

OPINION

I can be happy to be nappy in Massachusetts

REV. IRENE MONROE
Contributing Writer

How I wear my hair is my business. Ironically, the Commonwealth decided it is now legal for me to do so.

Last week, Massachusetts lawmakers wrestled over whether to prohibit discrimination based on Black hair texture and hairstyles legally. The bill passed making Massachusetts the fifteenth state to uphold the Crown Act (Creating a Respectful and Open World for Natural Hair.)

Also, last week Congress made that decision, too. Last week, the House passed the Crown Act in a vote of 235-189 along party lines, which is to say Democrats don't mind if I wear my hair natural, but Republicans do.

The Cook twins inspired Massachusetts's Crown Act. In 2017,

Mystic Valley Regional Charter School in Malden banned twins Deanna and Mya Cook from playing after-school sports and attending their prom because they wore hair extensions to school, violating school policy. Massachusetts Attorney General Maura Healey stepped in on the twins' behalf. Healey sent a letter to the school flatly stating that its policy "includes a number of prohibitions that are either unreasonably subjective or appear to effectively single out students of color."

In a milieu of anti-blackness, discrimination doesn't stop at skin color. It includes our dress style, music, dance, speech, and hair, too. And, our children are being humiliated and punished because of racist rules and policies that discriminate against their hair texture and natural

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Scenes from the St. Patrick Day Mass at the Cathedral

BY PATRICK O'CONNOR
Contributing Writer

With Cardinal Seán Patrick O'Malley traveling, Auxiliary Bishop Mark O'Connell presided at the annual Mass for St. Patrick's Day at the Cathedral on Thursday, March 17. Students from Catholic Memorial High School in West Roxbury attended and took part in



Photo by Patrick O'Connor.

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Book a vibrant read



From left: Joshua Wolf Coleman, Ed Hoopman, and Scot Colford in "The Book of Will" at Lyric Stage Company of Boston. Mark S. Howard.

The Book of Will,
Lyric Stage Company of
Boston, through March
27. 617-585-5678 or
lyricstage.com

BY JULES BECKER
Contributing Writer

Who put together the collected edition of William Shakespeare's

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Boston Ballet transports an enchanting DREAMstate



Boston Ballet in world premiere of Stephen Galloway's "DEVIL'S/eye." Liza Voll.

DREAMstate,
Boston Ballet, Citizen Bank
Opera House, through
March 27. 617-695-6955
or bostonballet.com

BY JULES BECKER
Contributing Writer

It is not surprising that Boston Ballet artistic director Miko Nis-

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OBITUARY

Harold F. Crowley

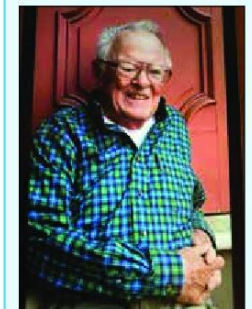


Photo courtesy of the Crowley Family

SUBMITTED BY
THE CROWLEY FAMILY

Artist Harold F. Crowley, 90, of Pembroke Street, passed away peacefully on January 24, 2022, surrounded by his family.

He is survived by his loving wife Donna and their five children: Dante, Myles, Neil, Deirdre and Owen; their spouses and partners; five grandchildren; one great-grandchild; Harold's three brothers; many relatives and friends including a group called the Book-Skis that formed years ago out of the Bancroft Ungraded, K-8 Boston Public School on Appleton Street.

Harold moved to the South End in 1956 and rented live-in studio spaces at Castle Square, Columbus Avenue and Washington Street, only the Columbus Avenue building remains standing. In 1965, he and Donna bought their home, a former single-room-occupancy (SRO) lodging house licensed as the Plaza Hotel. They fought the Veterans Administration to obtain their mortgage, possibly because of redlining and

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Annette Green

Monroe

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hairstyles.

The criminalization of Black hair starts early for our children, sports being one of the areas. For example, in 2019, the video of a 16-year old African American high school wrestler forced to cut off his dreadlocks to compete went viral. The referee, who was white, stated, "his hair and headgear did not comply with rules, and that if he wanted to compete, he would have to immediately cut his dreadlocks — or forfeit."

