

PHOTO: ALISON PULTINAS

Something Amiss at YMCA

Centers for Disease Control Approve BU Biosafety Level 4 Lab in the South End

In June 2013, The Fenway News published an article about concerns surrounding the risk assessment of Boston University's Level 4 Biolab in the South End. Late this past December, the Boston Public Health Commission issued the following statement:

"The Boston Public Health Commission has received notification that the Centers for Disease Control and Prevention has approved the Biosafety Level 4 laboratory to operate at Boston University's National Emerging Infectious Diseases Laboratories."
As a regulator of biological laboratories in Boston, the Boston Public Health Commission has been reviewing safety plans and procedures at the lab since 2013. BPHC will continue to carry out a rigorous review process of National Emerging Infectious Diseases Laboratories' application, including a

review of safety and security protocols and an ongoing monitoring and inspection program, to ensure that the Level 4 laboratory can operate safely prior to issuing any permits. If Biosafety Level 4 Research is ultimately approved, BPHC will continue to work in coordination with Boston EMS, Boston Fire Department, Boston Police Department, and other agencies at the local, state and federal levels to ensure that any research done at the NEIDL complies with all applicable regulations, in order to protect the health and safety of workers and residents.

With the knowledge that total approval is still pending, The Fenway News has chosen to republish the 2013 piece detailing the lab's history and—as the authors put it—its "catastrophic potential for improbable threats." Article on page 4.

BY ALISON PULTINAS

Have you wondered what happened to the ornate decorative edging that continuously capped the roof line topping off the historic YMCA on Huntington Avenue? The prominent roof, visible from the Prudential Mass Pike exit, is missing both the cornice and the parapet, the low brick wall that protects the ornamental molding. Only one section was rebuilt in 2015, above the renovated Hastings Hall (the wing acquired by Northeastern University).

Suffolk Construction was the contractor for Northeastern and the YMCA. When the renovations for the Hastings wing were completed, the exterior work included reconstructing the cornice and strengthening the brick parapet. The wedding cake frosting terra cotta cornice was declared a notable element in the Y's 2014 Preservation Plan. Have they reneged on their commitment for reconstruction?

In 2014, the Boston Landmark Commission's staff architect wrote to Leslie Donovan, the Y's preservation consultant: "The removal of the cornice without plans for immediate replacement on a major part of the building is a significant concern. We appreciate the effort on the other part of the building to get the replacement cornice in place soon. Obviously the public safety must be preserved so the removal needs to happen. That said, a timeline for replacement of the rest of the cornice needs to be seriously established and adhered to as the loss of the cornice is not an acceptable outcome for this building.

This terra cotta element is an important part of how the building presents itself to the city. It is disappointing that the significant compromises agreed to under the MOA have been consistently eroded by the owners."

It is unclear if the YMCA administration ever responded—nearly 3 years later, the replacement cornice has yet to be installed; the historic sign on the north edge of the roof still lights up the letters one at a time when its working correctly. The Y's renovation was financed in part by a tax-exempt bond from Mass Development. Recent inquiries to Ed Dahlstedt, VP for Facilities Management for the Greater Boston YMCA, were not answered. Both Bill Shaevel (the Y's attorney from Shaevel & Krems) and Jeremy Munn, senior project manager at Northeastern, deferred comments to the YMCA staff.

There was a complicated sequence in the permitting process in the YMCA's recent renovation. In 2011, when the Massachusetts Historical Commission (MHC) reviewed the proposal for the 17-story dormitory on the site of the Y's gymnasium, a determination of adverse effect was issued, triggering a series of consultation reviews and mitigations including a requirement for a Preservation Plan for the Y's administration building. However, in 2013, the city's Inspectional Services Department issued a Violation Notice declaring the parapet wall unsafe and in danger of collapse.

The Preservation Plan required under the terms of the Agreement negotiated with the MHC was a result of the intense

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Meet the Neighborhood Improvement Committee

"The Neighborhood Improvement Committee (NIC) is a volunteer group made up of Fenway neighborhood residents, organizations, and businesses, and is facilitated by Berklee College of Music."

The NIC's first meeting was held back in June and was hosted by Berklee College of Music in partnership with First Fenway Cooperative. Since then, it's had five meetings (the most recent of which was on Dec. 6 at The First Fenway Cooperative at Morville House). The focus of each meeting has been the reduction of the growing number of aggressive panhandlers and drunken groups wandering the streets of the East Fenway. The NIC recently partnered with Health Care for the Homeless and Pine Street Inn to learn about the changes that have taken place among the disenfranchised persons of the Fenway Neighborhood.

The meetings have featured dialogue with Counselors Josh Zakim and Tito Jackson, Representative Byron Rushing, Dr. David Munson, Health Care for the Homeless, Jim Green, Department of Neighborhood Development, and reps from the mayor's office.

The NIC is looking to expand the conversation to address topics including graffiti, student life issues, Haviland Street Plaza activities, the Berklee police force, and affordable housing. If you're interested in getting involved, email The Fenway News at fenwaynews@gmail.com.

Calling All Artists

Northeastern Crossing solicits artist submissions for 2017 exhibitions.

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EVENT ALERT

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Fenway Institutions Induct a Slew of New Leaders

BY ALEXANDRA MALLOY

Institutions around the Fenway welcomed many new faces in 2016.

The Isabella Stewart Gardner Museum announced on Oct. 27, 2015 that Peggy Fogelman is the new Norma Jean Calderwood Director, succeeding Anne Hawley. Fogelman began her directorship in January of 2016 and previously served as the Director of Collections at the Morgan Library & Museum in New York as well as the Chairman of Education for the Metropolitan Museum of Art, and Director of Education at the nearby Peabody Essex Museum.

"The Isabella Stewart Gardner Museum is among the most unique and exciting institutions in the country," said Fogelman. "I believe, as Gardner did, that access to art and creative expression can catalyze personal growth and change the ways we relate to each other and the world around us. I'm hoping that this next chapter in our history will focus on bringing together the many art forms represented by our collections—visual art, music, dance, and spoken word—to make that experience possible for everyone in our community."

Fogelman said her first year has been terrific, citing the success of revisiting some of the museum's most treasured paintings in its "Off the Wall" exhibit. The museum also launched the Neighborhood Salon program, modeled after Isabella Gardner's curatorial

legacy and reputation as a renowned hostess. The program brings together cultural leaders, musicians, artists, and other members of the community to bring the arts and community engagement into the Roxbury, Mission Hill, the Fenway and greater Boston communities.

In the upcoming year, Fogelman will



Peggy Fogelman



Karen Mauney-Brodek

present the museum's first ever exhibition that will focus on the the art of sound in "Listen Hear," which will have a contemporary focus.

"Our range of programming will become even more adventurous, and we hope to introduce pop-up performances of music and dance in our galleries on a more regular basis," Fogelman said. "My ultimate hope is that 2017 will be a year in which all Bostonians come to think of the Gardner as their own home, whether they want to contemplate amazing works of art, find solitude in our ever-blooming courtyard, or get down with the performers in our dynamic new music series, RISE."

A few steps down the road from the Gardner, the Emerald Necklace Conservancy welcomed Karen Mauney-Brodek as the new president.

"The Emerald Necklace is a world renowned park system—it needs no introduction to park lovers, park builders and community boosters like me," Mauney-Brodek said. "I was thrilled to have the opportunity to support this park system. I have been developing and supporting parks and communities around the country for my entire career, and it is an honor to work here."

