

## Concert Venue on Lansdowne Draws Mixed Reviews at Meeting



A proposal calls for a 5,400-person performance space at Ipswich and Lansdowne.

BY MAT THALL

The Red Sox, in a joint venture with Live Nation and the House of Blues, is proposing to construct a four-story performing arts—concert—facility that will accommodate 5,400 patrons. The development will also modify the to-date-unimproved bleachers section of Fenway Park, which it would abut. The facility will be located at the corner of Lansdowne and Ipswich streets. The project would be built on a triangular parking lot and within the current footprint of a garage, a portion of which would be demolished and rebuilt.

The Boston Planning and Development Agency (BPDA) meeting on March 12 was the first formal public meeting under the Article 80 Development Review process. BPDA project manager Tim Czerwiński noted that the project is now in the formal review process. The developers and proponents filed formal notification in mid-February, and an Impact Advisory Group held its first meeting the night before this public meeting. The comment period was scheduled to end on March 25. The project does not appear to need any zoning variances, which means that upon approval of the project by the BPDA, the developers can immediately begin construction.

At the meeting, many questions were raised about impact on neighborhood, particularly additional traffic. Red Sox representatives reported that “no parking is required and no parking is proposed” for the facility. The proponents also indicated that it was likely that concerts and events would take place at the facility at the same time that baseball games were being played at Fenway Park. Many residents expressed concerns about the existing terrible traffic congestion on game days as well as persistent problems of vandalism and intoxication of (some) Fenway

Park patrons. A physician who has lived in the Fenway for two decades underscored the tragedy waiting to happen when ambulances or fire trucks are unable to get through clogged streets.

A statement by a Boston Police Department representative said that he was unaware of an instance of an ambulance not being able to reach the Longwood Medical Area due to Fenway Park congestion. However, a Fenway Studios resident reported that her husband had gotten stuck in an LMA-bound ambulance due to congestion caused by a Red Sox game.

The meeting audience suggested that Red Sox should work to achieve a higher level of Leadership in Energy and Environmental Design (LEED) certification than was indicated in the proposal. Audience members also urged the Red Sox to make the venue more broadly arts-oriented by using the large lobby and waiting area as a gallery for displays of visual arts, possibly in

coordination with Fenway Studios.

Several individuals and organizations expressed enthusiasm about the project. The Kenmore Square Association said the theater would fulfill the vision of the Fenway Park area as an entertainment district. A representative of the Boston Arts Academy

pointed out that the venue will offer theater management and operations jobs that technical students at the Academy could benefit from, and several union construction workers applauded the Red Sox commitment to creating construction jobs.

*Mat Thall lives in the East Fens.*

### ‘LOVE, FENWAY’ AT COMMUNITY CENTER



PHOTO: LEISE JONES PHOTOGRAPHY



On March 14, the Fenway Community Center hosted a fundraiser, “Love, Fenway.” Approximately 100 supporters and community members attended the event, which featured a silent auction, raffle, and music by Fred E. & The Trio (above). The evening’s honoree was the center’s founding board president, West Fens resident Lauren Dewey Platt. Left, Mayor Marty Walsh chats with Robert Kordenbrock, the center’s executive director.

## Discouraged by Campus Mental Health Resources, Students Turn to Off-Campus and Peer-Based Care

EDITORS NOTE: This is the first in a two-part series on mental health on college campuses. This story focuses on issues with mental health services. The second part highlights solutions both on and off campus.

BY JULIA HARRINGTON

At universities throughout the Fenway, students are not satisfied with on-campus mental health services and are seeking professional help and peer support both on and off campus.

According to a 2015 study by the Association for Behavioral Healthcare, mental health challenges are on the rise in the Fenway area. In Boston, the average rate of mental health hospitalizations is 77.1 per 10,000 residents; however, in the Fenway, the rate is 96.1 to 10,000.

Taylor Corpuz, a sophomore at Northeastern, went to University Health and Counseling Services [UHCS] during her freshman year with the hopes of talking to a therapist about what to do when her depression and anxiety get serious.

When she called in October, she was told that she would have to wait until December to get an appointment. She was having anxiety attacks and jumped at the opportunity to talk to someone when there was a last-minute cancellation. However, she says the appointment was insufficient.

“She just didn’t have any resources, she didn’t have any explanation,” Corpuz said. “She was like, ‘We don’t really see people here. It’s kind of just for if it’s desperate.’ But I called when it was, but they wouldn’t see me.”

The specialist also apologized for the wait and told Corpuz that she didn’t have enough time for everyone. After a few days, the therapist sent a list of referrals, but at that point, Corpuz decided to call her therapist from

home who she found could serve her better than UHCS.

Corpuz’s experience is not an isolated case. In fact, mental health care workers around the Fenway say students often seek help from off-campus providers.

According to the International Association of Counseling Services, universities should maintain a minimum ratio of one trained, full-time counselor per 1,000 to 1,500 students. Northeastern’s Behavioral Health department at the UHCS lists nine behavioral health clinicians on its website, giving Northeastern, which has a total enrollment of about 21,000 students, a ratio of about one counselor per 2,300 students.

Another Northeastern senior, who has asked not to be named, has been dealing with UHCS since her freshman year, when her roommate was struggling with severe depression and the Northeastern Police Department directed them there.

The senior’s roommate was told that there were no appointments available until she experienced a mental health emergency and went in for an appointment which was “not at all helpful.”

In the student’s sophomore year, she had sought help for herself, but at the time UHCS was not offering therapy and gave her a list of referrals. Many options were not covered by her insurance and were too expensive.

Eventually, she saw an off-campus therapist who prescribed her medication that she could get through Northeastern’s health department. During this time, the university began making improvements and she was able to see a therapist.

She immediately noticed a change in the level of care. Both her therapist and prescription provider took a real interest in her mental state and she was able to see them both consistently for three months until her

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### OPEN CALL FOR PORCHFEST MUSICIANS

The Fenway Porchfest Planning Committee encourages local musicians to submit applications to perform at this year’s event on June 15. Musicians will be notified of their assignment by May 28. Find performer requirements and other details at <https://fenwayporchfest.org/signup/band/>.

# Bridge Designs Played a Central Role in Olmsted's Vision for the Fens

EDITORS NOTE: This is the first in an occasional series on the Olmsted Bridges in the Back Bay Fens. This piece gives an introduction on the purpose of the bridges; future articles will delve into three specific bridges: The Boylston Street/Higginson Bridge, The Agassiz Road Bridge, and The Fens/Higginson Circle Bridge.

BY GRAEME MILLS

The gracious Emerald Necklace parklands and languid Muddy River waterway that wind and, to cite landscape architect Frederick Law Olmsted's often-used verb, "meander" through Brookline and Boston today give no evidence that the entire area once comprised mudflats and wetlands.

Seizing the momentum of 19th-century industrialization and the era's eager appetite for erecting dams, basins, and causeways to provide tidal power to support new mills and, in turn, build a competitive modern city, Boston went on an infrastructure binge.

It also simultaneously undertook concerted efforts to create and maintain green space parks, thus ushering in a perpetual negotiation between industrial development and the made, "naturalized" environment.



This map of the Fens, produced by the Department of Parks (as it was called then) appeared in the City of Boston's 13th annual report in 1888.

The contradictions between pragmatic necessity and salutary outcome inspired Frederick Law Olmsted and his firm in the design of the Back Bay Fens, a segment of parkland initially intended to provide for some decidedly non-parkland priorities of its burgeoning city.

Yet, original design intentions aside, the Fens and three of its structural facets, the Boylston Street/Richardson Bridge, Agassiz Road Bridge, and Fens/Higginson Circle Bridge, have stood as harmonizing elements within the geographic,

environmental, cultural, and social environment. Today, these bridges span many dimensions of unintended consequences.

Bridges in the Fens, both major and minor, were required elements in several locations where city streets had to traverse the parkland. They were not intended to be ornaments of the landscape or entry points for the Muddy River. They were also not designed as pedestrian bridges.

In fact, writes Kathy Poole, Olmsted clearly intended to keep people away from the water by keeping them moving along the footpaths that lined the Fens' two parallel thoroughfares, The Fenway and Park Drive. Poole explains, "The plantings for the banks were intentionally designed to act as fences...The water was meant as a visual aesthetic, not a tactile one."

The various bridges were appointments along narrow, linear pathways through "wild" places that invited walking or riding recreational visits but not extended stays. Olmsted envisioned the area as composed of scenery "of a winding, brackish creek, within wooded banks; gaining interest from the meandering course of the water...the picturesque elements emphasized by a few necessary structures, strong but unobtrusive." These handsome, unassuming, and necessary structures included the Stony Brook and Fens gatehouses and several bridges of differing levels of stature and scale.

It is important to note that before Olmsted, bridge design had largely been the responsibility of civil engineers, with architects brought in to review and approve plans. Olmsted insisted on a more comprehensive, architecturally focused composition in which bridges, though subordinate to the overall park design, were integral to the vision. To drive the argument for architecture over engineering further, he convinced city officials that the buildings and bridges of the Fens would benefit from the collaboration of the leading architects of the day, most notably Henry Hobson Richardson; Shepley, Rutan and Coolidge; Rotch and Tilden; and the like.

