Zakim, Ross Organize Protest Against Trump Ban

BY RUTH KHOWAIS

On Saturday, February 12, more than 300 people stood in the snow in front of the glass towers of the New England Holocaust Memorial at Haymarket to protest President Trump’s family separation policy. The rally, organized by local immigration groups, was supported by tens of thousands of protests nationwide.

The protest was part of a national Day of Jewish Action on behalf of refugees. Organized by HIAS, a Jewish resettlement agency, and hosted by District 8 City Councilor Josh Zakim, who helped organize the local show along with former City Councilor Mike Ross, whose father founded the Holocaust Memorial.

Despite falling snow, attendees stayed to hear a number of emotional presentations and stories from speakers. The protest began with the American national anthem followed by speeches that condemned the policy as inhumane and illegal.

This is the largest refugee crisis since the Holocaust,” said Ross, whose father was a Holocaust survivor. “The Trump administration has made it very clear that the Jewish community is not welcome here.”

Last to speak was Mike Ross. “This is the largest refugee crisis since the Holocaust,” said Ross, whose father was a Holocaust survivor. “Never Again,” he said, using a vow adopted by Holocaust survivors, “means we sound the alarm whenever injustice preys on ‘the other.'”

Ruth Khowais lives in the West Fens.

Civic Agenda

BY ALISON PULTINAS

T he Landmark Center at 401 Park Drive is—as its name suggests—a designated Boston landmark. It won that status in 1989, thanks to efforts of local residents. Originally the Sears Roebuck & Co. Mail Order House (built around 1928), it was redeveloped and expanded in the 1990s by the Abbey Group as a big-box retail center with upper floors providing office space for institutions and tenants such as Blue Cross Blue Shield. Now it’s being redeveloped again, by Samuels & Associates.

In February, Samuels presented phase one of its redevelopment proposal to the Boston Parks Commission and the Boston Landmarks Commission. This phase comprises “public realm improvements,” and the commission’s reviews are required by law thanks to that 1989 landmark designation and the building’s proximity to Park Drive and the Back Bay Fens across the street. This phase entails conversion of the parking lot to a landscaped lawn with walking paths and 93 trees, to be planted as early as this spring.

The landmark status doesn’t end at the building’s doors—it includes a protected area that extends 1,200 feet from the building and encompasses surface parking lots and sidewalks. According to the presentation, the redevelopment will improve accessibility, raise the former Best Buy parking lot by two to three feet and convert it to green space, and make alterations to ramps and stairways along Brookline Ave.

Keith LeBlanc, of LeBlanc Jones Landscape Architects, presented the public realm design on February 27 at the Parks Commission, whose jurisdiction extends to all buildings and structures built or altered within 100 feet of a park or parkway. The commission voted to approve the proposal—but not without some controversy.

At the center of the conflict were two proposed glass box kiosks—1,500 square feet and 800 square feet in size—that would be year-round vendor locations facing Park Drive. Those elements were deferred to Liza Meyer, the city’s Chief Landscape Architect, for final review and sign off.

According to David Manfredi, the architect working on the redevelopment, he and Samuels rethought the property’s “potential” thanks to the new activity/destination entertainment in the area. Later phases will add condos, apartments, restaurants, and shops, all contributing to this increased “potential.”

Samuels’s project, approved in 2014, includes construction of 550 apartments, demolition of the parking garage, and replacement of the 1990s additions. As of this publication, there is no set time line for construction.

Phil Cohen is the Boston Planning & Development Authority project manager. (He inherited the assignment from John Fitzgerald.) There have been no recent public meetings on the project, but the developer is striving for a spring start date for the new landscaping. Samuels hopes to acquire about 8,000 square feet on the Brookline Ave./Park Drive corner of the existing site from the Public Works Dept. and incorporate it into the plan.