In 2012, Olympic gymnast Gabby Douglas's hair had been the topic of a ton of e-chatter once she stepped onto the Olympic world stage. A tsunami of criticisms poured in about Gabby's over-gelled and under-tamed ponytail. And, yes, that very touchy subject for African American women—her nappy edges. The complaint fostered the misperception of how could any put-together and accomplished black woman with fleecy wooly wild hair could be happy being nappy.

And, in 2007, radio personality shock jock Don Imus insulted the Rutgers women's basketball team, calling them "some nappy-headed hos." He struck a raw nerve. "Nappy" derogatorily referenced as a racial epithet, as Imus did, is the other n-word in the African American community.

African American women and girls endure some of the most stringent standards concerning our hair, allowing workplaces, institutions, and educators to discriminate

against us without repercussion. Still today, femininity and attractiveness are integrally linked to long straight white women's hair, a lauded Eurocentric aesthetic. However, Black women are constantly pushing away from it.

In 2021, NBC Boston anchor Latoia Edwards started to wear her hair naturally.

"For years, I had straightened my hair as a news anchor at NBC10 Boston and other television stations, an arduous process I believed was an unwritten necessity for Black, female news anchors," Edwards told Boston.com. "This year, I decided it was time—beyond time—to wear my hair the way it feels right to me. For me, that meant braids. Regardless of the style, it's long past time for Black girls and women to feel empowered to wear their hair how they choose—and for society to embrace them."

In 2020, Rep. Ayanna Pressley revealed she had the autoimmune disorder "alopecia," rendering her hairless. Pressley proudly and regally flaunted a bald head. Pressley, known for her signature Senegalese twists—her

identity and political brand—was criticized as being "too ethnic" and "too urban."

"For years, I had straightened my hair as a news anchor at NBC10 Boston and other television stations, an arduous process I believed was an unwritten necessity for Black, female news anchors,"

Black hairstyles are not criticized when they are being appropriated by white culture—especially when white celebrities wear our coiffed styles. In 1979, actress Bo Derek donned cornrows in her breakthrough film "10." In 1980, People Magazine credited Derek for making the style a "cross-cultural craze." In 2018, when Kim Kardashian posted a video of herself flaunting braids to Snapchat, she credited them as wearing "Bo Derek braids."

While many African American women today wear their hair in afros, cornrows, locks, braids, Senegalese twists, wraps, or bald,

our hair—both symbolically and literally—continues to be a battlefield in this country's politics of hair and beauty aesthetics.

Black people have been in this country since 1619. It's a shame both the Commonwealth and Congress voted on the legitimacy of my hair in 2022.

DREAMstate

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sinen compares the company's latest dance trio "DREAMstate" (in his playbill letter) to "a breath of fresh air, demonstrating the limitless possibilities of our art form." Quite simply, the title could be referring to works that capture a dreamlike sequence of thoughts during sleep or a daydream. In fact, the three ballets in question—George Balanchine's "Chaconne," Stephen Galloway's "DEVIL'S/eye" and Jiri Kylian's "Bella Figura"—relate to that title in a variety of ways. At the same time, the company—in solo, duo, multiple pairings, larger combinations and full ensemble on the Citizen Bank Opera House stage—demonstrates both its high caliber and its remarkable versatility in fulfilling the demands of each work.

The Boston Ballet Orchestra and its energetic music director Mischa Santora match that versatility in accompanying music as eclectic as classical, neo-classical and rock n' roll. First, though, the program begins with "Javelin," a stirring 1995 Michael Torke orchestral prelude that anticipated the 1996 Olympics in Atlanta. The BBO makes the most of the piece's contrasting tones in a welcome lead-in to the ballets.

Opening the program is "Chaconne" (1976), a Balanchine ballet with music from the 1762 Christoph Willibald von Gluck opera "Orpheo ed Euridice." The title refers to a dance built on a short phrase in the bass, one often employed by 17th and 18th century composers to close with a festive stretch. Look for trademark features of the iconic choreographer's neo-classical style—among them intricate formations, elegant lines and athletic level lifts and configurations. In addition to well-synchronized ensemble sequences, there are standout efforts by principals Viktorina Kapitonova and Lasha Khozashvili and artists Nina Matiashvili and Daniel Durrett (casts change for all three ballets during the run).