However impressive their credentials, these prominent architects and their firms understood that the Olmsted firm's vision was primary. As Cynthia Zaitzevsky points out, Olmsted insisted that "in site, shape, size, and architectural design, buildings within a park should harmonize with, and be completely subordinate to the scenery." Architects who disagreed or strove for ornamental landscape features and details did not enjoy lasting partnerships with Olmsted.

Most shared—or acquiesced to—his view that park architecture should reveal little about its building, that a gatehouse should deliberately and appropriately disappear under a mantle of vines, and that boulders were an ideal material for bridge construction. Often, the collaborating architect was expected to lend approval to bridges designed in full by his son, John Charles Olmsted.

Graeme Mills is an urban studies and economics student at Vassar College.



## NEW DESIGN FOR PARCEL 12

Responding to community comments from earlier this year, the development team unveiled an updated design for Parcel 12 at Mass. Ave./Boylston Street on March 26. The new proposal shrinks the footprint of both buildings but adds 40' of height to one. The design features a new, heavily landscaped public plaza with an overlook at the Turnpike; protected bike lanes; wider sidewalks; and a restored tunnel under Mass. Ave. to Hynes Station.

PHOTO: STEVE WOLFF

## IN CASE YOU MISSED IT

A LOT HAPPENED IN OUR NEIGHBORHOODS SINCE THE LAST ISSUE, INCLUDING...

Be aware that the City and State will resume street cleaning in the Fenway on April 1. We'll run the full schedule in our May issue.

The Northeastern men's basketball team fell to the University of Kansas, 87-53, in the first round of the NCAA tournament.

The much-scrutinized merger of Beth Israel Deaconess Medical Center and Lahey Health finally became official at the beginning of the month. To boost name recognition, the new partnership—now called Beth Israel Lahey Health—made an unusually large ad buy in the *Globe*, purchasing a two-page spread in the main section of the paper for five consecutive issues.

Zuma, a high-end Japanese restaurant, has opened at the high-end One Dalton Street complex (it's the only way ICYMI will ever get inside of that building). This is the chain's fourth US outlet. The fate of Tesla's flashy store at 888 Boylston in the Prudential Center remains up in the air after the carmaker announced plans to close most of its 130 showrooms nationwide and focus on online sales. A subsequent announcement said, Hey—wait, maybe we'll hang on to "a small number of stores in high-traffic locations...as galleries, showcases and Tesla information centers." Of the three Boston-area stores, the Pru seems likeliest to fit that description. Wentworth Institute named a replacement for outgoing President Zorica Pantic, who leaves this summer after 14 years running the university. Her successor, Mark Thompson, comes from Quinnipiac University in Connecticut, where he had a hand in many aspects of administration and academics over a 20-year career.



## Afro Flow Yoga

Stop by after work and enjoy Afro Flow Yoga®, a unique yoga experience that promotes healing, balance, and peace in a non-judgmental and safe environment created by Leslie Salmon Jones and Jeff W. Jones.

April 11 & 25 | May 9 & 23 | June 13 & 27

6:00 PM - 7:00 PM | Northeastern Crossing  
1175 Tremont Street, Roxbury

Please bring a yoga mat and water!  
This class is free and open to the public.  
Space limited - first come, first served.

For more information, please call 617-373-2555

## SOX BOX

|               |         |               |        |
|---------------|---------|---------------|--------|
| Tue, April 9  | 2:05pm  | Tue, April 23 | 7:10pm |
| Thu, April 11 | 7:10pm  | Wed, April 24 | 7:10pm |
| Fri, April 12 | 7:10pm  | Thu, April 25 | 7:10pm |
| Sat, April 13 | 1:05pm  | Fri, April 26 | 7:10pm |
| Sun, April 14 | 1:05pm  | Sat, April 27 | 4:05pm |
| Mon, April 15 | 11:05pm | Sun, April 28 | 1:05pm |

## Barbara McKinley

BY KATHY GREENOUGH

Barbara McKinley, a much-beloved community activist and Audubon Circle resident for almost 50 years, died on March 7. She was 81.

A founding member of the Audubon Circle Neighborhood Association (ACNA), she worked tirelessly to improve the quality of life for residents in the neighborhood she loved, and she lived long enough to see the area become stable and vibrant. She served as ACNA treasurer for so long that no one could recall when she started. Former ACNA president Jack Creighton said, "It's easy to forget the precarious state of Audubon Circle in the early days of ACNA. Take a second, look out over Audubon Circle now, and say, 'Thank you, Barbara.'"



Barbara's work for the community also included serving for 13 years on the board of the Fenway Community Development Corporation.

Fiercely independent, warm and devoted, Barbara was known for always speaking her mind. Her record keeping was superb, and an important contribution to the organizations she served.

Born in Waltham, Barbara graduated from Watertown High School and received her B.A. as an "adult learner" at UMass Boston. For more than 20 years, she worked as a grant writer and clinical administrator at the Boston University School of Medicine. She married Edward J. ("Mac") McKinley in 1969, and together they raised their daughter, Heather, one of the few children in Audubon Circle at the time. Mac died in 2017.

Barbara loved reading and read two or three books every week. Neighbors have fond memories of stopping to chat with Barbara and Mac as they sat on their porch overlooking Park Drive. In addition to Heather, of West Roxbury, Barbara is survived by numerous cousins, nieces, nephews, two stepdaughters, grandchildren and great-grandchildren.

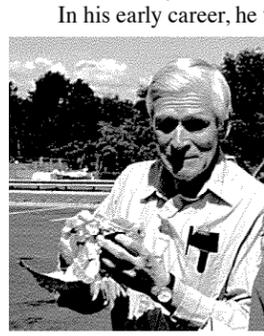
She will be sorely missed in Audubon Circle. A celebration of Barbara's life will be held for Barbara at a later date.

*Kathy Greenough lives in Audubon Circle.*

## Richard Parker

BY GILLY PARKER

Richard Parker was born in Kansas City, Missouri, and raised in Madison, South Dakota. He was an alumnus of both Antioch College and the University of South Dakota.



In his early career, he worked for the federal Law Enforcement Assistance Administration and was a neighborhood organizer in Minneapolis. After moving to Boston in 1990, he was able to fulfill his dream of working as a bookseller at the Harvard Bookstore Café and Buck a Book.

Richard was a well-known bibliophile, and all who knew him knew of his wide-ranging and deep knowledge on many subjects, especially World War II, science fiction, European history, and politics. Richard's heroes were Noam Chomsky, Howard Zinn, and Robert Reich. His career and life revolved around books and learning.

Although Richard had a very quiet nature, through his intelligence and wit he exuded a magnetism. He loved the ballet, opera, and theatre, and enjoyed going to as many performances as possible.

In retirement, Richard became well known in the Fenway through his daily walks, meeting and engaging with neighbors from professors to the staff at 7-Eleven.

Ruth Khowais, who lives across the street from Richard, said, "he was a movie buff. Richard was a walking encyclopedia of information about films and delight to talk to."

"I remember our animated conversations at Buck A Book and on the 55 bus back to the Fenway" added Helen Cox.

He leaves many loving friends and his devoted wife of 38 years, Gilly.

Appropriately, they first met in a bookstore!

*Gilly Parker lives in the West Fens.*

## Remembering Barbara Brooks Simons

One of her neighbors called Barbara Brooks Simons "the glue that held the neighborhood together," and you could say she helped hold *The Fenway News* together, too. When Joyce Foster, our previous president, died unexpectedly, Barbara volunteered to take over the job. She brought a quiet efficiency, even temperament, and a ready laugh to her new role. She kept our board meetings from veering into anarchy, took a leading role in fundraising for the paper, pushed to strengthen our arts coverage; and led the planning that made our 40th-anniversary party a huge success.



Barbara was devoted to our mission of publishing an old-school newspaper in the era of social media, and whatever needed doing to keep *The Fenway News* going, she did. Picking up mail. Depositing checks. Shipping the paper to 30 subscribers monthly (and paying for the postage out of her own pocket). Hauling extra bundles to Whole Foods to restock our shelf.

Barbara was also a crackerjack proofreader. Layout for each issue usually lasts until 2am or later on the Wednesday night before publication, and Barbara would send an email with her corrections around 11pm with a note saying that she was "fading" and had to go to bed. Almost invariably, another email would show up an hour later with more corrections. This was pure Barbara: Conscientious. Dedicated. Supremely professional. Detail-oriented, yet fully aware of the big picture.

The Fenway News wasn't the only neighborhood institution Barbara devoted her time to, of course. She served as president of Symphony United Neighbors, belonged to the informal support network for Kaji Aso Studio, and was active in Fenway Civic. She also represented the Fenway on a range of advisory committees, including those for projects and plans at Berklee, Northeastern, the Christian Science Plaza, and the Turnpike air rights parcels at Mass. Ave. and Boylston.