According to Manfredi, Samuels’s commercial real estate ventures have reinvented the Fenway. The Landmark is uniquely positioned to take advantage of that reinvention. Manfredi used the words “social retail” and “street retail” in his description of the new central food hall connector planned for the ground floor. He mentioned that it would house Boston tenants, as opposed to national chains, and include restaurants spilling out doors with café seating and multiple entry points. Manfredi compares this to the Ponc City Market in Atlanta, another adaptive reuse of a former Sears mail order facility.
IN CASE YOU MISSED IT

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YMCA Parapet Project Moves Forward
BY ALISON PULTINAS

Administrators from the YMCA of Greater Boston have informed The Fenway News that Alexandria Construction of Newton recently applied for a building permit for reconstructing the roof parapet at the Y’s building at 312 Huntington. (See “YMCA Will Replace Parapet” on page 4.) The application, submitted January 18, is still missing some required paperwork, according to the City of Boston’s Inspectional Services Department. The cost of the project is estimated at $2.5 million—not the $4 million that Ed Dahlstedt, the Y’s vice president for facilities management, quoted.

According to Dahlstedt, the project is slated to start in March. Replication of the historic cornice is to be completed by Boston Valley Terra Cotta Company of New York, the same firm used for restoration work on Northeastern’s Huntington Wing. Six residents of Huntington House, the Boston Housing Authority’s single-room-occupancy building, will move downstairs because of anticipated construction work impacts on the 7th floor. Others may also have to change rooms.

YMCA administrators and HallRein Management staff met with those occupants in February to discuss the project, which is expected to finish by September. Stewardship of the Huntington Y’s historic façade was strongly encouraged in a memorandum of agreement negotiated with the Massachusetts Historical Commission in 2011-2012. According to the agreement, MHC is to finish by September.

In the Fenway Star market. He leaves his mother Gloria, his brother Walter Jr., sister-in-law Lauren, and niece Camille. Private services were held.

IN MEMORIAM

Randolph Platt

A familiar figure in the Fenway, Randolph “Randy” Platt, son of the late Walter Platt Sr., died on December 13 at the age of 65. Randy was born and grew up in the Fenway and attended the Millmore School on Peterborough St as well as Boston Latin School. Randy graduated from Berklee College with a BA in music and went on to perform bass guitar for several years on Carnival Cruises. In later years he worked at the Fenway Star market. He leaves his mother Gloria, his brother Walter Jr., sister-in-law Lauren, and niece Camille. Private services were held.

Compiled by Helen Cox and Rath Khovnais
TO THE EDITOR:

YMCA Will Replace Parapet on Building in Order to Ensure the Safety of All

BY SHANNON AL-WAKEEL

makes us all safer.

significant improvement in relations between communities. Organizers of a solidarity march coordinated and requested by the impacted neighborhood faced in the early 1970s—a community-owned corporation dedicated to providing quality news and information to the Fenway, Kenmore Square, and neighboring neighborhoods. The Fenway News will be published monthly by the Fenway News Association, Inc., a community-owned corporation dedicated to providing quality news and information to the Fenway, Kenmore Square, and neighboring neighborhoods.

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Access to the present day, we believe, are the key to maintaining a rich and vibrant neighborhood.

We are writing to inform you that the YMCAs of Greater Boston (YMGB), a community-owned corporation dedicated to providing quality news and information to the Fenway, Kenmore Square, and neighboring neighborhoods, has adopted a new mission statement—"Comforting the afflicted and affecting the comfortable." The Fenway News has championed the cause of the underprivileged and oppressed in our community. We are proud to have been a part of this movement, and we will continue to do so in the future.

The deadline for letters, news items, and ads is Friday, MARCH 24. Contact our business manager at advertisetime@gmail.com

Best Way to Support Muslim Community? Tackle Ongoing Abuses

BY SHANNON AL-WAKEEL

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Families and children of Muslims are often the targets of hate crimes and vandalism, such as the arson at the mosque in April of this year. The attack on the mosque was a blow to the Muslim community, and it is our responsibility to support them in this difficult time.

We call on all members of the community to support the Muslim community, and to help them to feel safe in their neighborhood. We encourage everyone to stand together, and to support our neighbors in need.

