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In a galaxy not so far away ... Ireland feels 'The Force'



The climatic scenes in the new blockbuster movie "Star Wars: The Force Awakens" were filmed in the Skellig Islands, eight miles off the coast of Portmagee in South West Kerry. Rising majestically from the sea, Skellig Michael towers 714 feet (218 metres) above sea level. On the summit is a remarkably well-preserved sixth century monastic settlement. On the spectacular Small Skelligs, some 23,000 pairs of gannet nest on every available ledge, making it the second largest gannet colony in the world.

BIR STAFF

An island off Ireland's southwest coast is wowing audiences at screenings of "Star Wars: The Force Awakens." Unveiled in the film's closing minutes, this closely guarded secret ending to Episode 7 was filmed in September 2014 on Skellig Michael Island, a UNESCO World Heritage Site.

Since 1977, the record-breaking movie franchise has travelled through many galaxies, and this time director JJ Abrams, along with cast and crew, jetted into a little village called Portmagee in Co. Kerry on Ireland's Wild Atlantic Way. From there, they travelled eight miles by sea to a dream film location, Skellig Michael.

Locals were told a documentary was being filmed, but were amazed when they realized that "Star Wars" was being filmed in their community. Said Gerard Kennedy of The Bridge Bar and Moorings Guesthouse in Portmagee: "It's been so hard to keep this secret! It was such a weird and wonderful experience for our small village to be part of the "Star Wars" story. We enjoyed evenings of music and dance in our bar with the cast and crew. Mark Hamill even learned how to pull a pint with our barman, Ciaran Kelly!"

Added Niall Gibbons, CEO of Tourism Ireland: "Star Wars" filming in Ireland will bring the magnificent scenery of Skellig Michael to the attention of millions of people around the world. It's a really effective way to reach audiences, helping to significantly boost awareness of the Skelligs, the South West, and Ireland in general, whetting peoples' appetites to come and visit. Skellig Michael is accessible only by boat. Today

Relive epic moments in the home of 'Thrones'

With the Season 4 DVD set for release in February and the much awaited Season 5 ready to air this April, "Game Of Thrones" fever is running high not just around the world but back in its Northern Ireland homeland. As all five seasons have been primarily filmed there, the North looms large in every episode of the smash-hit HBO series.

Production is centered at HBO's Titanic Studios headquarters in Belfast, and some of the most spectacular indoor sets in the history of television have been constructed for the show in this studio space, which is now the largest in the world. Known locally as the Paint Hall, it is situated in the former shipyard where the Titanic was built and sits next to the world's biggest Titanic exhibition.

Outdoors, well-known and undiscovered locations around Northern Ireland's Jurassic coastlines, crumbling castles, stately homes, mountains, forests and lush landscapes have also proven the perfect setting for the epic story and crucial to the runaway success of the series.

it's inhabited solely by birds, but monks settled here over a millennium ago and the beehive huts that they lived in are restored and can be visited from May to September each year, but advance booking is essential.

REBELLION ON THE HORIZON

With the dawning of 1916,
a Boston couple had already
risked all for an Irish 'rising'

By PETER F. STEVENS
BIR STAFF

First in a series commemorating the 100th anniversary of the 1916 Easter Rising in Ireland.



Erskine Childers and Molly Osgood Childers had crafted a daring gun-running scheme to aid the rebels in Ireland.



A century ago, a defining moment – the defining moment for many historians – helped set the stage for the future for Ireland. As January 1916 dawned, the inevitable collision between Irish nationalists and the British government was unfolding en route to the Easter Rising in April. The impact of the coming rebellion would resound not only up and down the island of Ireland but also in the Irish wards of Boston and all of Irish America.

Fittingly, perhaps, a blow for the forces of the Rising had already been struck in Boston, but not from its Irish neighborhoods. An ex-British Army officer named Erskine Childers and his Brahmin socialite wife, Molly Osgood Childers, had crafted a daring gun-running scheme to aid the rebels.