We'll miss Barbara's skill, demeanor, and leadership. We've lost a colleague, a dedicated neighborhood advocate, and a friend. As much as we miss her, the loss isn't ours alone: the Fenway and the city will be the poorer for her absence.

—KELSEY BRUUN, editor; MARY ANN BROGAN, STEVE CHASE, HELEN COX, RUTH KHOWAIS, ALISON PULTINAS, STEVE WOLF, board members

have looked out for one another in so many ways, and we saw Barbara as our sounding board and leader.

For me, Barbara was a person with "heart" with a capital "H," representing a broad spectrum of local experiences. For example, when walking in the neighborhood, she was always a friendly person to chat with. I'd catch a tidbit about her life and local happenings. She seemed to consistently maintain an optimistic and upbeat spirit.

She was an excellent writer, editor, reporter; I always welcomed her carefully prepared *Fenway News* stories. And, we always enjoyed sharing stories of our travels as well as our mutual enjoyment in theatre, music, and the visual arts.

Barbara exemplifies the spirit of neighborhood and community. She has made numerous contributions to our Fenway area that we all very much appreciated. We'll have a difficult time filling her void.

—ANDREW FRIEDLAND

Every time I saw Barbara Brooks Simons, she greeted me with a kind gentle smile and a positivism for life and the arts. She gave kind encouragement to others and, most importantly, she gave her time and energy to the betterment of the community and society. Barbara loved the written word and was especially enthusiastic about Kaji Aso Studio's haiku poetry programming. She supported the idea of publishing the Haiku Contest winners' entries in *The Fenway News* each year. We miss Barbara, and now we find



her in our hearts. At her moving and lovely memorial service I was honored to share a haiku written by our founder, Kaji Aso:

*Day is over  
yet still cherry petals  
are flying*

—KATE FINNEGAN

Decades ago, four young editors met at Houghton Mifflin and soon became fast friends, calling ourselves "The Broads." Over the years we shared vacations, holidays, and celebrations, joyful and sad. Now we mourn the loss of our dear friend Barbara. But we cherish her memory—how she devoured music, theater, books, and all kinds of food, whether *fromage* in Paris on sushi on Gainsborough Street. And wine! We shared many a glass, from Wellfleet to the Nile.

How Barbara loved to travel! An Oxford program, a river cruise, a Northwestern trip? Yes! With her daughter or with friends, she visited every continent except Antarctica.

Words were Barbara's livelihood, but also her entertainment. She did the *New York Times* crossword in ink

and always had several books going. She read late at night and slept soundly until mid-morning, but her waking hours were devoted to good causes. She marched, rallied, and gave countless hours to her neighborhood association and *The Fenway News*, happy to review an MFA exhibit or the BSO "on deadline."

Oh, how Barbara loved music! Her joys were "Opera Binge" weekends and singing with the Harvard Radcliffe Chorus, and she subscribed to Handel & Haydn with us for decades. She even lived on Symphony Road!

Barbara lived life fully and well, ever ready for tomorrow. What an inspiration!

—PEGGY SAGAN, GWEN ART, BETTY BARNETT, FORMER COLLEAGUES AND LONGTIME FRIENDS

*The Fenway News has established the Barbara Brooks Simons Fund. If you'd like to make a contribution in Barbara's honor to a cause she loved, make your check payable to "The Fenway News" and mail to The Fenway News, PO Box 230277, Astor Station Boston, MA 02123. To make your donation tax-deductible, make your check out to "FensFund, fbo/BBS Fund" and send it to FensFund, PO Box 230297, Astor Station, Boston, MA 02123.*

Wow—I can't even remember when I first met Barbara, I feel like we had been friends for a long time. I'm sure we first met at a Northeastern Task Force meeting or maybe just walking on St. Stephen Street or Symphony Road. Wherever it was, I was always in awe of the many civic things that she had on her plate, and she never, ever complained of the many, many meetings that she had to attend. She was the go-to person in the East Fens on new projects being presented or what was currently going on with an existing project.

—SHARI OLANS

Barbara embodied those quintessential characteristics that makes the Fenway such a special place. As an avid writer, reader, and publisher of many books, she was brilliant beyond comparison. She was an urbanist that embraced the environmental and cultural wonders that make city life work. And, of course, she was an activist. While Barbara's mid-western roots made her more gentle on the surface, she was no less fierce in her cause. Barbara had a smile that could light up a room. For her spirit, her efforts, and her contributions to the Fenway neighborhood, she will be missed.

—FORMER CITY COUNCILOR MIKE ROSS

Marilyn and I met Barbara in 2005 when we moved into the neighborhood. As president of Symphony United Neighbors, she welcomed us with open arms and invited me to be on the board. This was our welcome-wagon and so critical for our quickly becoming integrated into the close-knit East Fenway neighborhood. It is this group of people that

Shortly after moving to Symphony Road in 2005, Peter and I were sitting on our front stoop guarding our cats from escaping. Somehow, I had thought the view and fresh air would be good for them!

Barbara, strolling by, stopped to say hello. She loved the cats—and especially their names, Victoria and Albert. This got us talking about the Great Queen herself and glorious Britannia. I discovered Barbara's passion for England, especially its two cultural beacons: Oxford and Cambridge. Her amazing knowledge of its literature and poetry sparkled in her eyes. We became instant friends.



Peter and I were married by Barbara on July 13, 2013, on the footbridge in the Boston Public Garden at 7:30am (no small honor, as Barbara was *not* an early riser) in a small ceremony on a sultry summer morning. Barbara's officiating was flawless.

My nephew Gareth and his wife Nicla, visiting from Northern Ireland, read in Gaelic from Yeats. Barbara read in Spanish from Pablo Neruda and in English from my favorite poet, Rupert Brooke, who lived on the outskirts of Cambridge and attended Kings College, Cambridge.

It was a splendid day and Barbara—so meticulous and caring in her preparation of the ceremony—made it extra special.

—SEAN MURPHY

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therapist called in sick one day and was unable to reschedule.

“So I now haven’t seen her in four months because she’s so backed up and booked, so if one of them [UHCS counselors] takes a day off, you’re just kind of screwed for that next month and a half,” the student said.

Though the student has seen positive change, she believes there is still room for improvement and a need for more funding.

“Eventually the care needs to get better, and there needs to be more access, like in a perfect world there will be enough therapists for whoever wants to see them once a week, or a least twice a month,” she says. “There just needs to be more awareness, and I think that they could do a much better job fighting that stigma.”

UHCS has not responded to requests for a comment.

Julia Harrington is a journalism student at Northeastern University.

COMMUNITY meetings

**WED, APRIL 3** The Audubon Circle Neighborhood Association holds its annual meeting at Ruggles Baptist Church, 874 Beacon St. The meeting will include a presentation from Samuels & Associates and light refreshments. 7pm, doors open at 6:30pm. If you have any questions about the meeting, please contact [dboogdanian@gmail.com](mailto:dboogdanian@gmail.com).

**WED, APRIL 3 & WED, APRIL 17** Fenway Fair Foods, 3-5pm, Holy Trinity Orthodox Cathedral, 165 Park Drive. Get a bag of fresh seasonal fruits and vegetables for \$2. Everyone welcome! To learn more, contact Helen Murphy, [hmurphy@fenwaycdc.org](mailto:hmurphy@fenwaycdc.org), 617-267-4637 x21

**MON, APRIL 8** Mission Hill Neighborhood Housing Services’ 46th annual meeting. Refreshments and music start at 6pm, the business program, including board elections and awards, begins at 7pm. Christopher Norris, executive director of Metro Housing

Boston, is the guest speaker. Massachusetts College of Pharmacy and Health Sciences, Richard E. Griffin Academic Center, 670 Huntington Ave., 6th floor.

**TUE, APRIL 16** Boston Ward 4 Democratic Committee Meeting with Karilyn Crockett (author of *People Before Highways*), State Senator William Brownsberger, State Rep Jon Santiago, and City Councilor Ed Flynn. All are welcome. South End Library, 685 Tremont St. Email [ward4dems@gmail.com](mailto:ward4dems@gmail.com) with questions.

**THU, APRIL 25** The Fenway CDC and Roxbury Community College sponsor a career fair at the Reggie Lewis Center, 1350 Tremont St., from 12:30 to 2:30pm. Full-time, part-time, internships, permanent, and temporary positions are available. Interviews will be conducted on-site. Questions? Contact Emily Kribbs at [ekribbs@fenwaycdc.org](mailto:ekribbs@fenwaycdc.org) or (617) 267-4637 x 13.

**Zakim Retirement Opens Up District 8 Council Race**

City Councilor Josh Zakim has announced he won’t run for a fourth term as District 8 representative, scrambling a contest in which three people had already planned to run. They include West Fens resident Kristen Mobilia, a community organizer who challenged Zakim in 2017; Hélène Vincent, director of research and academic partnerships at EF Education First; and Landon M. Lemoine, a member of NABB who has worked for tech startups.