The middle work "DEVIL'S/eye" brings together Rolling Stones repertoire and inventive Galloway choreography in an exciting world premiere. Galloway, who worked with Mick Jagger and boasts an impressive designer resume, has fired up five of the legendary band's hits with appealingly demanding moves and outfitted the performing dancers in eye-catching costumes dominated by various shades of his favored purple. Brandon Sterling Baker's three-tiered backdrop lighting adds to the edginess and élan of the dance. Expect

strong turns on one foot and impressive lifts in "Paint it Black." Look for standout efforts from principals Lia Cirio and John Lam in "Wild Horses." Artist Tyson Clark and soloist Lawrence Rines have breakout moments in the jazzy rocker "Jumpin' Jack Flash." The company work in this piece is so fine-tuned that "DEVIL'S/eye" could easily return from time to time.

"DREAM/state" closes with such a returning favorite, namely Kylian's 1995 gem "Bella Figura" (first danced by Boston Ballet in 2011). Here as with Galloway, the choreographer doubles as a designer—with the evolving curtain as much of a character as the nine men and women who seem to move back and forth between dream and reality. Some dancers are prostrate on the stage or stationary at times as others dance out stylized routines. Look for striking stretches with bare tops and red lower body outfits. While this nuanced piece is set to music by Lukas Foss and several Italian composers, Kylian smartly has the ballet's moves begin and end in a compelling silence.

Boston Ballet's enchanting "DREAM/state" has enough art, strong technique and diverse styles to satisfy veteran and novice buffs alike.

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St. Patrick Day

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the reading of the Prayers of the Faithful in the Gaelic language and helped distribute shamrock plants to all attending at the end of the Mass. A light reception with Irish music followed in the lower hall.



Photos by Patrick O'Connor.



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Book

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plays? Theater buffs certainly know that the answer is not the author himself. After all, when the great English playwright died in 1616, there was no single definitive edition of the entire canon. Shakespeare scholars do agree that John Heminges and Henry Condell—two members of the playwright's troupe known as the King's Men—brought 36 plays to publisher Edward Blount and printer Isaac Haggard, who published the now fabled First Folio in 1623.

How and why did they accomplish this Herculean task? Lauren Gunderson, a dramatist who often focuses on iconic figures—the Nobel Prize scientist Marie Curie for example (“The Half Life of Marie Curie”)—brought together fact and imaginative speculation about the compiling duo and their efforts. The result is an intriguing if slightly overlong 2017 play “The Book of Will”—now in an exuberantly vivid area premiere by the Lyric Stage Company of Boston.

Right from the start, Gunderson brings theatrical life to what likely were the on-going differences between the King's Men's apparent dedication to the authentic plays and what the company—and especially signature actor Richard

Burbage—deemed the “mediocrity” of other contemporary efforts. Here Burbage speaks of his soul in the part of Hamlet and insists “I have been defiled” by other actors’ portrayals. “The Book of Will” approaches Heminges and Condell as friends of the “guy” known as Will and actors as passionate about the plays as their creator must have been.

With the death of Burbage (1619), they find their challenge to provide the theatergoing public and posterity with an authoritative collection of what would be known as “Mr. William Shakespeare's Comedies, Histories and Tragedies” all the more compelling. Condell warns, “Publish or vanish.” He also loftily declares, “We are Will” and speaks of Shakespeare's legacy being on the line. Heminges worries that the compilation may be an “impossible project,” but his supportive wife Rebecca looks to the result as “art.” Eventually Ben Jonson, the Bard's friend and estimable dramatist himself (“Volpone”), enters the mix with insight and what Condell calls his “clout.”

How much of the account of the First Folio's history is accurate is open to scholarly debate. As always, there is a measure of dramatic license. Still Gunderson seems to be faithful to the essential developments in a play that never becomes a dry lesson. There may be over-repetition of Condell's

minority report fondness for “Pericles” and Jonson's self-important displays, but “The Book of Will” brings worthy attention to Heminges and Condell, Shakespeare editor Ralph Crane, Emilia Bassano Lanier (thought to be the “Dark Lady” of some of the sonnets) and the title achievement itself.