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MUSLIM COMMUNITIES from page 4

It is unclear how CVE will change under the new administration, but it will likely receive another rebrand. Press reports indicate it occasions, CVE would be no less harmful than the Muslim ban, though it relies and violations of human rights are growing, is an anticipated new “foreign terrorist organization” (FTO) designation. For years, anti-Muslim conspiracy theorists have urged the FTO designation of the Muslim Brotherhood by the U.S. administration. (Such a designation requires no act by Congress, though bills have been filed in an effort to spur agency action.) That designation would provide a pretense for a witch hunt against Muslim civil society groups and beyond, with spurious allegations of support for terrorists, asset freezes, and malicious prosecutions likely to target many innocent organizations, mosques, journalists, and public figures. With Muslim civil society largely silenced, Muslim communities would face even fewer checks against rising violence and rights abuses. Unequivocal solidarity of non-Muslim communities against attempts to silence and criminalize Muslim civil society will be essential to defending our ability to advocate. Recently, more than 80 organizations nationwide issued a powerful statement of concern about the issue. This vocal resistance must continue.

While public resistance to the Muslim ban is highly welcome and absolutely necessary, long-standing programs harming our communities must not be grandfathered into false legitimacy. The policies above represent only a portion of an infrastructure that has eroded human and civil rights for years in the name of the “war on terror.” Any organization wishing to learn more about these policies, and how allies can support work by directly-impacted communities, can contact Muslim Justice League (www.muslimjusticeleague.org) to arrange a workshop.

If we are to emerge from the current moment better able to sustainably guard our communities’ human and civil rights, it will be because we have committed to holding our government accountable regardless of who is in power. We cannot afford to grant blind deference to some administrations and wait for blantly hateful rhetoric before expressing dissent. Our necessary work is both to prevent further human rights abuses and to end the ongoing harms of policies that have passed largely under the public radar.

> Allies can support Muslims who are concerned about CVE by speaking out against not only any reinvented “Countering Islamic Extremism” program, but also by helping raise awareness of the harms of the existing CVE campaign. Given its terrible impacts, we cannot afford to allow the original CVE campaign to be portrayed as a positive alternative to a Trump administration rebrand.

Another urgent concern for Muslim communities that has received less attention than the Muslim ban, though thankfully press coverage and public awareness are growing, is an anticipated new “foreign terrorist organization” (FTO) designation. For years, anti-Muslim conspiracy theorists have urged the FTO designation of the Muslim Brotherhood by the U.S. administration. (Such a designation requires no act by Congress, though bills have been filed in an effort to spur agency action.) That designation would provide a pretense for a witch hunt against Muslim civil society groups and beyond, with spurious allegations of support for terrorists, asset freezes, and malicious prosecutions likely to target many innocent organizations, mosques, journalists, and public figures. With Muslim civil society largely silenced, Muslim communities would face even fewer checks against rising violence and rights abuses. Unequivocal solidarity of non-Muslim communities against attempts to silence and criminalize Muslim civil society will be essential to defending our ability to advocate. Recently, more than 80 organizations nationwide issued a powerful statement of concern about the issue. This vocal resistance must continue.

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NEC, Berklee Talent Puts Up Another Strong Showing At 2017 Grammys

BY BARBARA BROOKS SIMONS

For the second year in a row, the Boston Symphony Orchestra Under Andris Nelsons has won a Grammy for its memorable interpretation of Dmitri Shostakovich’s bitter, dramatic responses to Stalin’s dictatorship. The recording won Best Orchestral Performance for “Shostakovich: Symphonies Nos. 5, 8, 9.” (The BSO recording of Symphony No. 10 won the Grammy last year.) Many BSO musicians are NEC faculty and alumni. Other Grammy winners in the 95th year of the awards included faculty and alumni from both Berklee College of Music and New England Conservatory. The biggest triumph of the evening was probably Adele’s 21, which had a triple win of Best Song, Best Record, and Best Album of the Year. (She gave a tearful tribute to Beyoncé, whose album “Lemonade” was also nominated in all three categories.) Adele’s co-writer and producer of the song “Hello, It’s Me” was Greg Kurstin, a 1983 Berklee graduate. Another Berklee grad, Lahal Hathaway, took home two Grammys in the R&B category—Best R&B Album and Best Traditional R&B Performance. Lalah musicians also played in a part in the making of late rock icon David Bowie’s final album, Blackstar, which won five posthumous Grammys. Saxophonist Donny McCaslin of the NEC jazz faculty was Bowie’s main collaborator on the album and actually accepted the award on the artist’s behalf.