**Green Line Work May Bring Weekend Delays Through May 5**

Trips through Kenmore Square on the C Branch could take 20 minutes longer than usual on weekends through May 5, as the MBTA runs shuttle between Kenmore and St. Mary’s so crews can do track work. The schedule is so complex it makes ICYMI dizzy: On March 29-31 and April 5-7, work begins at 8:30pm Friday and run through the end of service Sunday. There’s no work the following weekend (April 13-14) because of the Marathon. On April 20-21, work takes place only on Saturday and Sunday. April 27-28 brings another break, and work wraps up the following weekend, May 4-5—again, just Saturday and Sunday.

**BU Data Science Center Plan Hits a Speed Bump**

Even though internationally famous Toronto firms KPMB Architects and Ken Greenberg consultant won a design competition for B.U.’s new Data Science Center—a 19-story “Jenga-style” glass tower at 665 Commonwealth Ave.—that hasn’t stopped the Boston Civic Design Commission from asking for alternative designs. The Boston Planning and Development Agency also requested a Draft Project Impact Report (DPIR) assessing the project’s effects on the environment. Submission of the DPIR will trigger a second comment period for the project. The first, last fall, drew fewer than a dozen public comments, most in opposition. The B.U. Charles River Campus Task Force, however, submitted a letter of support signed by chair Pam Beale.



Community Meeting

Additional Dwelling Units Proposed Citywide Zoning Amendment

Thursday, April 4  
6:00 PM - 7:30 PM

500 Cambridge St  
Jackson Mann Community Center, Auditorium  
Allston, MA 02134

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:**  
Bryan Glascock  
Boston Planning & Development Agency  
One City Hall Square, 9th Floor Boston, MA 02201  
617.918.4242 | [bryan.glascock@boston.gov](mailto:bryan.glascock@boston.gov)

[bostonplans.org](http://bostonplans.org) | [@bostonplans](https://twitter.com/bostonplans)  
Teresa Polhemus, Executive Director/Secretary

Trash & Recycling Schedule

- **BACK BAY:** Trash and recycling on Monday and Thursday
- **FENWAY:** Trash and recycling on Tuesday and Friday
- **MISSION HILL:** Trash and recycling on Tuesday and Friday

Street Cleaning Resumes April 1.

Look for the full schedule in our May issue.



Notice of Public Meeting

Notice is hereby given that a Community Outreach Meeting for a Proposed Marijuana Establishment is scheduled for:

DATE  
Tuesday, April 9, 2019

TIME  
6:30 PM

LOCATION  
Hilton Hotel, Fenway Room,  
40 Dalton Street, Boston, MA 02115

The Proposed Marijuana Establishment is anticipated to be located at:

1114 Boylston Street, Boston, MA 02115

There will be an opportunity for the public to ask questions at the meeting.

If you have any questions about this meeting or comments about the proposal, please contact Yissel Guerrero  
Mayor’s Office of Neighborhood Services  
[Yissel.Guerrero@boston.gov](mailto:Yissel.Guerrero@boston.gov)  
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Please note, the city does not represent the owner(s)/developer(s)/attorney(s). The purpose of this meeting is to get community input and listen to the residents’ position on this proposal. This notice has been placed by the proponents at the city’s request.

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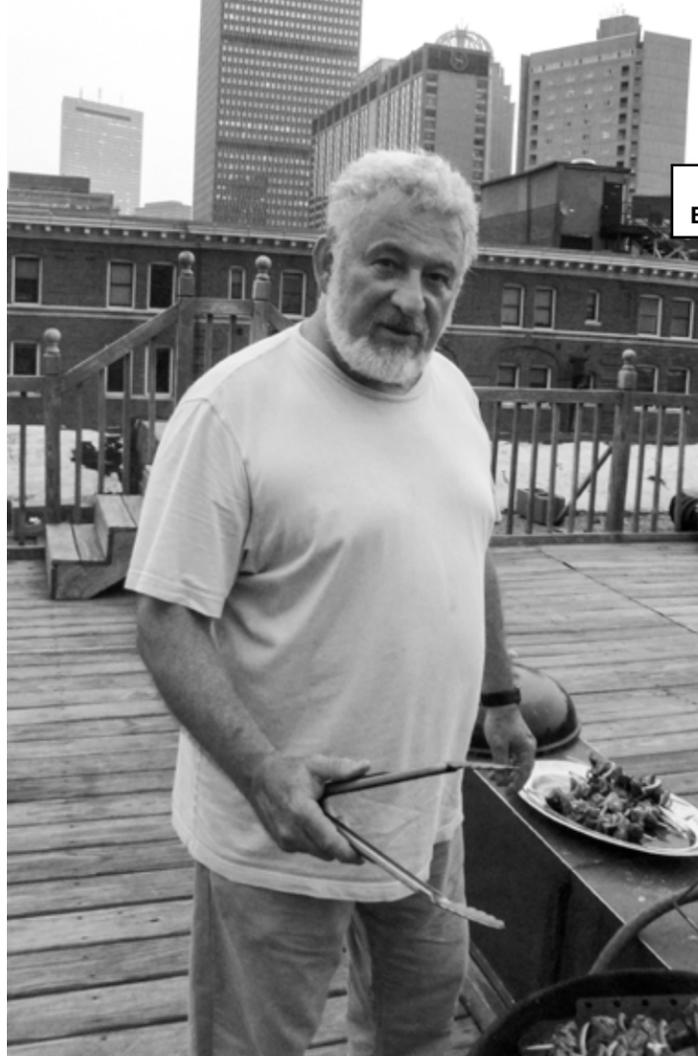
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## OUR FENWAY: PEOPLE AND PLACES

## Stephen Sorkin



TEXT AND PHOTO  
BY STEVE HARNISH

As some readers know, I have been doing some profiles of local people and having them take me to their favorite place. Stephen Sorkin was always on my short list of people to profile. My first effort was a profile of his wife, Karla Rideout, so I figured I would wait a year or so. I wanted to branch out and interview people I don't know that well. Unfortunately, Stephen died suddenly in February, so I thought it would be a nice tribute to do a profile. I know Stephen well enough that I think I can imagine how the profile would have gone and maybe even guess his favorite place in the Fenway.

In my imaginary interview, Stephen and I would meet on the roof of our building, the First Fenway Co-op, on an unseasonably warm March day (it is imaginary, after all), pull up a chair and share a glass of wine. We'd talk about the upcoming summer and how we need to clean up the grill and get cooking soon. Stephen would tell me about his plans for his Victory Garden, as I try to steer him to the interview part. He never sits still long and as we talk, he would get up and move a planter that had fallen over during the winter, or maybe pick up some stray trash.

He would fill me in on parts of his life that I knew, but needed the details filled in. He grew up in Hoosick Falls, N.Y. His first job after grad school was teaching theatre in Tanzania for two years. He was a natural teacher. Some people just are. I remember not long after I met him, he asked me about my writing and as he listened and asked questions, I realized he was both encouraging me and critiquing me at the same time. It's a unique gift, to make someone feel that what they are doing is good and important— but can always be better.

He would fill me in about how he met Karla, tell me that they soon married, and that he moved to the Fenway in the mid-1980s. He moved from teaching theatre to working as a fundraiser for theatres and, eventually, for the New England Aquarium and Salem State University, among others. He always

had his hand in one neighborhood thing or another. He was on the board of the CDC and helped many organizations with fundraising.

But I think mostly we would talk about the things that were going on now. He was a news junkie and we would often talk about recent events, locally and globally. We'd even argue occasionally. If you haven't had a disagreement with Stephen Sorkin and his big booming voice, you can't really call yourself a Fenwickian. We would talk about our building, or some neighborhood issue. He was an integral part of the Neighborhood Improvement Committee here in the East Fens and worked tirelessly to make this corner of the city a better place. I'm sure he would talk about his latest acting class at the Fenway Community Center, which seemed to give him so much pleasure.

Then we'd move on to less controversial subjects. The interview is essentially over, but really, we are getting to the good stuff now. He talks about his grandkids, his daughter, his son in Western Mass. He asks about my kids and how lucky we are that two of his grandkids are good friends with my youngest son. We talk about the coming Fourth of July plans and get excited about the warm weather to come. He fills me in on his recent trip to Mexico. The details of his past are important and interesting. But this is who Stephen was — a guy sitting on the roof, as the sun sets, with a good friend, a glass of wine, some crackers and cheese, talking about things he loved — travel, news, neighborhood, and family. Restless, yet content, as he guiltily grabs one more slice of cheese.

That's how I imagined the interview to go. In reality, though, if I could tell him one thing, it would be about the enormous outpouring of love and grief in his apartment at his memorial. Far-flung family, so many Fenway residents and business owners, along with people from every walk of life, stuffed into his apartment, which was overflowing with food and wine and stories. The only way it might have been better is if the weather had been great and it had taken place on the roof. He would have loved it.

*Steve Harnish lives in the East Fens.*

## Death, Served With a Side of Laughter and Cake

BY SUSANNAH SUDBOROUGH

A “death cafe” may sound like a morbid event to those who have never attended, but for those who have decided to open up about death, the experience can be fun, insightful, and even liberating.