Lyric Stage Company artistic director Courtney O'Connor keeps that attention both lively and convincing with a first-rate cast clearly as dedicated to Shakespeare's plays and the Folio as the people they portray. Joshua Wolf Coleman captures Heminges' complex combination of insecurity and determination. Ed Hoopman has all of Condell's fire and alacrity. Fred Sullivan Jr. catches Jonson's gravitas as well as his gusto. Sarah Newhouse captures Rebecca's spirit and Emilia's allure. Grace Experience is a revelation as Heminges' feisty daughter Alice. Will McGarhan smartly evokes both Burbage's high theater standards and blind publisher William Jaggard's commercialism.

Gunderson has spoken of her play as “one big metaphor for loss and legacy.” The Lyric Stage Company's vibrant and vital “The Book of Will” should have audiences returning to the wit and wisdom of Shakespeare's legacy again and again.

Crowley

Continued from page 1

urban renewal plans. They participated in many neighborhood groups including the Pembroke Street tree planting; the annual Pilot Block block parties; the Committee for a South End High School; the Committee to Save the Bancroft School; and the South End Seniors. As a prolific reader, Harold was a regular patron of the South End Library.

Originally from Milton, Mass., Harold received a BFA from the Massachusetts School of Arts in 1953 and a di-

ploma in 1956 from the Boston Museum School where he also did graduate studies in painting. Between 1953 and 1955, he served in the U.S. Army in Seoul, Korea as a Draftsman/Illustrator. His first job after the service was as an advertising artist for the old Raymond's Department Store in downtown Boston. From 1958 to 1992, Harold worked as Artist-Photographer for the Massachusetts Department of Public Health. Harold's art adorned many State publications including the Drivers' License Manual used for many years. He also held a part-time job for several years at Union Park Liquors.

In retirement, Harold enjoyed more

time to paint and draw and exhibit his art at the South End Library and during Open Studios weekends. A large one-day retrospective exhibit was produced by his family in 2001 at the Jorge Hernandez Center.

Harold expressed no regrets about his life and he fought to the end to return his cherished home. He left this world with the care, love and prayers of so many, for which his family will be forever grateful.

Donations in Harold's name may be made to the Mass Art Foundation: <https://massart.edu/massart-foundation> 621 Huntington Ave, Boston, MA 02115

LEGAL NOTICES

CITATION ON PETITION FOR FORMAL ADJUDICATION

Commonwealth of Massachusetts
The Trial Court
Probate and Family Court
Docket No. SU21P1719EA

Estate of: Guy Carrieri (also known as Gaetano Joseph Carrieri)
Date of Death: 2/17/2021

To all interested persons: A petition for Formal Adjudication of Intestacy and Appointment of Personal Representative has been filed by: Beatrice C. O'Connor of Cambridge, MA and Ralph A. Carrieri, Jr. of Boxford MA requesting that the Court enter a formal Decree and Order and for such other relief as requested in the Petition. The Petitioner requests that Beatrice C. O'Connor of Cambridge, MA and Ralph A. Carrieri, Jr. of Boxford MA be appointed as Personal Representative(s) of said estate to serve With Corporate Surety on the bond in an unsupervised administration.

Suffolk Probate and
Family Court
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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 the return day of 04/14/2022.

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 day, action may be taken without further notice to you.

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A Personal Representative appointed under the MUPC in an unsupervised administration is not required to file an inventory or annual accounts with the Court. Persons interested in the estate are entitled to notice regarding the administration directly from the Personal Representative and may petition the Court in any matter relating to the estate, including the distribution of assets and expenses of administration.

WITNESS, Hon. Brian J. Dunn, First Justice of this Court.
Date: March 9, 2022 Felix D. Arroyo, Register of Probate

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Virtual Public Meeting

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Teresa Polhemus, Executive Director/Secretary



Virtual Public Meeting

Roxbury Strategic Master Plan Oversight Committee

Monday, April 4
6:00 PM - 7:45 PM

Zoom Link: bit.ly/April2022RSMPOC
Toll Free: (833) 568 - 8864
Meeting ID: 160 677 5789

Event Description

The Roxbury Strategic Master Plan Oversight Committee was developed to oversee projects that fall under the Roxbury Strategic Master Plan. The committee meets monthly to discuss development and planning in Nubian Square. All meetings are held on zoom and open to the public.

For more information, on how to Join, Engage, and Take Action, please visit the website.

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- June/Junio/Jen 6
- May/Mayo/Me 2

For interpretation services, contact the planner listed below one week before each meeting.

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