Out of the neighborhood, but still part of our local talent were several other Grammy winners. Cambridge-based star cellist Yo-Yo Ma and his eclectic Silk Road Ensemble took home Best World Music Album for Songlines; St. Vincent’s song “Prince附件s” for “gramophone” (in case you wondered), are presented each year by The Recording Academy.

Barbara Brooks Simons lives in the East Fens.

Still Spry, NEC Celebrates 150th Birthday

ew England Conservatory celebrated its 150th birthday on February 18, promising a season of concerts and celebration for the 2017-18 season. The birthday party began a few days earlier with a gala concert by Lake Street Dive from the Berklee College of Music, jazz orchestra, and gospel ensemble. The concert in Jordan Hall began with a trumpet ensemble playing Gunther Schuller’s Fanfare, a tribute to the late music teacher, composer. The NEC Chamber Singers followed with a world premiere of “I Hear” by Lori McKenna won Best Country Song for “Humble and Kind” the Grammys (short for “gramophone,” which won five posthumous Grammys. Saxophonist Donny McCaslin of the NEC jazz faculty was Bowie’s main collaborator on the album and actually accepted the award on the artist’s behalf.

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Budapest, Beethoven Rattle the Rafters at Symphony Hall

Beethovenself included an indefinable mark on everything he did by his extraordinary personal qualities that he brought to his work: a passionate candor and expressivity that has rarely been equaled and never surpassed in music. The vast emotional range of his scores—from searingly intimate chamber pieces to big, blustering symphonies—heavily borrowed passages from Beethoven in which he seems to pour his heart out and expose his soul, to outbursts of bombastic re-statement and monstrous power in movements to trans-erestra to their expressive limits and drive audiences into frenzy—has not only made his work timeless and self-renewing, it has shaped our perception of what music is and can be. His operas, Fidelio (1814) is still going strong in the repertoire, and Leonore (1806), a rewrite of the best of history when you consider that Beethoven didn’t pursue a career as an opera composer, as did his contemporaries Gluck and Mozart. (The Metropolitan Opera in New York is set to perform a revival of Fidelio in a run of performances starting March 16.) An important link to the Classical and Romantic periods of Western music, Beethoven pushed emotional subjectivity with all his powers to new extremes, making cultural waves so influential that they produced such detractors as the avant-garde composer John Cage, who traded Beethoven for what he termed “emotional manipulation” and for achieving in his works the banality of “movie music.”

You can travel around the globe and not have to look far for signs of Beethoven’s influence, the colossal imprint of his artistic personality. In Europe: sculptor Max Klinger’s monumental, glowing Beethoven statue in Leipzig, Germany pays homage to the myth of the composer as a demi-god. (Boston’s Museum of Fine Arts has a bust of the composer by Klinger based on that statue in its collection.) On this side of the pond: Canadian songwriter Joni Mitchell’s romantic

NEC’s Danny McCaslin accepted awards on behalf of the late David Bowie.

rips into an energized, powerful dance as riot police approach. Another amazing dance number, “Born to Boogie,” occurs with Billy and Mrs. Wilkinson, played to perfection by Aimee Doherty. Boston theatergoers have seen Doherty before—she was outstanding in last spring’s production of the musical “Fiddler on the Roof.”

After personal struggle, Billy does go on to an audition and eventually succeeds. His father comes across an amazing piece when Billy, thinking that he is alone, dances a solo from with the recitalists, and Billy’s and his dead mother would have let him dance. His father’s words—“Your Mum’s dead”—are finally accepted the award on the other than when Billy and his “dead Mum.”

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Judge Judy.

