
Date: February 7, 2019		Ann Marie Passanisi, Register of Probate	

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**UNITED SOUTH END
SETTLEMENTS**

PLEASE JOIN USES FOR OUR NEXT COMMUNITY MEETING:

Building the New Harriet Tubman House

MONDAY, FEBRUARY 25TH, 6:30 - 8:00 P.M.
AT 48 RUTLAND STREET, SOUTH END

Join us for an update on increasing our impact and improving quality of programs for children & their families, the 566 Columbus Avenue Request for Proposals & 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:
www.uses.org/CommunityMeeting

This event will stream live on our Facebook page for those who cannot attend in person.

To learn more about USES and our Vision125 plan, attend a Community Conversation with the President & CEO:
 2/27/19 @ 8:30 a.m and 3/27/19, 4/24/19, & 5/23/19 @ 8:30 a.m. & 5:30 p.m.

THE LATEST INFO & UPDATES CAN BE FOUND AT WWW.USES.ORG/VISION125

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