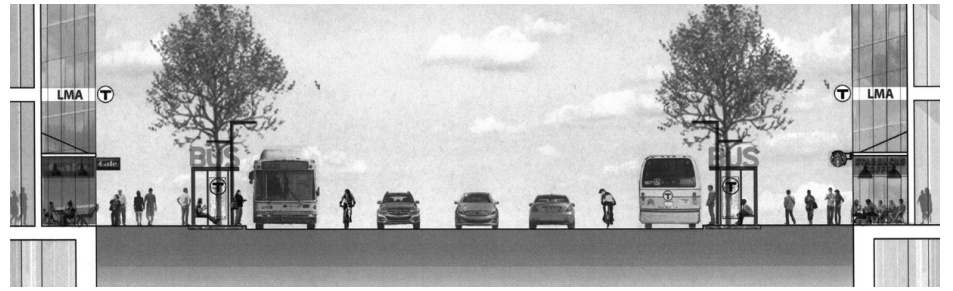
Before coming to Boston, she served as program and project manager for the City of San Francisco Parks Department and was the chief of the Design Build Program in a

PERSONNEL on page 2 >

Friends and Neighbors Flush with Awards this Season

- Congratulations to Fenway CDC's **Rich Giordano**, who has been awarded a prestigious award from the Massachusetts Association of Community Development. The Ricanne Hadrian Award goes to a CDC organizer who has engaged neighborhood residents in building communities that are economically and racially just. For the past three years, Rich has been the director of community organizing at Fenway CDC, after a long history of working in community development in several Boston neighborhoods. Before coming to the Fenway, he was on the board of both the Mission Hill NHA and the Back of the Hill CDC. He also worked as an aide to several state and city politicians and held a number of varied earlier jobs. In the Fenway, Rich has focused on issues such as institutional expansion and displacement of residents on Clearway Street.
- At their annual meeting on Nov. 30, the Mission Hill Health Movement presented **Diane Williams**, a lifelong resident of Alice Taylor Housing Development, the first Gloria Murray Humanitarian Award. The Mission Hill Health Movement (MHHM) originally formed in 1970, are volunteer residents working for a livable environment and a healthy quality of life.
The Gloria Murray Humanitarian Award recognizes a person who exemplifies Gloria Murray's commitment to service, "Empowering the Community one person at a time". MHHM created this award out of appreciation for her life and the years of service she gave to the organization. Diane Williams has worked with children and seniors in Mission Hill for many years, with the same volunteer spirit and goals for individual and community improvement as Gloria Murray.
- State Representative **Gloria L. Fox** was a Hall of Fame honoree at the Action for Boston Community Development's Nov. 4 Community Heroes Celebration. Also honored was Tobin Community Center's administrative coordinator John Jackson, who received a Community Heroes award at the celebration dinner. For more than a decade, Jackson has partnered with ABCD's Parker Hill site to help low-income Mission Hill residents find employment. He has assisted in organizing ABCD events at the BCYF Tobin Community Center and has served with the Mission Hill Youth Collaborative.
- At their 2016 annual meeting at the Worcester Historical Museum, statewide non-profit Preservation Massachusetts presented **Alison Pultinas** with one of the six K. Julie McCarthy Community Spirit Awards recognizing advocates in historic preservation. Alison is a co-founder of the Friends of Historic Mission Hill and more recently led the effort to document the history of Roxbury's High School of Practical Arts and the Thomas Morgan Rotch Jr. Memorial Hospital at 55 Shattuck Street.

Mayor's 'Go Boston 2030' Action Plan Will Address Traffic Clogs in LMA



A rendering from the Action Plan showing how bus decongestion might look in the LMA.

BY ALISON PULTINAS

The Go Boston 2030 Action Plan is scheduled to be publicly released in January. Almost 2 years in the making, the plan was one of Mayor Walsh's campaign promises for a transportation initiative for Boston's future. Previously, a Vision Framework was released in September 2015.

The Action Plan will target specific policies and projects, and, according to Alice Brown from the city's transportation department, includes a proposed transit hub within the interior of the Longwood Medical Area (LMA) being planned by the area's Medical Academic and Scientific Community Organization (MASCO) as a central location for buses and shuttles. A primary goal is to eliminate bus congestion in the center of the LMA and the organization has been working with state transit planners on strategies to consolidate bus routes in the area.

The specific location for this hub has not been publicly identified. As described in MASCO'S 2016 Annual Report, the plan depends on being able to pull back building footprints on either side by up to 25 to 30 feet to make room for bus pull-offs and protected bike lanes. "And it means, of course, you would have to trade building height for land area," according to Marilyn Swartz-Lloyd, MASCO's President. Their planners continue to advocate for a transit tunnel under Longwood for a longer term solution for traffic. However, MASSDOT's proposal to take funds set aside for the Tunnel Study and repurpose them for "Bus Stop Accessibility and Operational Improvements within the Longwood Medical Area" was just approved at the December 15 Boston Regional Metropolitan Planning Organization meeting, apparently anticipating that the Longwood Tunnel is not happening anytime soon.

Alison Pultinas lives on Mission Hill.

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division of the New York Department of Parks & Recreation. Mauney-Brodek began her term as president on Aug. 15 and her primary goal thus far has been to "get to know the park and the people that love it and care for it."

In the upcoming year, the Conservancy will be focusing on physical improvement projects and landscape restoration of Fredrick Law Olmsted's Franklin Park. Come summer, there will also be a new concert series, family movie night, and the family Explorers Club. The Conservancy also hopes to double the number of students that interact and connect with the park.

"The Emerald Necklace itself is a cultural landscape—rich in history and legacy," Mauney-Brodek said. "It's also as relevant today as it was when it was built more than 100 years ago: a green space to breathe, play, see art, listen to music, and connect with nature and each other. The opportunities are limitless and partnering with the historical, cultural and educational institutions throughout the city allows us to engage even greater numbers of people with the parks in new and innovative ways."

Moving down the Emerald Necklace, the Handel + Haydn Society, the oldest performing arts organization in the United States, welcomed David Snead as the new President and CEO on Oct. 13, 2015. Snead, who has just completed his first year at Handel and Haydn, previously served as the Vice President of Marketing, Brand and Customer



David Snead



David Nelson

Experience at the New York Philharmonic. The New England Conservatory has also said goodbye to Tony Woodcock, a position he has held since 2007. The music school is now being headed by Provost and Dean Tom Novak.

In other music-related news, Boston Conservancy president Richard Ortner announced his retirement in late October and will step down from the position in June 2017. (The Fenway News's Barbara Brooks Simons wrote about that announcement in December's issue.)

Returning to the other side of the Muddy River, the Massachusetts College of Art and Design welcomed David Nelson as the new president of the college on June 1. Similarly, Wheelock announced David Chard as their new president on Mar. 16 this year.

"As I anticipated, the Fenway area is a great place for higher education," Chard said. "At Wheelock specifically, we have made great strides in some of my key priorities this fall semester, including beginning our search for



David Chard

our next Vice President for Academic Affairs, and continuing to advance diversity, inclusion, and equity efforts."

Before Wheelock, Chard was the Dean of the Annette Caldwell Simmons School of Education and Human Development at Southern Methodist University. He was also a graduate of Central Michigan University and earned his Ph.D. in special education from the University of Oregon.

"In establishing Wheelock in the late 1800s, our founder Lucy Wheelock saw a need for educators who understood the importance

of attending to young children in order to promise a bright future," Chard said. "Today those needs are as strong, or stronger than they were in 1888. Boston is still a big city with lots of needs. The need to prepare professionals in this area and give them the chance to practice those skills and knowledge benefits us and it benefits Boston. Fields like child life and social work lend to healthy children and healthy families, which means healthy communities. By healthy, we mean economically, physically, and mentally."

Alexandra Malloy lives in the North End.

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> YMCA from page 1

community pressure in that tumultuous time five years ago when the Save the Y group pushed for designating 312-320 Huntington Avenue a Boston landmark. Their effort failed essentially on a technicality, possibly because of an editing error on the official inventory form created for the building in the 1983/84 Boston Landmarks Commission survey. In the description of 312-320 Huntington for the Fenway Completion Report there were contradictory evaluations of its architectural significance. In volume one, authored by the three-person consultant team, the YMCA was included in the category of properties meeting the criteria for both the National Register list and as individual city landmarks; "...eligible as a major work by an important architectural firm...and as the 'home office' of the first Y branch to be organized in the United States". However, the grade on the detailed inventory form in volume two was marked III, initialed by consultant Rosalind Pollan 4/84. Only buildings ranked as I or II can be petitioned for city landmark status; therefore, the Y could not qualify. Y members petitioned for a hearing for a rating upgrade however the advocates were defeated and the grade was not changed.