“There’s more laughter than tears at any death cafe that I’ve ever been to,” said Carol Lasky, author of *Youlo Pages*, a book about preparing for death, and facilitator of death cafes at the Fenway Community Center.

The concept of a death cafe, an evening-long social gathering where people discuss death openly, was created in 2011 by Jon Underwood, a British strategy and business development director. As a “social franchise,” a death cafe can be held by anyone as long as they subscribe to the death cafe organization’s how-to guide and abide by their principles. Since their creation, nearly 8,000 death cafes have been held worldwide.

At a death cafe at the Fenway Community Center on Feb. 27, attendees were mostly college-age, and half had previously attended a death cafe. Lasky quoted Underwood in explaining the purpose of death cafe: “to increase awareness of death with a view to helping people live their finite lives more fully.” She explained that death cafes have no agenda and are not grief therapy sessions.

Keeping the conversation off of certain subjects is one of her main responsibilities, Lasky said. “People talk about very personal things, as do I, but we have to keep the conversation on a common plane.”

But there are lots of topics the group may uncover together, as so much of the experience of death is communal. “We are strangers and we’re sharing one thing and that is that we’re all gonna die,” Lasky said. She said she feels that by making such honest statements, she gives attendees license to say things they might not feel are welcome outside death cafe.

Attendees took turns explaining why they took interest in discussing death together. Some had people close to people who had recently died, others felt that death was a big part of their lives, and some were simply intrigued by the subject.

Dark chocolate cake and tea were then passed around for the group to indulge in.

Lasky said this is a part of the prescribed model of death cafe. “There’s something just communal about sharing food. And there’s something just a little bit wicked about the chocolatey, fudgy part of chocolate and I think it aligns almost metaphorically with talking about death.”

As the night went on, the group addressed a range of questions: What is death? Is there such a thing as non-physical death? When does death begin? When does it end? What is a “good” death? Can you achieve closure after someone has died? What is required when planning a death?

It became clear just how unexplored the subject was, likely due to cultural taboos surrounding it. Suddenly, given an open platform on which to discuss it, there seemed to be an endless amount of material to cover.

Lasky said that this is typical at a death cafe, and that it works well when people come with different beliefs and subjects they want to talk about in regard to death. Still, some sticking points seem to come up frequently.

“The word ‘fear’ comes up a lot,” said Lasky. “We talk about what it means to live your life with fear. Sometimes it’s momentary, sometimes it’s overwhelming, sometimes it absolutely stymies a good life.”

At the community center, Lasky said, many guests have brought up how the AIDS crisis affected the Fenway community. A lot of people feel sadness at the loss of so many community members and organizers, she said. She explained that the crisis was felt deep within the community, and many people are still dealing with it.

To her surprise, Lasky said, people in careers that deal with death, such as hospice workers and death doulas, are common attendees of death cafes. “You’d think, This is what you do all day long and you’re here? But the feedback from them has been marvelous.”

An hour and a half passed by extraordinarily quickly, leaving many important points untouched. This may be the reason why so many attendees were returning guests.

Alexandra Moleski, a student at Simmons College who has attended multiple death cafes, said that when she attends, she likes to stay quiet and listen. “I don’t usually get to talk

about this a lot, so it’s good to hear people talk about it. It’s about breaking the taboo.”

Indeed, that is the goal of the larger death positivity movement, of which death cafes are one part. “Death positivity means ‘cut the [expletive] already,’” said Lasky “We’re going to die, and the more we know and the more we bring it positively into the light of day, the more fully we can live our lives.”

Lasky explained that the death positivity movement is global and made up of many individuals fighting the cultural silence surrounding death. Notable leaders include Caitlin Doughty, a mortician, author, and blogger, who makes candid videos about subjects like embalming.

But there is still the question of why death is viewed as such an untouchable subject in the first place. Lasky credits psychiatrist and author Elisabeth Kübler-Ross as having at least part of the answer. “Her thought is that in the U.S. in particular, there is a factor in the American consciousness of invincibility and ability to defy all odds. A sense of this rugged individual. So it creates a culture of denial in the face of facts.”

After becoming involved in the death

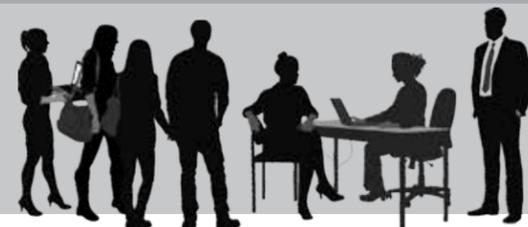
positivity movement through her book, Lasky said, she wanted to hold a death cafe, but was never sure where to do so until she visited the Fenway Community Center. “I saw the big walls of glass looking out the street and I thought ‘Oh my god. This is the place I’ve been looking for.’ Metaphoric openness.”

Lasky said that death cafes have enriched her life. “I am so uplifted. I’ve never walked out of a death cafe without taking a tidbit or two or three. Some little story that someone told or an anecdote.” One of her favorite “tidbits” is a story an attendee once told about a man who split up his cremated remains among his college friends and instructed them to flush the remains down the toilet at different major league baseball parks. “How can you walk around with a sense of morbidity when somebody has got a straightforward, life-embracing thought to do something like that?” said Lasky.

It is stories like these, Lasky said, that she hopes people come away from death cafe with. But more than anything, she said she wants people to leave with peace of mind.

*Susannah Sudborough is a journalism student at Boston University.*

### CAREER FAIR



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Sign up at [www.rcc.mass.edu/career](http://www.rcc.mass.edu/career)

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## FENS VIEWS

**It's Time for Slave Trader Peter Faneuil to Go**

BY BILL WRIGHT

Peter Faneuil, a wealthy Boston merchant who lived from June 20, 1700, until March 3, 1743, was a slave owner and a slave trader. Until recent times, these facts were not widely known. These are not “alternative facts.”

Now that the source of Faneuil's wealth—his participation in the nefarious transatlantic slave trade—is apparent, it is imperative that Faneuil's name be removed from the famous building in downtown Boston. Throughout history, Faneuil Hall has been the site of countless significant public gatherings and is still used for this purpose in present day. The adjacent Quincy Market is said to attract 20 million annual visitors.

The New Democracy Coalition, headed by Kevin C. Peterson, has been conducting “The Faneuil Campaign” during the past year. This effort has included four letters, sent to Mayor Marty Walsh and the 13 members of the Boston City Council, requesting a public hearing. While letters have been both mailed and hand-delivered, there has been no response from the City Council, and the mayor refuses to hold a hearing.

Even more strangely, neither the *Boston Globe* nor the *Boston Herald* has taken the elementary journalistic step of polling city councilors about whether or not they favor holding a public hearing on the matter. In addition, protests have been held at the site of the building, spokespeople have appeared on television and radio programs, and direct, personal appeals have been made, to the mayor and to various city councilors.

Mayor Walsh has been quoted in the media as saying, “If we changed the name, 30 years from now, people would not know why we did it.” However, a plaque could be designed quite easily, and be attached to the building, explaining why its name had been changed. That plaque would eliminate any future mystery, unless the mayor

believes that 30 years from now people will no longer know how to read.

Tourism is a major industry in Massachusetts. Our state does not need to air “I Love New York” or “Virginia Is For Lovers” type advertisements to persuade tourists to visit Boston. Our “ads” are already in the history books, and, when asked why she or he traveled to our city, many a visitor has remarked: “I wanted to see where the American Revolution began!”

Recently, a successful effort was made to change Yawkey Way, named for racist former Red Sox owner Tom Yawkey, near famous Fenway Park back to its original name, Jersey Street. If Yawkey Way can revert back to Jersey Street, Faneuil Hall should be able to change names as well.

Peter Faneuil, it is long past time for your name to be removed from any locations where it currently appears.

I suggest that the city convene a public hearing as soon as possible to discuss changing the name of Faneuil Hall to “Crispus Attucks Hall,” “Elizabeth Freeman Hall,” or a combination of the two names, to honor the first man to die at the start of The Revolutionary War and a Black woman who successfully sued Massachusetts to end slavery in the state.

At a public hearing, let “The People” speak. Let the citizens of Boston be heard! That is democracy!

Boston is regarded as “The Athens of America” and “The Cradle of Liberty”! Let us demonstrate that it still is!

*Bill Wright lives the West Fens. Update: After protests by the New Democracy Coalition on Feb. 27 and March 13 in the City Council chamber, At-Large City Councilor Michelle Wu agreed to issue an order for a public hearing. A date for the hearing has not been set.*

## GUEST OPINION

**For LGBTQ Seniors, Living Alone Takes a Village**

BY BREN COLE

Living alone comes with challenges at any age: having to do all the cleaning yourself, not having anyone to split the costs of rent or groceries, and dealing with bouts of loneliness or boredom. For older people, health issues and social isolation often compound these challenges. And lesbian, gay, bisexual, transgender, and queer (LGBTQ) seniors—who are much more likely to live alone than their straight peers—face some of the most serious problems of single living.