Beethoven’s noble Fifth Symphony, the one with the famous four-note opener—it was the third and final piece of program in Symphony Hall on February 12—is one of the best known musical pieces ever created. It was used in the Disney film Fantasia and in commercials. Walter Murphy appropriated the first movement for his disco travesty A Fifth of Beethoven. Tchaikovsky picked up in the theme music for Judge Judy. B

Beethoven himself made an inedible mark on everything he did by his extraordinary personal qualities that he brought to his work: a passionate candor and expressivity that has rarely been equaled and never surpassed in music. The vast emotional range of his scores—from searingly intimate chamber pieces to big, blustering symphonies—heavily borrowed passages from Beethoven in which he seems to pour his heart out and expose his soul, to outbursts of bombastic re-statement and monstrous power in movements to transform passages into frenzy—has not only made his work timeless and self-renewing, it has shaped our perception of what music is and can be. His operas, Fidelio (1814) is still going strong in the repertoire, and Leonore (1806), a rewrite of the best of history when you consider that Beethoven didn’t pursue a career as an opera composer, as did his contemporaries Gluck and Mozart. (The Metropolitan Opera in New York is set to perform a revival of Fidelio in a run of performances starting March 16.) An important link to the Classical and Romantic periods of Western music, Beethoven pushed emotional subjectivity with all his powers to new extremes, making cultural waves so influential that they produced such detractors as the avant-garde composer John Cage, who traded Beethoven for what he termed “emotional manipulation” and for achieving in his works the banality of “movie music.”

You can travel around the globe and not have to look far for signs of Beethoven’s influence, the colossal imprint of his artistic personality. In Europe: sculptor Max Klinger’s monumental, glowing Beethoven statue in Leipzig, Germany pays homage to the myth of the composer as a demi-god. (Boston’s Museum of Fine Arts has a bust of the composer by Klinger based on that statue in its collection.) On this side of the pond: Canadian songwriter Joni Mitchell’s romantic

pace to Beethoven, “Judgement of the Moon and Stars” on her 1972 album For the Roses is subtitled “Ludwig’s Tune.” Its smoldering lyrics include such verses as “You’ve got what you want, you’re got what you want,” are presented each year by The Recording Academy.

Barbara Brooks Simons lives in the East Fens.
NEC’s Ran Blake Salutes Hitchcock, ‘Vertigo’ At Annual Film Noir Concert

BY STEPHEN BROPHY

A

Ilfred Hitchcock became one of the greatest artists of cinema over the course of a long career which started in his native England and reached incredible heights after he moved to Hollywood in 1939. He worked well within the studio system of the day, but soon enough learned that he must become a producer as well as director if he was to have the artistic freedom he needed for his distinctly Hitchcockian stories. In the 1950s he created a string of masterpieces from Strangers on a Train (1951) to Psycho (1960), with one of them, Vertigo (1958) now considered the greatest film of all time by critics and audiences around the world.

Bernard Hermann was one of the most prolific of musicians crating film scores in Hollywood history, starting with Citizen Kane in 1940 and the Vertigo score in 1958. Some of his most important work was done with Hitchcock—the scarce composer for movies like Psycho (1960) were as iconic in their day as those of John Williams in Star Wars, which started in his native England and reached incredible heights after he moved to Hollywood in 1939. He worked well within the studio system of the day, but soon enough learned that he must be...
March Calendar

FRI, MAR 3 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.

MON, MAR 6 Tel Aviv Festa/Police community meeting, 6pm, Fenway Community Center, 1282 Boylston.

TUE, MAR 14 • WAY Downtown CDC 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 617-627-4637 x16 or rgiordano@fenwaydc.org.

TUE, MAR 21 • East Fens Police/Community meeting, 6pm, Murrielle House, 100 Norway St. • Jordan Circle Neighborhood association board mtg., 7pm, Room 3C, Harvard Vanguard, 131 Roslindale Ave. All are welcome. Call 617-626-0657 for information.

THU, MAR 23 • Rep. Michael Capuano’s liaison holds office hours, 12-2pm, at Fenway Health, 1340 Boylston. Call 617-621-6208 if you have a concern but can’t come.

FRI, MAR 24 • 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 visit www.joshzakim.com for full office hours schedule.