PHOTO: ALISON PULTINAS



A second view of the missing cornice on the Huntington Ave. YMCA

The authors of the Fenway survey from the 1980s recommended creating a Symphony landmark district to include multiple properties on Huntington Avenue as well as St. Botolph, Gainsborough, Norway

and Massachusetts Avenue. Establishing a district like the South End, Back Bay or Beacon Hill would have created a mechanism for a local commission for approving and giving guidance for future development, including reviewing proposed demolitions. Instead, the process in the Fenway has been erratic, voting for individual buildings as city landmarks without the block-by-block context of the relationship between major institutional

properties and the abutting buildings (which are also historic, but in a lesser key, so to speak). The process then is both more political and less relevant. There are landmarked buildings, but absent the context of an overall district setting. Designating one structure at a time is painstaking and in order to qualify, a building must have regional and/or national significance. The process for forming a local historic district is also painstaking, but, unlike a National Register listing, it does not depend on the approval of individual owners. Districting would have provided not only protection of individual historic resources, but for their settings as well and that is relevant perhaps today even more than in the 1980s.

Alison Pultinas lives on Mission Hill.

and Massachusetts Avenue. Establishing a district like the South End, Back Bay or Beacon Hill would have created a mechanism for a local commission for approving and giving guidance for future development, including reviewing proposed demolitions. Instead, the process in the Fenway has been erratic, voting for individual buildings as city landmarks without the block-by-block context of the relationship between major institutional

Alison Pultinas lives on Mission Hill.

Introducing the bracelet that charges your phone



Antonio Bertone, a Franklin native, chose Brookline Ave. in the Fenway as the official headquarters for his accessory line, Kyte&Key, named for Benjamin Franklin's famous experiment.

The brand's products, which ensure that users are never without a phone charger, combine fashion and functionality. The central product is the "Cabelet," a stylish leather bracelet that doubles as a phone charger. Kyte&Key also sells leather charging cords and charging wallets (which are leather billfolds that house a power bank concealed within).

Bertone, a former marketing executive for Puma, frequented famous Kenmore Square punk club The Rathskeller as a teenager and has stayed up-to-date on the changes in the Fenway. Now, with Kyte&Key headquartered in the Fenway, Bertone has even stronger ties to the community.

—KELSEY BRUUN

IN CASE YOU MISSED IT

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



The Boston Housing Authority's Whittier Street Housing, across Tremont Street from Northeastern's International Village, has won a \$30 million Choice Neighborhoods grant from HUD. Cities compete ferociously for these scarce grants, which require the winners to develop an integrated program of housing rehab, supportive social services, job training, and public investment. The City of Boston announced that it has lined up an additional \$260 million in funding to completely rebuild the property and to fund the related services. 🐾 **The Boston Red Sox announced their third and fourth concerts for summer 2017, two Dead & Company concerts on June 17-18. This brings the count of concerts to four already, after a record-shattering 13 over the course of last summer.** 🐾 Yissell Guerreo has begun work as the mayor's new liaison to Mission Hill, the Fenway, Back Bay and Beacon Hill. A Dorchester native and graduate of Emory University, she replaces Jacob Wessel, who has taken over the City Hall to Go program. 🐾 **Last month offered a lot of restaurant news. First, Boston was totally ready for Eataly when it opened on November 29. The shape-shifting Italian food emporium (It's a food hall! It's a restaurant! It's a cooking school!) sold 500 pounds of mozzarella, 500 pizzas (plus another 1,800 slices), and 2,500 "coffee drinks" on its first day—actually, its first half day. The BostInno website reports that the owners gave the staff an unexpected day off on December 5 as a gesture of thanks for handling the overflow crowd.** 🐾 Then came news that the West Fens will welcome a branch of the much-praised Portland (Maine) seafood restaurant, Eventide Oyster, this coming spring. It will occupy one of the vacant storefronts in the Van Ness (aka the Target building). 🐾 **On the heels of that news came word that the Wegman's branch—the idea of which has had many Fenwickians salivating for years—won't be part of the first phase of redevelopment of the Landmark Center. Wegman's made the announcement, expressing interest but sounding decidedly noncommittal about the whole thing. Samuels told *The Boston Business Journal* that the design, already approved by the City, has gone back to the drawing boards and confirmed the Wegman's announcement.** 🐾 Not that this will replace Wegman's in anyone's heart, but Yelp released a list of Boston's 25 best restaurants (based on reviews on the site), and coming in at #5 was a place ICMYI hadn't even heard of: a hole-in-the-wall at 51 Mass. Ave. called Cornish Pasty. 🐾 **The *Globe's* 'Globe Magazine' named Kylie Webster Cazerau and Meggie Noel Bostonians of the Year. The two Boston Latin School students complained about and organized against Latin administrators' handling of complaints about racist behavior by other students. The resulting political firestorm ultimately persuaded the BLS head of school to step down.** 🐾 A researcher at Brigham & Women's (who also teaches at Harvard Medical School) has scored a major research prize for the second year in a row. Dr. Steve Elledge won the 2017 Breakthrough Prize, which carries a \$3 million honorarium, for his research into how chromosomes can detect and repair damaged DNA. Last year Elledge won the Lasker Award, one of the most prestigious in medical research. 🐾 **The *Boston Business Journal* reported that Simmons College saw revenue from its online degree offerings—graduate programs only—double in the school's last fiscal year compared to the previous one. The college told BBJ that it considers this fast-growing source of revenue extremely critical to its finances, particularly when its endowment takes a stock-market hit, as it did during the same period. Simmons once offered a women-only MBA program but it has moved the program online and opened it to men.**

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FENSVIEWS

After Federal Approval, a Look Back at Local Take on BU Biolab

On the heels of an announcement that the BU Biosafety Level 4 Lab has achieved federal approval, *The Fenway News* is reprinting a June 2013 article about the controversy.

BY KLARE X ALLEN AND VICKY STEINITZ

On April 11, 2013, the BU Bio-terror lab controversy was back in federal court. Attorneys representing those who oppose the Boston University lab, known as the NEIDL (National Emerging Infectious Diseases Lab), argued that the latest risk assessment underestimated and/or ignored serious risks to public health and safety in the densely populated South End/Lower Roxbury neighborhoods where the lab is located. Lawyers for the lab argued that since National Institute of Health experts had approved the most recent risk assessment, the lab should be allowed to open.

Chief Judge Patti Saris questioned the BU and NIH attorneys about the evidence supporting the risk assessment's assumption that ten-minute long contacts were needed to transmit a pathogen. She also asked why the assessment had not analyzed the effects of public transportation usage on the relative risks at the urban, suburban and rural possible alternative sites. Judge Saris made it clear to BU she was continuing the injunction against opening the Levels 3 and 4 labs until she had had time to thoroughly study the risk assessment and make a decision on its merits.

The Judge's ruling came only a few days before the Boston Marathon bombings, the Cambridge and Watertown shootings, and the area-wide quarantine order for residents to "shelter in place." These events put concerns about sabotage by a rogue scientist with intent to harm at the Biolab or a terrorist attack by outside agents under a heightened spotlight.

The catastrophic potential for improbable threats is a new reality.

While the risk assessment concluded that the lab provided for sufficient safeguards

against malevolent actors, the classified security analysis upon which this conclusion was based is not open to the public. Thus, citizens cannot know for sure what constitutes "sufficient" in the eyes of lab planners. As noted criminologist James Alan Fox writes

during the 11-year struggle a warning to city councilors that if they buck the Mayor on this issue, they risk their political futures. In the 1980s, the Cambridge City Council banned Level 4 research in that city. The Boston City Council has the same power now to ban Level 4 research as was done in Cambridge many years ago. However, only four current councilors—Charles Yancey, Tito Jackson, Ayanna Presley, and Felix Arroyo—have, up to this point, signed onto a Joint Statement calling for a ban against Level 4 research.