LGBTQ seniors tend to lack many of the traditional aging support systems. If a long-term partner dies, they are less likely to have been legally married and so, the surviving partner doesn't automatically receive financial support such as life insurance payments. Queer elders are also less likely to have children or grandchildren to care for them, and many are estranged from their biological family.

After facing a lifetime of homophobia/transphobia, the majority of LGBTQ seniors are hesitant to move into assisted-living facilities for fear of facing discrimination or abuse from care staff or their fellow residents. Because of this fear, queer seniors are more likely to choose to age at home and, as a result, age alone.

“So many of our LGBTQ adults are really isolated and used to doing everything on their own,” said Bob Linscott, assistant director of the LGBT Aging Project, a program of Fenway Health. “It's so important for someone who lives alone, and especially for seniors, to know their neighbors so they have people nearby to ask for help. But many LGBTQ seniors are afraid of rejection and hostility because of their identity, so they don't even bother reaching out.”

Unlike younger people who choose to live on their own after sharing space with roommates or parents, seniors often find themselves suddenly alone after the death of a spouse or partner. These people are hit with dual traumas: the loss of a loved one and the loss of their main source of support—emotional, physical, and sometimes financial.

“Someone who is suddenly alone—especially older people—need

to know where their support systems are,” said Linscott. “Your home changes overnight from a place of safety and security to an empty place that's painful to be in. A lot of older folks have spent years focused on their life with a partner that social groups have slipped further and further away. So when someone is trying to adjust to that loss, it's critical to engage in new social patterns and just let the people around you know that it's hard for you to be alone.”

Linscott stresses the importance of getting out of the house and finding new communities to engage with, whether it's a meet-up group, programming at a senior center, or one of the many congregate meal sites for seniors in the Boston area. Many of these meal sites, such as ones run by the JP-based non-profit Ethos, are specifically marketed as LGBTQ-friendly and serve as a biweekly or monthly opportunity to socialize with peers in a safe and affirming space.

Intergenerational friendships can also be incredibly important for older people who live alone, Linscott added. Most seniors would never think to befriend someone who is decades younger than them, but having younger friends means having someone in your support circle who is able to help with tasks like shoveling, running errands, and getting to appointments. The younger person in this friendship gains important insight and advice on life and aging. Intergenerational friendships are also a fantastic way for young queer people to learn more about their community's history from someone who lived through the early LGBTQ rights movement.

Young or old, having a reliable care circle—whether that circle includes family, friends, or neighbors—is absolutely essential for anyone living alone. “Think about who's there for you when you need help, and equally, think about who's relying on you,” said Linscott. “Have conversations around how you and your circle can support each other.” Above all, no matter how independent you are, never be afraid to ask for help—you might be surprised by how many people are ready to show up.

*Bren Cole is the Content Creation and Social Media Manager at Fenway Health.*

## GUEST OPINION

**VICTORY GARDEN TREES GET A TRIM**

PHOTO: THE EMERALD NECKLACE CONSERVANCY

At the request of the Fenway Garden Society and in consultation with the City of Boston, the Emerald Necklace Conservancy, has contracted Maltby & Company to undertake tree work in the Fenway Victory Gardens. The work helps address tree health and safety concerns in the Gardens area and consists of pruning and other maintenance on approximately 50 trees, including lindens, oaks and maples.

**The Fenway News**

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**The Fenway News,**  
PO Box 230277, Astor Station  
Boston, MA 02123  
fenwaynews@gmail.com  
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**“Comforting the afflicted and afflicting the comfortable.”**

The founders of The Fenway News adopted this motto to express their mission of exposing and opposing the dangers the neighborhood faced in the early 1970s—rampant arson, predatory landlords, and a destructive urban renewal plan. If the original motto no longer fits today's Fenway, we remain committed to its spirit of identifying problems and making our neighborhood a better and safer place to live.

**> FREQUENCY <**

The Fenway News reaches distribution sites on the Friday closest to the first of each month. Our next issue will appear

**Friday, May 3.**

**> DEADLINE <**

The deadline for letters, news items, and ads for our next issue is

**Friday, April 26.**

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# The Arts

## Kahlo's Fascination Transmuted Folk Art into Fine Art

BY RUTH KHOWAIS

Frida Kahlo is everywhere. You can buy a 1,000-piece self-portrait puzzle at the Museum of Fine Arts gift shop, Nomad on Newbury Street has a Frida mug. Or how about a Frida Kahlo egg cup at [moma.org](http://moma.org)? (I confess that I own a Frida Kahlo pocket mirror.)

Or better yet, you can view the new Frida Kahlo exhibit at the MFA.

This is the MFA's first exhibition on Kahlo, and it focuses on her passion for indigenous folk art, called *arte popular*, including such objects as children's toys, embroidered textiles, decorative ceramics, figurines, and devotional paintings. In this exhibit, Kahlo's paintings are brought together with examples of *arte popular*. Like many artists in Mexico City after the Mexican revolution, Frida Kahlo avidly collected traditional folk art as a celebration of Mexico's national culture. Many modern artists and intellectuals of the time collected these indigenous articles after the revolution, imagining a healed and unified country. Graciella Iturbide, another Mexican artist featured in a current exhibit at the MFA, also collected these indigenous objects.

Kahlo's paintings are displayed alongside about 40 examples of *arte popular* on loan from the San Antonio Museum of Art in Texas. Many of the *arte popular* pieces come, not from Kahlo's private collection, but from that of Nelson Rockefeller, which he acquired with the help of folk artists.

Many of the folk art objects, such as lacquered wooden boxes and earthenware jars, are decorated with deer, leaping rabbits, eagles, monkeys, and boldly colored flowers. These symbolic elements also appear in Kahlo's work.

Her famous *Self-Portrait with Hummingbird and Thorn Necklace* features a monkey and cat. Bold



Kahlo's "Girl with Death Mask (She Plays Alone)," painted in 1938.

## Cultural Council Hands Out Record Number of Grants

BY RUTH KHOWAIS

The Boston Cultural Council (BCC) awarded a record number of grants for arts and humanities this year. In all, 221 grants will support art programs and institutions, both large and small, compared to 181 in 2018. The selected organizations represent a wide range of artistic disciplines, including theater, film, music, dance, and the visual arts.

Funded by the City of Boston and the Massachusetts Cultural Council, the grants are worth up to \$5,000. Organizations with budgets of less than \$1 million received general operating support; organizations with budgets above that received support for specific projects.

The Fenway and Mission Hill were well represented among recipients. Grantees included major institutions like MassArt, the Emerald Necklace Conservancy, the Boston Symphony Orchestra, the New England Conservancy, and Isabella Stewart Gardner Museum. Other recipients included Wheelock Family Theatre, Sociedad Latina, The Fenway Alliance, The Boston Arts Academy Foundation, The Handel + Haydn Society, Boston Lyric Opera, The Norman B. Leventhal Map and Education Center at the BPL, Kaji Aso Studio, and [bitsandflow].

Kaji Aso Studio has received previous BCC project grants for art and Japanese culture symposiums. This year, it received a grant for general operating support. The Studio runs classes, exhibits and special events throughout the year, and this grant will go toward the costs of maintaining these programs.

[bitsandflow] is a project conceived by West Fens resident Tim Ney in collaboration with artists and entrepreneurs to hold various art and performance events. In the fall, you may have seen student actors from [bitsandflow] at the Fog x Canopy installation in the Fenway reading selections from the Fenway Memory Project. Ney explained that this year's grant will be used for documentary video on and performance of oral histories of the Fenway and Southwest Corridor Park. "The funding from Boston Cultural Council is encouraging," Ney said, "in that it recognizes the Fenway Cultural District not only as a center for arts education and museums but also as a neighborhood where artists live and make new work."

The Boston Arts Academy, operating temporarily in Dorchester while the City builds a new home for it on Ipswich Street, has a nonprofit foundation that raises funds to help bridge the gap between the school's allocation from the Boston Public Schools and the true cost of an education in the arts.

The Council consists of 15 Boston residents appointed by the mayor for up to two consecutive three-year terms. Members are selected for their knowledge of various disciplines and demonstrated commitment to Boston's cultural community. The Council tries to have representatives from every City Council district. The BCC reviews applications each fall.

Mayor Marty Walsh and Kara Elliot-Ortega, Chief of Arts and Culture for the City, attended a grantee reception at MassArt. Awardees were treated to a catered dinner from Haley House and live music and dance from some grantees. East Fens resident Marie Fukuda, a Cultural Council member, says, "It's been a great experience working with fellow council members to review proposals and fund the City's largest-ever investment in local arts organizations"

A complete list of grantees appears at [www.boston.gov/sites/default/files/document-file-03-2019/2019\\_bcc\\_grantee\\_list\\_2.pdf](http://www.boston.gov/sites/default/files/document-file-03-2019/2019_bcc_grantee_list_2.pdf).

PHOTO COURTESY OF THE MFA



"Frida Kahlo in Rivera Living Room with Figure of Judas," photo by Bernard Silberstein, taken about 1940.

flowers and animals serve as backgrounds for many of her paintings. An oil-on-tin painting depicts a small child wearing a death mask. Lying on the grass is a jaguar mask, symbolizing strength, while on display is a wooden jaguar mask similar to the one in the painting. The painting, *Girl with Death Mask*, stems from the influence of ex-votos, small devotional paintings made on tin by anonymous artists as a religious offering. Kahlo reportedly had more than 400 in her collection.