Sun, MAR 11 THE LONGWOOD SYMPHONY, composed entirely of healthcare professionals from the medical area, presents a concert featuring virtuoso performers Peter Serkin and Anna Poloniky in a program of Bach (Concertos for Two Harpsichords, in both C minor and C major), Handel, and Stravinsky. The concert benefits nonprofit addiction treatment network Caron. Tickets $15-$45. Jordan Hall, 8pm. Information and tickets at http://longwoodsymphony.org/

Sat, MAR 11 • THE PLAY’S THE THING—SHAKESPEARE ON STAGE, a lecture/performance presented by Nicole Galland as part of the Lowell Lecture series. 6-7pm, Rabb Hall, Central Library, Copley Square. FREE

Tues 3/8, 3/15, 3/22, 3/29 The modest BU OBSERVATORY HELD AN OPEN HOUSE EVERY WEDNESDAY when the forecast calls for mostly clear skies. The wintertime program begins at 7:30. Reserve a ticket to ensure access or, if a standby ticket is available, check our website at http://www.bu.edu/observatory/events/public-open-night-at-the-observatory/. If you have tickets and want to check on whether the forecast will allow the program, call 617-553-2500 the morning of your visit. FREE

Fri, MAR 10 • HARPARD MEDICAL SCHOOL PRESENTS A LECTURE:如 germs, bugs, and the Fight Against Uber-Germers. Speakers: James Kifyy, M.D., Michael Gilchrist, PhD, and Aaron McKiernan, M.D. 6-7:30. Joseph B. Martin Conference Center, New Research Building, 77 Avenue Louis Pasteur. Visit online at bmc. harvard.edu/center/events.

Sat, MAR 11 • WEDS, MAR 8 & 22 • A small scale. Opening reception with the artists on Sat, March 8, from 7-9 pm; Gala hours by appointment. Call 617-247-1919. 40 St. Stephens St. FREE.

Sun, MAR 12 HOME-GROWN NPR SHOW FROM THE TOP— which showcases hyper-talented young classical musicians—in return to its origins in a Jordan Hall show. Join the audience for an entertaining taping of the show, framed as an old-time live radio show. Jordan Hall, 2pm, tickets $20-$43. More information at www.fromthetop.org/

Wed, MAR 15 • Jewish homecoming (to the community). 3pm.

Mar 3-6 • FIRST MONDAY AT JORDAN HALL returns with a concert full of contrasts: a song cycle by Schumann (Späte Liebeslieder), Voices of the Wail by George Crumb, featuring electronic flute, violin, and cello, plus a trio for piano and strings by Dvorak. 7:30pm, NEC’s Jordan Hall. More details at http://newmusic.bu.edu/event/16093 FREE

Mon 3/6 • THE BPL continues its Shakespeare season with THE PLAY’S THE THING—SHAKESPEARE ON STAGE, a lecture/performance presented by Nicole Galland as part of the Lowell Lecture series. 6-7pm, Rabb Hall, Central Library, Copley Square. FREE

Sun, MAR 12 • THE GREAT FISHING TRIP returns with an entertaining taping of the show, framed as an old-time live radio show. Jordan Hall, 2pm, tickets $20-$43. More information at www.fromthetop.org/

Wed, MAR 15 • Jewish homecoming (to the community). 3pm.

Mon, MAR 20 • Jordan Hall box office. Details at http://newmusic.bu.edu/event/16192 FREE

Fri, MAR 24 • Die Lehrlinge Weisen von Winden (THE MERRY WIVES OF WINDS). This opera, based on Shakespeare’s comedy, features soaring arias and delightful characters. Sung in German, English supertitles. Tickets $25/30, regular/optional (seniors and students). Keith Ansell, Artistic Director, sits at the Boston Opera Theater, 311 Huntington Ave. For tickets, call 617-912-9222 or online at bostonconservatory.org/bkery/events/ FREE

Fri, MAR 30 • Sun, 4/2 • A rising musical star and contestant on the Israeli edition of The Voice, Ethiopian-born singer Aversa shares her own story and hosts an AFRICAN-ETHIOPIAN FUSION SHABBAT DINNER at the Fenway Community Center, 1282 Boylston, at 6:30pm. Tickets $38. Ticket information and tickets at jartsboston.org/event/ethiopian- american-shabbat-dinner-with-avera/