As Mayor Menino's tenure nears its end, many Bostonians—and especially those in the affected neighborhoods—are calling for each of the mayoral candidates and all those vying for City Council seats to reveal their stances on the Biolab. The upcoming city election is seen by some as a chance to move the lab out of the realm of political deal-making and into the arena of public debate.

Opponents of the lab will be appealing

the state's approval of BU's supplemental environmental impact statement. This appeal will challenge the conclusion that the risks of the lab are acceptable. It will also examine the oversight role assigned to the Boston Public Health Commission by the Executive Office of Energy and Environmental Affairs (EOEEA). Whether the BPHC has the necessary expertise to carry out this charge is a question that the lab's opponents want answered. They are also concerned with the wisdom of spending scarce public health

dollars on monitoring a biodefense lab rather than allocating funds towards health and safety concerns of Boston's citizens.

Klare X Allen is the Lead Community Organizer of the Roxbury Safety Net. Vicky Steinitz is the Coordinator of the Greater Boston Committee of the Stop the BU Bioterror Lab Coalition.

(The Next Target of Terror, Boston Globe Blog, May 15, 2013), "Much of the threat assessment concerning malevolent threats from within and without was based on expert opinion and speculation." Fox concludes that, "Up to this point, the level of scrutiny concerning the project coming out of City Hall has been inadequate."

Some consider Mayor Menino's unwavering support for the BU Biolab and his reluctance to meet with its opponents



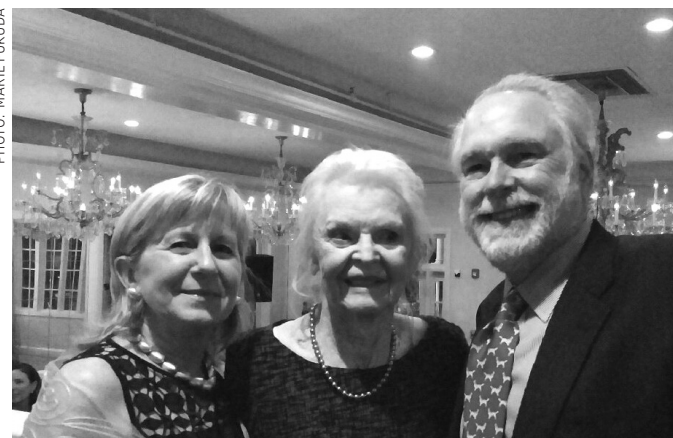
PHOTO: VERNON DOUCETTE



PHOTO: CYDNEY SCOTT

At top, a protective suit hangs in a lab at NEIDL. Below, the Biosafety Level 4 Lab's exterior.

Fenway News Photographer Retires After Fifty Years



Lois Johnston (center) with Julie Picher (left) and Stanley J. Riemer (right), Managing Partner at their annual holiday party.

Longtime Fenway News photographer Lois Johnston is finally retiring after more than five decades of work. Her colleagues at the law firm Riemer & Braunstein had this to say: "Lois has been at the firm for at least 50 years as a secretarial night staff manager. Lois was part of a crew that worked at the firm at night from the mid-1960s, turning out correspondence to clients and others. In addition to Lois being the photojournalist for the Fenway News for many years, her pictures memorialized our various gatherings and events, most particularly our annual holiday parties. Lois is beloved by her co-workers, all of whom wish her all the best in the next chapter of her life."

Keep an eye out next month for a spread of some of Lois's photos from her old Fenway News days.

Oops! We're sorry!

The editor would like to acknowledge and apologize for three errors in the December issue of *The Fenway News*.

- The obituary for Jamie Thomson said he graduated from Coleman College in Minneapolis. He was actually a graduate of Carleton College in Northfield, Minnesota.
- The article "Union for MFA Guards Files Unfair Labor Charges Against Museum" had two errors: its phrasing implied the protest was an overnight event—it actually took place during an event called "mfaNOW Overnight."
- The same article also used the phrase "would-be artists." They are not would-be artists, they are real artists. Both of those were editorial mistakes and should not be attributed to the author.

THE Fenway News

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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 the stands every 4-5 weeks, usually on the first or last Friday of the month. Our next issue will appear on **Friday, FEBRUARY 3.**

> DEADLINE <

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THE Fenway News

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FENSVIEWS

2016

A Year in Review

2016 was one of the stranger years on recent record. Here in the Fenway, we're celebrating its departure by taking time to glance back over the last 12 months and revisit some of the neighborhood stories closest to our hearts.

2 Fenway Community Center Opens

After a long period of very thorough planning, the Fenway Community Center at 1282 Boylston St. opened last year. We reported on the event in February (a ribbon-cutting was held on January 13). Join the FCC and friends for its first birthday on January 26—tickets are available through www.fenwaycommunitycenter.org.

PHOTO: KEITH ALLISON



BOOKS 2016's Top Ten

Now you know what happened in our neighborhood last year—but what were people reading? We've compiled a list of the year's hottest books so you'll know what to pick up for your 2017 list.

1

Successful Fundraising Campaign Saves Kaji Aso Studio

For more than forty years, Fenwickians have enjoyed Kaji Aso Studio on St. Stephen St. The art school (known also for its poetry, music, and tea ceremonies) was almost forced to close after the building's former owner put it up for sale. Staff members and friends of the studio launched a public fundraising campaign in September of 2014. "We hit \$10,000 in the first two weeks," said executive director Kate Finnegan. "We just kept rolling." Come April 2015, they had raised \$350,000 of the \$500,000 campaign goal. By taking a larger mortgage at the lower interest rates, the Kaji Aso crew pulled off an unlikely purchase to save their home. *The Fenway News* was happy to report on this in our January 2016 issue. (If you're feeling generous, there's a link to donate on the homepage of the studio website.)

3

The Courant Closes

The Fenway News said goodbye to *The Courant* in March of last year after publisher David Jacobs announced that the February 5 issue would be the paper's last, due to the costs of settling a lawsuit filed by a former employee. The paper reported on Back Bay, Beacon Hill, and the South End—and sometimes put the spotlight on events we'd missed in our own Fenway backyard. It was in its twenty-first year of publication when it closed up shop.

PHOTO: ALLAN RUBE



4

Big Papi Goes Bye-Bye

Who's closer to a Fenwickian's heart than David Ortiz? The lovable slugger announced his retirement early last season after fourteen years of Red Sox ball. Then he went on to hit 38 homers and lead the club to first place in the American League East. Not a bad way to go out, Papi.

5

Berklee and BoCo Join Hands

Two of the nation's finest music schools made it official last summer: they're a thing. Boston Conservatory and Berklee College of Music merged in June 2016 to create Boston Conservatory at Berklee. (Berklee College continues to be an independent institution.) By all reports it's so far, so good for the newlyweds.

1. *All the Light We Cannot See* by Anthony Doerr: Set during WWII and told from the perspectives of a young French girl and German soldier, demand for this 2015 *Pulitzer Prize for Fiction* winner carried over into 2016.
2. *The Girl on the Train* by Paula Hawkins: In this suspenseful thriller, nothing is as it appears.
3. *Diary of a Wimpy Kid: Cabin Fever* by Jeff Kinney: Greg Heffley may be wimpy, but demand for this series is not. The other books in the *Diary of a Wimpy Kid* series were also heavily borrowed in 2016.
4. *Fates and Furies* by Lauren Groff: The story of a seemingly-charmed marriage told from two very different perspectives.
5. *Between the World and Me* by Ta-Nehisi Coates: In this memoir written for his son, Ta-Nehisi Coates shares his experience with racism as a black man in America and hopes for the future.
6. *My Brilliant Friend Book One: Childhood, Adolescence* by Elena Ferrante: Told in a vibrant and descriptive setting, the mystery surrounding the real identity of Elena Ferrante kept this story of friendship on patron's minds.
7. *Go Set a Watchman* by Harper Lee: Set twenty years after *To Kill a Mockingbird*, this 'lost' early novel by Harper Lee features an adult Scout returning to Maycomb at a time of radical change.
8. *Wonder* by R.J. Palacio: This children's book about a boy with a facial deformity attending school for the first time was a staple on summer reading lists throughout the city in 2016.
9. *The Boston Girl* by Anita Diamant: The story of a young immigrant growing up in early twentieth-century Boston.
10. *Luckiest Girl Alive* by Jessica Knoll: A dark psychological thriller about a woman who appears to have the perfect life, but has a past full of tragedy and secrets.