Don't expect to see many of Kahlo's paintings. The exhibit focuses not as much on her work, or her lifelong battle with illness and accident, or her tumultuous marriage to fellow painter Diego Rivera, as on her influences and inspiration. Paintings by other Mexican artists are also featured, including a portrait of a young girl by Rivera.

*Dos Mujeres (Salvadora y Herminia)*, an early work from 1928 that depicts two of her mother's maids, is one of Kahlo's paintings in the exhibit. Acquired by the MFA in 2016, it's the only painting of hers in New England. The two maids stare boldly from the canvas framed by a tropical background. In a dramatic oil-and-tempera painting titled *My Grandparents, My Parents, and I*, Kahlo depicts her family tree, first she as an inseminated egg, then a fetus, then a toddler with standing and floating figures of her parents and grandparents. In this painting she celebrates her mixed ethnic heritage.

Most intriguing were the numerous black-and-white photographs of Kahlo herself. A series of four by Bernard G. Silberstein, taken about 1940, are dramatic and revealing. One

shows Kahlo in her bedroom cradling a tiny pet goat while she sits next to her bed. A gaunt, giant skeleton figure sleeps on top of the canopy of her bed while a smaller skeleton dangles on the wall. In another, Kahlo wears an embroidered Tehuana costume with a dramatic white lace collar wound tightly

around her face. Silberstein's *Frida Kahlo in Rivera Living room with Figure of Judas* portrays Kahlo, in native dress, flanked by dozens of figurines, toys and baskets. In a 1932 photograph by Carl Van Vechten, Kahlo wears a heavy necklace of pre-Columbian jade beads and an embroidered blouse.

The exhibit also includes a room filled with photos by Mexican legendary photographer Graciella Iturbide (See the March issue of *The Fenway News*). When Kahlo died, a grief-stricken Rivera sealed her bathroom, locking her personal belongings inside. Fifty years later, the bathroom was opened, and Iturbide took photos of items that revealed Kahlo's illness and suffering: her back brace, a box of Demerol, a stained hospital gown, and a bathtub with crutches. "It was like entering a prohibited space, frozen in time," said Iturbide, according to MFA notes.

*Frida Kahlo and Arte Popular* proves once again that Kahlo's art and legacy are still alive today.

Ruth Khowais lives in the West Fens. The exhibition runs until June 16.

## LAST CALL

Don't just sit there—catch this exhibit in the Fenway before it closes this month:

**FASHIONING THE NEW ENGLAND FAMILY at the Massachusetts Historical Society. Ends April 6.**

## Fashions Blur the Binary at MFA



The Gender Bending Fashion exhibit at the Museum of Fine Arts, running through August 25, looks across a century of haute couture and ready-to-wear fashion that has challenged binary definitions of dress. It features more than 60 designs in the context of historical trends. Left: Adidas ensemble, 2018, Jeremy Scott. Right: Alessandro Trincone, "Annodami" collection, spring/summer 2017.

PHOTOS COURTESY OF THE MFA

# April

## CALENDAR



THIS SYMBOL INDICATES THAT AN EVENT IS FREE.

### arts+ ENTERTAINMENT

Tue, 4/2

- The Leventhal Map and Education Center holds a discussion about its upcoming exhibit, **CROSSING BOUNDARIES: ART // MAPS**. The moderator and curator, Janet Spitz, will have an in-depth conversation with artists Joyce Kozloff, Bruce Myren, and Naoe Suzuki, whose work appears  in the exhibition. BPL Central Branch, 700 Boylston Street. 6-7pm. FREE.
- **THE BSO 101** series helps you appreciate upcoming works on the symphony's schedule. Director of Program Publications Marc Mandel and principal tuba play Mike Royslance explore three pieces by Russian composers: Stravinsky's *Rite of Spring* and *Petrushka* and Shostakovich's 15th Symphony. 5:30pm to 7pm at Symphony Hall. Free, but reservations required; make them or get more info at [www.bso.org/brands/bso/education-community/adult-education.aspx](http://www.bso.org/brands/bso/education-community/adult-education.aspx).

Fri, 4/5

**HUNT'S PHOTO WALK: BOSTON AFTER DARK.** Featuring nightscapes and beautiful city scenery, all skill levels welcome. Attendees should have digital camera and lens. Topic is the newly lit Longfellow Bridge and Memorial Drive, 6-10pm. Tickets \$79.99. Register at <http://edu.huntsphoto.com/photo-walks/>.

Fri, 4/5 ⇨ Sun, 4/7

The Boston Public Library hosts a **NATIONAL POETRY MONTH FESTIVAL** over three days, with dozens of readings, open-mic sessions, and panel discussions with poets and publishers. Fri & Sun, 1pm to 4:45pm; Sat, 10am to 4:45pm. Details at <https://bpl.bibliocommons.com/events/search/index>. FREE.

Sat, 4/6

Boston Conservatory at Berklee presents its annual children's opera, **THE BREMENTOWN MUSICIANS**, with music by Rossini, Offenbach, Sullivan, Verdi and others and a story adapted from the Grimm fairy tale by John Davies. Fun for all ages. 12pm and 2pm at Seully Hall, 8 The Fenway. Details at <https://bostonconservatory.berklee.edu/events?>. FREE.

Sat, 4/6 & Sun, 4/7

Chameleon Arts Ensemble presents performs **SCHUBERT'S CELLO QUINTET** at First Church of Boston, 66 Marlborough St. 8pm on 4/6, 4pm on 4/7. Tickets \$25-47, available at [www.chameleonarts.org](http://www.chameleonarts.org).

Now ⇨ Sun, 4/7

- **WICKED QUEER, THE 35TH BOSTON LGBT FILM FESTIVAL**, plays at multiple locations around town, including Fenway Health (*Crystal City*, Mon, 4/1, 6:30pm) and the French Cultural Center on Marlborough

## SENIOR EVENTS

Events take place at the Peterborough Senior Center or Fenway Community Center. Find the Senior Center entrance by walking into the alley between 100 and 108 Jersey St. and looking left. For more information, call 617-536-7154.

- Tue, 4/4, 4/11, and 4/18 at 11:30am: "STRONG WITH SIMMONS." Join Simmons students for a series of fun health workshops. Each session will include relaxation, exercise, and a delicious snack. At the Fenway Community Center.
- Thu, 4/11: **RED SOX POET LAUREATE DICK FLAVEN** shares stories about badeball and Red Sox poetry.
- Tue, 4/30, 1pm: pizza and conversation with **CITY COUNCILOR JOSH ZAKIM**.

Street (two films, Sat-Sun, 3/30-3/31, 7:30pm, \$8). The MFA has multiple screenings every day but 4/2 and 4/4. Tickets are \$13, and titles include *Tell it to the Bees*, *Birds of the Borderlands*, *The Heiresses*, and *Dykes, Camera, Action!* For times, summaries, and locations, visit [www.wickedqueer.org/festival](http://www.wickedqueer.org/festival).

- The Huntington Theatre winds up its Hamilton-adjacent spoof, **SPAMILTON: AN AMERICAN PARODY**, written and directed by the mastermind behind *Forbidden Broadway*. At the Calderwood Pavilion in the South End, 527 Tremont Street. Limited tickets remain at \$25-99 (but weekend shows start at \$77). Details and tickets at [huntingtontheatre.org](http://huntingtontheatre.org).

Sun, 4/7

**FENWAY COMMUNITY COLLABORATIVE EVENT.** Hosted by the Fenway CDC, Fenway Studios, and Lansdowne Pub, the event will  feature a silent auction and hors d'oeuvres. 9 Lansdowne St. 12pm to 3pm. FREE.

Mon, 4/8

Boston University's **ANNUAL CREATIVE WRITING FACULTY READING** features Leslie Epstein, Ha Jin, Karl Kirchwey, Sigrid Nunez, Robert Pinsky, Nicole Sealey, &  Neshat Khan. 7 pm, BU Hillel House 213 Bay State Rd., 2nd floor. FREE.

Tue, 4/9

**ANNUAL MUDDY RIVER SYMPOSIUM, PROTECTING BOSTON'S URBAN ECOSYSTEMS**, showcases student research sponsored by Colleges of the Fenway Center for Sustainability and the Environment. The keynote speaker is Noah Wilson-Rich, a biologist, MIT research affiliate, three-time TEDx speaker, author of *The Bee: A Natural History*, and co-founder and chief scientific officer of the Best Bees Company. 4:30-7:30pm, Simmons College, Linda Paresky Center, 300 The Fenway. FREE.

Wed, 4/10 ⇨ Sun, 4/14

**HOLLYWOOD SCRIPTURES: MORAL DILEMMAS.** Curated by psychology faculty members from William James College, this film series explores human psychology through film and includes recent hits *Three Identical Strangers*, *Generation Wealth*, and *The Children Act*. MFA, 465 Huntington Ave. Films are \$10 for members, \$13 for non-members. Visit [www.mfa.org/programs/film](http://www.mfa.org/programs/film) for screening times and tickets.