The years of the late 19th and early 20th centuries had given rise to Irish nationalists who loathed the failed Irish Home Rule bills that had died in Parliament. Idealistic Irish men and women embraced the age-old dream of an Ireland free from Westminster's grip. Imbued with Ireland's Gaelic culture, they formed such organizations as the Gaelic Athletic Association, the Gaelic League, as well as a cultural movement guided in large part by William Butler Yeats and Lady Augusta Gregory. In the newspaper *Sinn Féin*, Arthur Griffith exhorted his fellow Irish to link their homeland's identity to a future Gaelic nation and culture – independent of British rule.

When yet another Home Rule Bill, the third, was proposed by British Prime Minister Herbert H. Asquith in 1912, Northern Irish Unionists, led by Sir Edward Carson, branded the bill a move toward a Roman Catholic-dominated Dublin government. Carson and his supporters organized the Ulster Volunteer Force on Jan. 13, 1913; it was the first armed paramilitary group of the Home Rule crisis; it would not be the last.

The Irish Republican Brotherhood (IRB) followed suit on Nov. 25, 1913, with the formation of the Irish Volunteers, whose self-stated mission was "to secure and to maintain the rights and liberties common to all the people of Ireland." Eoin MacNeill was appointed commander, and the Volunteers attracted a wide array of members from disparate political, social, and religious backgrounds." Adding to the rise of armed groups was the creation later of the Irish Citizen Army, composed of trade unionists who had been victimized by the so-called Dublin Lock-out of 1913, a months-long, jobs-costing conflict between employers and workers

(Continued on page 5)

Master fiddler, engaging teacher, Seamus Connolly signs off at BC

By SEAN SMITH
SPECIAL TO THE BIR

Musician, teacher, organizer, scholar: Fulfilling these roles for the better part of a quarter-century, Seamus Connolly has helped make Boston College a go-to place for traditional music from Ireland, Scotland, Cape Breton, and other Gaelic cultures.

But the final notes of his tenure at BC have sounded.

Connolly, who has been BC's Sullivan Family Artist-in-Residence since 2004, retired from the University effective at the end of the fall semester. Appropriately enough, a formal public announce-

ment of his plans came at the Dec. 8 Christmas concert in the Cadigan Alumni Center, held as part of the Gaelic Roots Music, Song, Dance, Workshop and Lecture Series – widely acclaimed as one of his signal achievements.

"There comes a moment in everyone's life when you look back and then say, 'It's time,'" said Connolly in an interview. "I felt that over 25 years, with the help of many good people, we were able to accomplish so much in giving the Irish and other Gaelic music traditions a home at BC. So moving on at this point just seems the right thing to do.



Seamus Connolly played "one last tune" during his retirement party last month.

Sean Smith photo

"I wasn't an academic, but working here I was very fortunate to be around the finest academics in the world, who were always so supportive and helpful to me."

Arriving at BC in 1990, Connolly – a native of Killaloe in County Clare who moved to the US in 1976 – burnished his reputation as one of the finest Irish fiddlers of his generation by establishing Irish music, song, and dance programs at the University, expanding the scope of BC's groundbreaking Irish Studies Program. He made it possible for BC undergraduates to take for-credit classes – some of which he taught – in Irish fiddle,

flute and tin whistle, as well as Irish dance.

Through his efforts, Boston College also became a public venue and resource for Irish and other traditional music. As director of the Gaelic Roots Summer School and Festival (forerunner to the current academic-year series, which will continue after his departure – See separate story), he brought outstanding performers from around the world to campus each year from 1993-2003 for a weeklong series of classes, workshops, and concerts that drew hundreds of aficionados. Connolly

(Continued on page 13)

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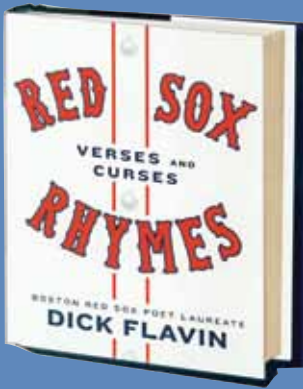
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Lower Mills campus of JP II Catholic Academy set to re-open

The Lower Mills campus of Saint John Paul II Academy was re-dedicated on Dec. 2 at a ceremony that included remarks by Cardinal Seán O'Malley, Boston Mayor Marty Walsh, state Sen. Linda Dorcea Forry and the philanthropists who made the \$10 million renovation project possible.