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The Arts

2017: A YEAR TO GET WEIRD AT THE MFA

PHOTO: MFA



Altered States (1980)

Each month in 2017 at the MFA, travel back to a time when storylines were weirder, movie stars were scrappier, and special effects meant Claymation and slime. The 1980s and early '90s produced a wave of wildly creative independent films that opened viewers' minds to new ideas: supernatural phenomena, otherworldly creatures, and the countercultures thriving on the fringes of American society. The yearlong series kicks off with a film from 1980 (Ken Russell's psychedelic nightmare *Altered States*) jumping forward a year each month until the series concludes in December with a film from 1991. Before the show, enjoy trailers and commercials from the year the film was made. Most screenings fall on the first Friday of the month, and many are on 35mm film. Tickets available at www.mfa.org/film or at the museum are \$9 for MFA members, \$11 for nonmembers, \$5 for students at local universities.

- **Jan. 6:** *Altered States* (Ken Russell, 1980)
- **Feb 3:** *Ms. 45* (Abel Ferrara, 1981)
- **Mar 4:** *The Thing* (John Carpenter, 1982)
- **Apr 7:** *Born in Flames* (Lizzie Borden, 1983)
- **May 5:** *Repo Man* (Alex Cox, 1984)
- **Jun 2:** *Mad Max: Beyond Thunderdome* (George Miller/George Ogilvie, 1985)
- **Jul 6:** *River's Edge* (Tim Hunter, 1986)
- **Aug 4:** *The Lost Boys* (Joel Schumacher, 1987)
- **Sep 1:** *They Live* (John Caprenter, 1988)
- **Oct 6:** *Vampire's Kiss* (Robert Bierman, 1989)
- **Nov 3:** *Jacob's Ladder* (Adrian Lyne, 1990)
- **Dec 1:** *Don't Tell Mom the Babysitter's Dead* (Stephen Aerek, 1991)

Another Year, Another Boatload of Grammy Nods to Boston Musicians

BY BARBARA BROOKS SIMONS

As Grammy nominations are announced, it's no surprise that both New England Conservatory and Berklee College of Music are well represented. Faculty, students, and alumni are all among the nominees. The Grammy winners will be announced on February 12 at the Staples Center in Los Angeles.

Saxophonist Donny McCaslin of the NEC jazz faculty had a part in David Bowie's final album, *Blackstar*, which has been nominated in half a dozen different categories, including "best rock performance." NEC alumnus and jazz pianist Fred Hersch has also been nominated for his album *Sunday Night at the Vanguard*. Other NEC musicians have been nominated for jazz and folk albums.

On the classical side, the Boston Symphony led by Andris Nelsons has once again been nominated for its series of recordings of *Shostakovich: Under Stalin's*

Shadow—Symphonies Nos. 5, 6, (Its recording of Symphony No. 10 won the 2016 Grammy for "best orchestral performance".)

At Berklee, nominees include both alumni and composers who have studied with Berklee Online. They have worked in various ways on major categories including Record of the Year, Album of the Year and Song of the Year. For instance, Greg Kurstin ('88) was producer and engineer for Adele's "Hello", nominated as both Record of the Year and Song of the Year.

Berklee alums also worked as engineers on all the nominated albums of the year, which included Adele's *25*, Beyoncé's *Lemonade*, Justin Bieber's *Purpose*, and Sturgill Simpson's *A Sailor's Guide to Earth*. Others worked on recordings in a variety of musical fields including R&B, musical theater, and folk.

Barbara Brooks Simons lives in the East Fens.

Northeastern Crossing to Compile Visual Artist Pool

Northeastern Crossing, the community space in Northeastern University's International Village building, is looking to compile a talent pool of visual artists who can display their work on a rotating basis along two prominent walls facing Tremont Street. Although this application is open to all artists, the preference is for those who:

- Live and/or work in the Boston neighborhoods of Roxbury, Fenway, South End, and Mission Hill or
- Currently work/study at Northeastern University.

Exhibitions will be installed annually in January/February and August, and will be on display for 4-6 months. If two shorter shows are scheduled in a year, a third show may be produced. For details on how to apply, visit <http://www.northeastern.edu/communityaffairs/open-call-for-artist-submissions-at-northeastern-crossing/>.

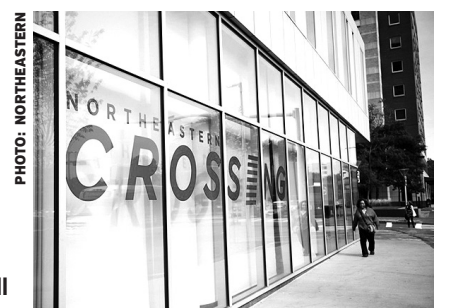


PHOTO: NORTHEASTERN

Actors Shakespeare Project Does Right by Bard's Most Difficult Play

BY JOHN ENGSTROM

While there have been more visually, physically opulent productions of Shakespeare's *The Tempest* than the actor-driven one being proffered through Jan. 8 by Actors Shakespeare Project (ASP), you won't often see one that does better at keeping the blaze of Shakespeare's language alive and enabling the actors to deliver characterizations that are rounded, real, and human. It also, incidentally, makes one of the best cases I've ever seen—if one needs to be made—for the strengths of "cross-gendered" casting of these abundant Shakespeare scripts.

The historic theater director Peter Brook has called *The Tempest* "Shakespeare's most difficult play" (and he staged it three times, in England and France). In spite of the widespread speculation or misconception that the play, written probably in the year it was first performed, 1611, was Shakespeare's last theatrical work and represented the poet-dramatist's "farewell to the stage," it wasn't and it didn't. Before leaving us in 1616, Shakespeare collaborated with fellow playwright John Fletcher on three more plays, bringing the total of his astounding dramatic output to 39 scripts.

Certainly the last play that Shakespeare wrote by himself, *The Tempest* is the third in a series of "romances" (the others are *Cymbeline* and *The Winter's Tale*) that he composed in the last decade of his career: they are artifacts of his "Jacobean period." All these pieces date from a few years after the newly installed King James I undertook patronage of Shakespeare's theater troupe, now called the King's Men. In addition to the enormous prestige the new status involved, it made Shakespeare a Groom of the Chamber.

That did not mean there were no constraints on his dramaturgy. Five years before Shakespeare wrote *Tempest*, Parliament cracked down on profane language in England's theaters, requiring playwrights to revise and bowdlerize their work and go about setting their plays in places that were more remote and abstract than the Christianized England of earlier productions. Notice that the Bard's later scripts like *Pericles*, *Coriolanus* and *Antony and Cleopatra* are set in classical antiquity with mythic references. *Tempest* unfolds on an obscure island in the Mediterranean but one on which New World elements—bountiful nature, exotic natives—are grafted: evidence that Shakespeare drew from contemporary accounts of recent English attempts to colonize the Americas.

Using language that is both earthy and elevated, intellectual and impassioned, with poetry of unparalleled magnificence, Shakespeare wove a fantastic tale for his Jacobean audiences of shipwreck, wilderness living, political mischief and strife, parental and romantic love, and magical transformations. *Tempest* was the first of the Bard's dramas to appear in the posthumously published First Folio of 1623 (seven years after Shakespeare's death), with scrupulous editing and text presentation and elaborate stage



Lydia Barnett-Mulligan as Miranda and Kai Tshikosi as

directions that many productions over the years have taken and run with, emphasizing physical spectacle and eye candy often to the detriment of the complex, mysterious human content with which Shakespeare invested the script.