Thu, 4/11

- **SINGERS SHOWCASE: ARETHA, QUEEN OF SOUL.** Joined by a full rhythm section, horns, background vocalists, dancers, and special guests, Berklee College's lead vocalists and vocal groups interpret Aretha Franklin's rich canon. 8pm at Berklee Performance Center, 136 Mass. Ave. Tickets at the box office or [berklee.edu/events](http://berklee.edu/events) for \$10/\$15. Prices increase to \$15/\$20 the day of the show.
- **HOLES IN THE FLOOR**, a quartet of cellists, covers repertoire from the 1500s through the 2010s. This program at the MFA includes works by J.S. Bach, Monteverdi, and Debussy, and new commissions by local composers Dan McGee and Ian Wiese. 8pm, Linde Gallery (Gallery 168). Free with museum admission. Details at [www.mfa.org/programs](http://www.mfa.org/programs).

Fri, 4/12

The Gardner Museum's resident modern-music concert, **A FAR CRY**, decamps to NEC's Jordan Hall for a concert of works built around the theme "Gravity." The program includes works by Arvo Pärt, Béla Bartók, Osvaldo Golijov, and others. Tickets \$25-70 (\$13 online/\$10 at the door for students). For details and tickets, visit <https://afarcry.org/all/gravity>.

Sun, 4/14

- **THE SPRING QUARTET** unites four titans of the jazz world: drummer Jack DeJohnette, pianist Leo Genovese, sax player Joe Lovano, and bassist Esperanza Spalding.

Berklee Performance, 136 Mass. Ave., 7pm. Tickets \$45/55/65 available from the box office or <https://www.berklee.edu/BPC/calendar>.

- **BOSTON CHORAL ENSEMBLE** pairs MacMillan's *Seven Last Words from the Cross*—hailed as one of the most powerful religious pieces of modern times—with Gregorio Allegri's setting of *Psalm 51 (the Miserere)* and Arvo Pärt's haunting *Silouan's Song* for string orchestra. Tickets \$15 to \$25, at the door and online at [www.bostonchoral.org](http://www.bostonchoral.org). 8pm, Mission Church 1545 Tremont St.

Mon, 4/15

Deadline to submit for **KAJI ASO STUDIO 2019 HAIKU CONTEST**. Send entries to Haiku Contest, Kaji Aso Studio, 40 St. Stephen St, Boston, MA 02115 or by email to [admin2@kajiasostudio.com](mailto:admin2@kajiasostudio.com). Entry fee is \$3 per haiku or senryu. You can view the winning entries from last year at [www.kajiasostudio.com](http://www.kajiasostudio.com) and submit fees by PayPal on the website.

Now ⇨ Wed, 4/17

Simmons University's Trustman Art Gallery presents **GOLDEN EQUINOX**, an exhibition of the paintings of IMAGINE, the professional monk of Nepal-born Sneha Shrestha. Shrestha combines painting, Sanskrit-language letterforms, and street art, and will produce a site-specific mural for this show. Mon-Fri, 10am-4:30pm, Main college building (4th floor), 300 The Fenway.  Details at [SIMMONS.EDU/TRUSTMAN](http://SIMMONS.EDU/TRUSTMAN). FREE.

Now ⇨ Fri, 4/19

The Brookline Arts Center presents **OBJECT(IVE)**, a juried exhibit in which invited artists from across the US. explore what commonplace, precious, religious or symbolic objects mean to us in a consumption-oriented culture. Mon-Fri, 9am-5:30pm. 86 Monmouth Street in Audubon Circle. More details at [www.brooklineartscenter.com/gallery/object%28ive%29](http://www.brooklineartscenter.com/gallery/object%28ive%29). FREE.

Thu, 4/18 ⇨ Thu, 4/25

**GENDER BENDING FASHION ON FILM.** In celebration of the MFA exhibit "Gender Bending Fashion," this film series includes *Orlando* (1992); *A Simple Favor* (2018); *The Man Who Fell to Earth* (1976); *Colette* (2018); and the phantasmagoric fantasy *Liquid Sky* (1982). 465 Huntington Ave. Films are \$10 for members, \$13 for non-members. Visit [www.mfa.org/programs/film](http://www.mfa.org/programs/film) for screening times and tickets.

Fri, 4/19 ⇨ Fri, 4/26

**NEW CINEMA FROM MEXICO.** If you missed seeing *Roma* on the big screen—and it does look amazing on a big screen—here's your chance. Also Carlos Reygadas' new drama *Our Time* and the documentary *Mamacita*. MFA, 465 Huntington Ave. Films are \$10 for members, \$13 for non-members. Visit [www.mfa.org/programs/film](http://www.mfa.org/programs/film) for screening times and tickets.

Sat, 4/20

**MISSION HILL LITTLE LEAGUE'S ANNUAL PARADE.** The parade starts at 12pm on Smith Street, and travels on Parker, Tremont, and Calumet streets. The opening  day ceremony follows at 1pm at McLaughlin Playground. FREE.

Tue, 4/23

- **MARY NORRIS** began her career at *The New Yorker* as a proofreader, and her adventures became the basis of *Between You and Me: Confessions of a Comma Queen*. Norris returns with a new book about words and the role Greek played in development of the English language. 6:30pm at WBUR CitySpace, 890 Comm. Ave. Tickets \$15 and details at [www.wbur.org/events](http://www.wbur.org/events)
- Head to Trident Booksellers on Newbury Street for a free screening of **AVENGERS: INFINITY WAR**. Doors at 6:15, film at 7pm. 338 Newbury Street. FREE, but

the screening takes place in the café and you're encouraged to order from the menu.

Tue, 4/23 ⇨ Thu, 4/25

Public preview days for **MASSART'S 30TH ANNIVERSARY ART AUCTION**, which features over 300 contemporary works of art by emerging and established artists. Design  and Media Center, 621 Huntington Ave. 9am to 6pm. FREE.

Sat, 4/27

**MASSART GALA**, featuring a live and silent auction. Advance tickets are \$300, available at [massartauction.org](http://massartauction.org). 6:30pm

Sun, 4/28

**EMMANUEL CENTER BENEFIT RECITAL: ART SONGS & OPERATIC ARIAS** in five languages, many styles and eras of music. Soprano Marilyn Levitt and pianist William Merrill. Emmanuel Church/Central Reform Temple—main sanctuary, 15 Newbury St. 7pm. Suggested donation is \$20. All proceeds benefit the Emmanuel Center, An Urban Interfaith Community for Spirituality and the Arts co-sponsored by Central Reform Temple & Emmanuel Church of Boston.

Now ⇨ Sun, 5/12

Striking black-and-white works by photographer **GRACIELA ITURBIDE** document Mexican society in ways that few visitors ever see or experience it. The images date as far back as the 1970s yet feel timeless. Museum of Fine Arts, 465 Huntington Ave., Sun-Sat, 10am-5pm; Wed-Fri, 10am-10pm. Tickets \$25 general/ \$23 senior/college/ \$17, ages 6-17. More details at [www.mfa.org](http://www.mfa.org).

Now ⇨ Through Sun, 5/19

The Gardner's **BOTTICELLI: HEROINES + HEROES** scored some rare works from Italian museums for its examination of how the early Renaissance master appropriated Roman legends to create lessons on civic virtue for his Florentine patrons. With contemporary works by artist Karl Stevens, who has reinterpreted the paintings from their female protagonists' point of view. Wed-Sun, 11am to 5pm; Thu until 9pm. Tickets \$15 adults/ \$12 seniors/ \$10 students/ free for members. Details at [gardnermuseum.org](http://gardnermuseum.org).

Now ⇨ Sun, 6/4

A new MFA show unravels the myths surrounding feminist artist **FRIDA KAHLO**—myths that she herself painstakingly cultivated. *Frida Kahlo and Arte Popular* situates Kahlo's work within her passion for Mexican folk arts, *arte popular*, and includes major paintings from across the US, along the MFA's own first Kahlo, purchased 18 months ago. More details at [www.mfa.org](http://www.mfa.org).

## @ THE CENTER

These highlights from the Fenway Community Center's calendar are free unless noted otherwise. Visit the Center at 1282 Boylston or check out the full calendar at [www.fenwaycommunitycenter.org/calendar](http://www.fenwaycommunitycenter.org/calendar)

- **OPEN CRAFTING**, Saturdays from 10am to 12:00pm. Join your neighbors for open crafting at FCC—a unique and creative approach to building community via creative expression. Free.
- **BEGINNER YOGA**, Saturdays 10-10:45am. This free, six-part class will be available to aspiring yogis at no charge thanks to the generosity of Friend of FCC, Nicole Malo. Participants are encouraged to bring a mat, although there are limited mats available.
- **MOVEMENT MATTERS**, Saturdays, 12-1pm. This free, low-impact, seated dance class is led by Boston Conservatory at Berklee students.