Such was the case two years ago with the American Repertory Theater's ballyhooed production of *Tempest* with staging by the popular theater magician, Teller, and twangy music by Tom Waits. Though popular with ART audiences, it was high-end junk theater: an over-directed exercise in virtuosic but vacuous kitsch. ASP artistic director Allyn Burrows doesn't have the pricey resources of the ART at his disposal: the production is done on a shoestring budget, with sparse physical and textual trappings. But at the same time you can't call this *Tempest* an experience of sensual poverty.

Most of the action in this version is

confined within a medium-size proscenium stage in United Parish of Brookline's modest Willet Hall. Sound designer Arshan Gailus came up with a bracing, eclectic selection of music, from German beer ads to Berlioz's *Faust*. All of set designer Tyler Kinney's contributions are interesting, and one is sublime. The designer provides a pair of sails—stage right and left—on which abstract color patterns are projected at various times. They also furnish the one indelible visual moment, during one of the magical interludes: while the sails glow green, human hands and fingers appear from behind, pressing on the pliable surface of the screens to create a three-dimensional finger painting: an effect that is truly worthy of being called "such stuff as dreams are made on." (The lighting is by Chris Bocchiaro.) There are no fancy flying effects but there is respectable swinging on ropes.

There's more good news. Costume designer Amber Voner has created a set of lively costumes that range across the visual palette from touches of Edwardian dress for Prospero (Marya Lowry) and the nobles, to Jacobean finery for the clown Trinculo (Mara Sidmore) and abstract painting for the other-worldly creatures Ariel (a game, agile Samantha Richert) and Caliban (a seething, grotesque Jesse Hinson). The former resembles a fish with a long, billowing tail of blue chiffon while the latter suggests a tattered, shopworn Cowardly Lion. These nonhuman aliens—an "airy spirit" and "savage and deformed slave"—are given movements that are highly choreographed, while the other players behave more naturalistically.

Not everything works up to standard. The opening shipwreck scene—the "bang" with which Shakespeare sets his enigmatic

The Arts

BY STEPHEN BROPHY

When we look at paintings hanging on museum walls we are more or less aware that some experts behind the scenes have made decisions about which paintings should be exhibited, with which other paintings, and how. Some of us know that these experts are called curators. Far fewer of us make the leap to understanding that the movies we see in museum auditoriums have been projected onto those screens based on similar curatorial decisions.

At Boston's Museum of Fine Arts (MFA) these decisions are made by two people: Carter Long, the Katharine Stone White Curator of Film and Video; and Katherine Irving, the Manager and Assistant Programmer of the Film and Video Office. The Fenway News spoke with them recently to get more understanding of their curatorial roles. Long sees his job as "finding cinematic gems, and creating a proper setting for them." Irving believes her role is to "represent all the types of cinematic work, not just what people expect."

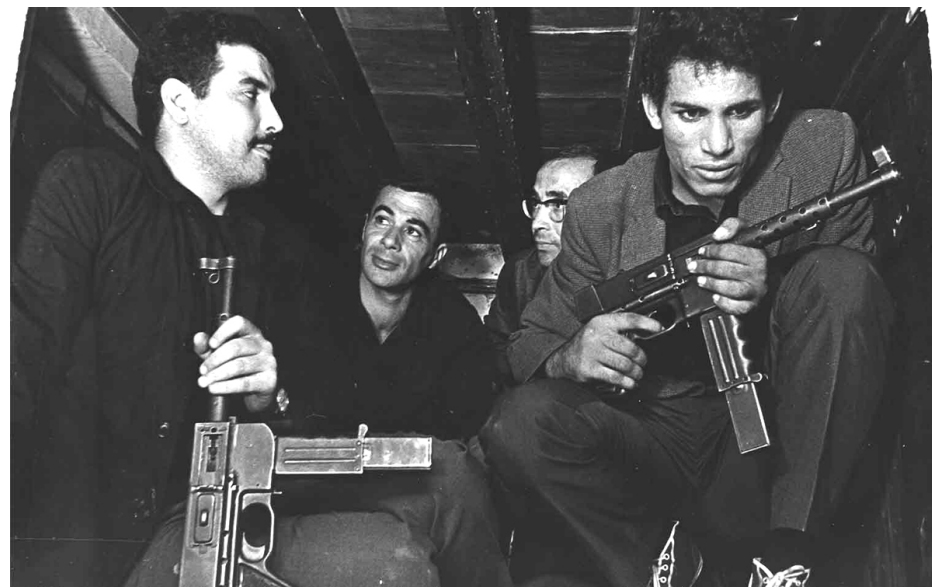
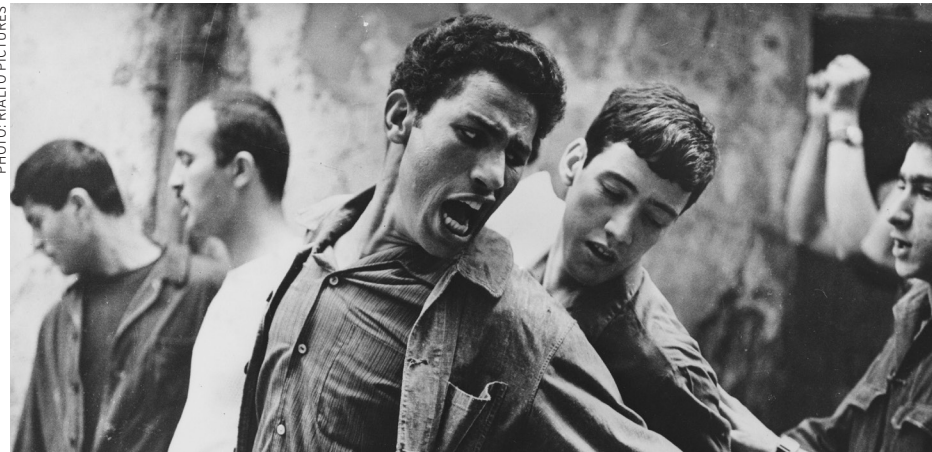
Long and Irving oversee one of the most ambitious moving image programs of any museum in the country. They typically have from 15-18 screenings a week, where most museums with any kind of film program seldom screen more than 4 or 5. The addition of a new theater when the new American Arts wing was added makes this a little easier, since the Remis auditorium is frequently filled with lectures, music, and other events.

One of the main concerns of a curator is preservation. The MFA doesn't actually own any films, but it works with several different organizations concerned with this issue, including Rialto Pictures, Milestone Films, and the UCLA film preservation program. It does its best to preserve the films that pass through its hands by having top of the line 35mm projectors as well as a 16mm projector.

It has had digital projecting capacity for the past three years, and can also present films in DVD, BluRay, and videotape formats.

The Battle of Algiers (Gilles Pontecorvo, 1966), and that the Film Office will be able to have seven screenings of it between Jan 13-27.

PHOTO: RIALTO PICTURES



***The Battle of Algiers* (1966)**

Long says, "I'm always looking for what blows me away, what makes me discover something new." He was particularly pleased that Rialto Pictures has recently remastered

(www.mfa.org/programs/series/the-battle-of-algiers)

He says the film "is a case study in modern warfare, with its terrorist attacks and

the brutal techniques used to combat them. Pontecorvo's tour de force has astonishing relevance today."

A curator does not only decide what gets exhibited, but also helps us to interpret it. One of the main ways the Film Office does this is with its film notes, handed out for free before most screenings. Irving says that "one of my primary goals in writing film notes is to make films feel accessible to people who might feel left out of the exclusive club of film aficionados—to give them points of access." She also wants to help viewers "relate what they are seeing on the screen to their lives."

The Film Office is part of the Contemporary Arts Department, which guarantees collaboration with other curators. "We are getting more experimental," Long says about this collaboration. Among other things, the department hosts frequent overnight parties in the Evans Wing on selected Friday evenings, and the Film Office offers post-midnight screenings of cult favorites as part of the overall party.

Coming up this month, along with the revival of *Battle of Algiers*, is a reprise of a series that visited a few years ago, The Films of Pierre Etaix. The annual Boston Festival of Films from Iran opens on Jan. 18 for a two-week run, and two documentaries, on Hieronymus Bosch and Nick Cave, will also be screening.

Long is concerned that "Netflix and streaming services are probably our biggest competitors for audience now," but he worries even more about "what has happened to availability of film as these different formats have taken over the markets—we are losing a lot of things that aren't considered marketable." The range of movies he and Irving make available on the MFA's two screens are solid responses to these concerns.

Stephen Brophy lives in the East Fens.

> **TEMPEST** from page 6

narrative in motion—is a disappointing blur in this version because you can't hear the actors' voices above the sound effects and Burrows' choreography is not particularly evocative at that juncture. (Burrows is the second director to take on the show following the initially announced Eric Tucker, actor and director of New York's Bedlam theater.) The same space was used more imaginatively, more dimensionally, in the ASP *Winter's Tale* a couple of years ago in which Burrows performed memorably as Leontes.

More than the physical production is diminished in this *Tempest*: the cast of characters is also stripped down. Out of over a dozen speaking parts, Burrows and company have cut such important personages as "honest old counselor" Gonzalo and distributed the remaining roles among eight players. There's some doubling of parts. Mara Sidmore makes a dignified Queen of Naples and a wonderfully loopy "jester" character Trinculo. ASP stalwart Michael Forden Walker undertakes both the shipwrecked nobleman Sebastian and "drunken butler" Stephano. He's more successful in the latter attempt than the former since his characteristic way of delivering Shakespearean speech as if it were modern American vernacular is better suited to the burlesque elements of the play that Trinculo and Stephano (joined by Caliban) represent.

The text of *Tempest*—not one of Shakespeare's longer plays—is also reduced by ASP: for example, in the famous "masque" sequence put on by Prospero for the two lovers (an ardent Lydia Barnett Mulligan as Miranda and a starry-eyed Kai Tshikosi as Ferdinand), we get only one classical goddess, Ceres (Richert's Ariel in a gown spangled with glimmering lights on a darkened stage) in place of the three goddesses that Shakespeare called for. But even if production, text and characters are cut, there is nothing reductive about the overall ensemble endeavor. The director's vision and the company's performance are richly layered and satisfying

in many ways. Take, for example, the casting of women in male roles.

While there's ample precedent in theater history for casting Ariel female, having a woman play Prospero—the central character and "master of ceremonies"—is a more recent development. Memorable examples of late include Vanessa Redgrave in the role at London's re-created Globe Theater and Helen Mirren in the innovative Julie Taymor film. ASP's Marya Lowry as Prospero can hold her head high. She is exquisite, grand, magisterial. She makes the familiar passages (like the proverbial "such stuff as dreams are made on") new, and conveys a sense that this Prospero, designated here as "the former Duchess of Milan," must have been a wise, discerning and just ruler. Lowry has had plenty of experience playing Shakespearean nobles: her ASP credits include the title role of *Macbeth*, the queen in *Cymbeline*, and Gertrude in *Hamlet*. In the rich sonorities of her voice and the subtle shadings of her line readings, Lowry calls to mind the late Irene Worth (who would also have made a great Prospero). Cross-gender casting can only illuminate and enrich the Shakespeare plays!

The program for the ASP *Tempest* lists an extensive number of donors to the company's adventure, for which we can all be grateful. It would be nice if there were more young people mixed in with the predominantly graying audience, but you can't have everything. This was a production and performance for Bardolaters and theater lovers to revel in and dream about.

John Engstrom lives in the West Fens. (Note: This month and next, the Donmar Warehouse theater company of London's all-female production of The Tempest, starring Harriet Walter as Prospero, the third part of their trilogy of Shakespeare plays set in a womens' prison, will play at St. Ann's Warehouse in New York from January 13 through February 19, at St. Ann's Warehouse in New York.)



Top: Samantha Richert as Ariel and Kai Tshikosi as Ferdinand; below, Lydia Barnett-Mulligan's Miranda squares off against Jesse Hinson's Caliban.

January

CALENDAR



THIS SYMBOL INDICATES THAT AN EVENT IS FREE.

arts+ ENTERTAINMENT

Thu, 1/12

ARTISTS' RECEPTION at the Peterborough Senior Center. Join local artists each exhibiting two of their favorite works. 11am-2pm. Light refreshments will be served. Show runs through February. The Senior Center is at Peterborough and Jersey Streets; enter through alley off of Jersey St. **FREE**

Thu, 1/26

AUTHOR'S LECTURE: astrobiologist David Grinspoon, author of *Earth in Human Hands: Shaping Our Planet's Future*, shows how strange and novel it is for a species to evolve to build machines and ultimately global societies. 6pm, Commonwealth Salon, Boston Public Library, Copley Square. **FREE**

➔ **Through Fri, 1/27**

Mission Hill Artists Collective annual show: "Unity + Diversity + Inclusion." Reception with the artists, 5:30pm, at the Parker Hill Branch Library, 1497 Tremont St. in Mission Hill. For more information, or to participate, contact missionhillartists@gmail.com. **FREE**

➔ **Through Sun, 1/8**

Peter Mui, a fashion designer who died in 2008, was obsessed with tattoo art, and he made it his signature fashion motif, designing his own line and items for brands as disparate as Harley-Davidson and Athleta. Northeastern's Gallery 360 presents a collection of his work and the art and artifacts that inspired him. 360 Huntington Ave., M-F, 11am-7pm; Sat-Sun, 12-5pm. While you're there, take in a photo exhibit of 30 years of the John Coltrane Memorial Concerts, held every fall at Northeastern. Info on both shows at <http://www.northeastern.edu/art/category/gallery-360/>. **FREE**

➔ **Through Sat, 1/28**

"Race, Love and Labor" tackles some of the most charged issues of our time in the context of race at the BU College of Fine Arts' Photographic Resource Center. The show features the work by 11 photographers and writers of color in the artist-residency program at the Center for Photography at Woodstock. PRC Back Gallery, 832 Comm. Ave. Wed, 1-5pm; Thu, 11am-8pm, Fri-Sat, 11am-4pm (Note: Gallery reopens Jan. 4, 2107). www.bu.edu/prc/

Sun, 1/8

Violinist Miriam Fried and Pianist Jonathan Biss restart the Gardner Museum's Sunday concert series in the new year with their two-part "Bartók & Schumann Project" (part 2 takes place on 1/15). Tickets \$19-36, with discounts for members, students and

FOCUS ON seniors

All events take place at the Peterborough Senior Center, two blocks from Boylston between 100 and 108 Jersey St. (Walk down the alley and look left.) For more information, call 617-536-7154.

RECURRING

TUESDAYS

- 9:30am—Coffee hour
- 11am—Exercise with Mahmoud
- 11am—Trivia!
- noon—Hot lunch and movie

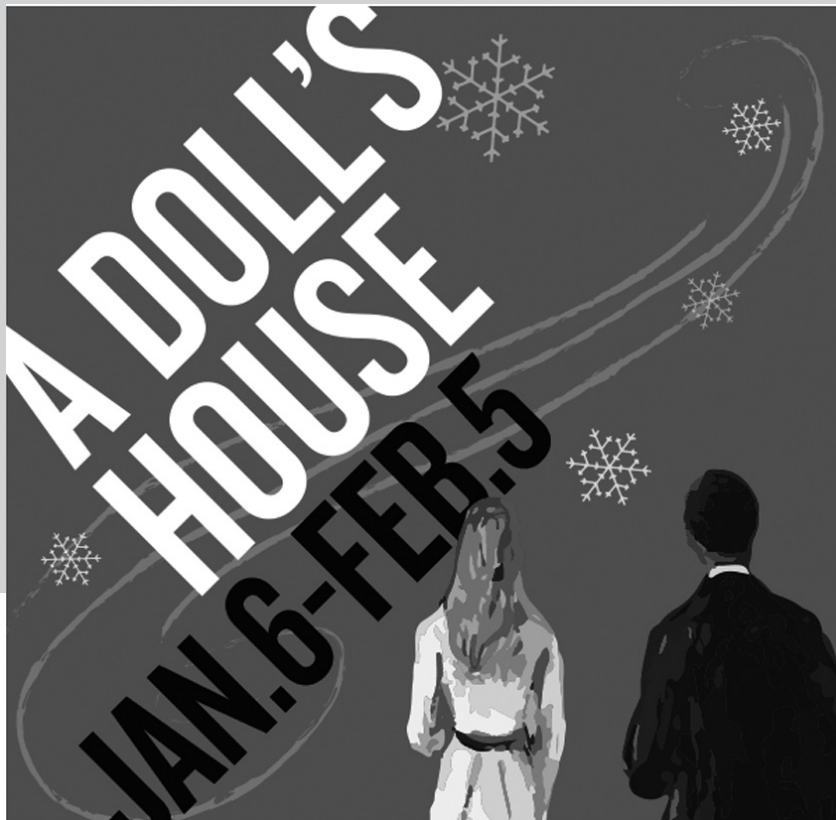
WEDNESDAYS

- 9:30am—Coffee hour
- 10am—Blood pressure screening

THURSDAYS

- 9:30am—Coffee hour
- 11am—Music with Berklee students
- All day—Book swap

New 'Doll's House' Ushers in New Year at Huntington



When you compile this monthly calendar over the years, you start to recognize certain patterns. One of the most reliable how slim choices are in the first few weeks of the New Year, as cultural groups return from the holidays. Into the breach marches the Huntington Theater, with a new translation of Ibsen's classic *A Doll's House*, beginning January 6. The *London Telegraph* called this translation, by Bryony Lavery, "a masterpiece," but you can judge for yourself. Tue-Sun, Jan. 6 through Feb. 5, varying times, tickets \$20-\$99. Find more details and order tickets at www.huntingtontheatre.org/

PICK OF THE MONTH

seniors, and tickets include museum entry. More information and tickets at www.gardnermuseum.org/calendar.

Thu, 1/12 ➔ Sat, 1/14

The BSO welcomes guest conductor Bramwell Tovey and organ virtuoso Cameron Carpenter—who looks like he just finished trying out for a sexy-vampire part in *The Twilight Saga* series—pump up the BSO's Aeolian-Skinner organ for pieces by Barber, Riley and Elgar. Tickets \$31-\$119 for the official performances (Thu-Sat, 8pm; Fri, 1:30pm), but the smart money heads for the open rehearsal (Thu, 10:30am) for \$18-\$30. More details and tickets at www.bso.org/.

Sat, 1/21

Kyle Morton, lead singer of West Coast band Typhoon, touches down at Café 939 in support of his new solo album. Tickets \$15. 8pm, 939 Boylston Street. More information and tickets at www.berklee.edu/red-room-cafe-939.

Sun, 1/22

The REI store on Park Drive offers a surprisingly varied program of classes year-round, and often, the classes are free—like this one on "Snowshoeing Basics." If what you learn fires you up to get started, you can

buy the gear right there (which, of course, is the whole idea). 2-3:30pm, REI, 401 Park Drive. Sign up at www.rei.com/stores/boston.html or at 617-236-0746. **FREE**.

Fri, 1/27

Mogwai, "Scottish experimental rock legends," have composed and performed a series of soundtracks for provocative documentary films over the least few years. For this concert they'll perform the soundtrack to *Atomic*, a meditation on the horrors and the beauty of the nuclear age. Berklee Performance Center at 136 Mass. Ave., 8pm, tickets \$29.50. Find more info and buy tickets at <https://www.berklee.edu/events/mogwai-perform-atomic>

Sat 1/28 ➔ Sun 1/29

The Super Hunger Brunch, an annual benefit for the Greater Boston Food Bank, let's you support a great cause while eating great food. What's not to like about that? Participating restaurants offer set-price menus (\$25, \$35, \$50) and commit to donating all profits from the brunch to GBFB. Local restaurants already signed on include Dillon's at 955 Boylston and Post 390 at Clarendon and Stuart Street, but the list will expand over the month. Check www.GBFB.org/brunch for the most up-to-date list.

COMMUNITY meetings

WED, JAN 11 & 25 Fenway Fair Foods distributes high-quality, low-cost produce for \$2 bag. At Holy Trinity Orthodox Church, 165 Park Drive, 3-5pm. Contact Kris Anderson at kanderson@fenwaycdc.org for more information.

FRI, JAN 6 City Councilor Josh Zakim holds office hours, 8-9:30am, at Trident Cafe, 338 Newbury St. Contact josh.zakim@boston.gov if you have a concern but can't come; visit www.joshzakim.com for full office hours schedule.

TUE, JAN 10 Fenway liaison for the Mayor's Office of Neighborhood Services holds office hours 3:30-5:30pm at the YMCA, 316 Huntington Ave.

WED, JAN 11 Fenway Civic Association annual meeting at Mass. Historical Society (MHS), 1154 Boylston St. Reception and social time will be followed by a program featuring remarks by MHS President Dennis Fiore and Boston's Chief of Streets, Transportation & Sanitation, Chris Osgood. Learn what different city departments do and how you can get involved. 6:30 p.m. Open to the

public.

THU, JAN 12

- Rep. Michael Capuano's liaison holds office hours, 12-1pm, at Fenway Health, 1340 Boylston. Call 617-621-6208 if you have a concern but can't come.
- The Boston Arts Academy will host a community meeting at the Fenway Community Center at 6:00pm.

TUE JAN 17 East Fens Police/Community meeting, 6pm, Morville House, 100 Norway St.

TUE JAN 17

- **Fenway CDC's Urban Village Committee.** Help monitor development and advocate for the neighborhood you want. 6pm at the CDC office, 70 Burbank St. To verify date or for info, contact Richard Giordano at 617-267-4637 x16 or email rgiordano@fenwaycdc.org.
- **Symphony Neighborhood Task Force** meets, 6 pm. 320 Huntington Ave., 2nd floor. Contact Nick Carter at 617-635-4225 or nicholas.carter@boston.gov

@THE CENTER

Here are highlights from the Fenway Community Center's calendar this month. Events are free unless noted. Visit the Center at 1282 Boylston and check out the full calendar at www.fenwaycommunitycenter.org/calendar/

- **THURS., JAN. 12:** Boston Arts Academy public meeting. Learn about ongoing City of Boston/ MSBA collaboration designed to bring school improvements to the Arts Academy. 6-7 pm
- **TUE., JAN 17:** Fenway Family Coalition meeting from 5:30-8 pm. Dinner will be served. RSVP required to lgrobbel@fenwaycdc.org. Include requests for childcare, handicapped access, and/or translation services.
- **WED., JAN. 25:** Bookworms short-story book club taught by Northeastern student Gina Lee. To read this month's short story, check the FCC calendar online at fenwaycommunitycenter.org. 6-7 pm.
- **THURS, JAN. 26:** The Center turns 1 year old! Come to the birthday celebration and fundraiser to support programs and activities at the FCC. 6:30-10:00. \$25. For tickets, contact FenwayCommunityCenter.eventbrite.com.

with questions.

WED, JAN 18 West Fens Police/Community meeting, 6pm, Fenway Community Center, 1282 Boylston.

MON, JAN 23 The LMA Forum for community review of development projects meets when necessary at 6:30pm, location to be determined. Contact Taylor at tcarpenter@masco.harvard.edu for details and to be added to the notification list.

THU, JAN 26 Rep. Michael Capuano's liaison holds office hours, 10-11 am, at JP Licks, Brigham Circle. Call 617-621-6208 if you have a concern but can't come.

FRI, JAN 27 City Councilor Josh Zakim holds office hours, 8-9:30am, at Mike's Donuts, 1524 Tremont St. Contact josh.zakim@boston.gov if you have a concern but can't come; visit www.joshzakim.com for full office hours schedule.

MON, JAN 30 If you're job-hunting, come to the Fenway CDC's free, drop-in resume-review event from 2-4pm at the CDC office, 70 Burbank Street. More info from lgrobbel@fenwaycdc.org.