Jack Connors, who leads the Campaign for Catholic Schools, was on hand for the event along with the two men who spearheaded the Lower Mills fundraising endeavor: Bob Atchinson, managing director of Adage Capital Management; and Jack Sebastian, managing director of Goldman Sachs.

The 100-year-old building on Dorchester Avenue has undergone significant upgrades over the last year, with new classrooms and new music, arts, and science labs for the school's 326 students. It is the third building within the Saint John Paul II's four campuses to be modernized.

The 39,000 square foot building will re-open to students and faculty in January. Classes have been held in satellite space since the renovation began

last winter. "This re-dedication is a testament to an energetic commitment to insure our schools maintain their unique presence in our neighborhoods and in the lives of families," said Campaign for Catholic Schools Chair Jack Connors said. "We are grateful to the volunteer committee led by Bob Atchinson and Jack Sebastian and their colleagues for making possible the dreams of so many, most notably our students."

"I know this new building was a tremendous undertaking and I want to congratulate the entire Academy, along with the Campaign for Catholic Schools, and the generous business leaders and donors for their hard work and dedication to making this building a reality," said Mayor Walsh. "The Saint John Paul II Academy is an important part of our City's fabric, and we are looking forward to seeing the Academy and its many campuses continue to grow and succeed in years to come."

Cardinal O'Malley noted that many of the donors who made the project pos-



Cutting the ribbon at re-dedication of Saint John Paul II Catholic Academy: (l-r) Cardinal Sean, Mayor Walsh, Bob Atchinson, Peter Lynch, Jack Connors, Kathy Mears and Jack Sebastian are joined by a student at Saint John Paul II Catholic Academy.

Photo by George Martell/The Pilot

sible through their funding are not Catholic.

"Our students see the world in terms of what

is possible and through a shared commitment to the common good. Many of the generous benefactors who

made this renovation possible were themselves educated in Catholic schools. We are blessed by the

enduring commitment to open doors of opportunity to our students," O'Malley said.



Shannon Airport photo exhibit contains this image of Mayor Martin J. Walsh and Irish business leaders at a conference at the airport in September.

Mayor Walsh plays a prominent role in new photo exhibition at Shannon

Boston Mayor Marty Walsh is featured among some of the world's noted politicians and stars of stage, screen and sport in a permanent exhibition at historic Shannon Airport that was unveiled last month.

The exhibit celebrates the 70th anniversary of the first commercial transatlantic flight into a land based Irish airport.

Some 64 images drawn from the 1950s to the current day have been assembled from archives and placed in a permanent exhibition on the walls of the airport's transit lounge.

The exhibit, which was launched on Dec. 1 by Shannon Group Chairman Rose Hynes, re-

flects the international standing of Shannon as a global aviation crossroads as it includes some of the world's best known personalities of politics, stage, screen and sport.

Hynes, in her address to over 250 attendees at the launch in the airport transit lounge, recalled the words of Mayor Walsh on his arrival to Shannon in September 2014.

"There are probably only a very small percentage of airports outside the US that have had every American president since John F Kennedy through its doors," said Hynes. "Boston Mayor Marty Walsh on arrival here at Shannon last year summed it up when he said 'Shannon is a

place where the relationship between Ireland and America has taken flight.... Today we stand at the same transatlantic gateway that brought my parents to America and brought American presidents to Ireland.' That says a lot about this airport."

Famous faces and events captured in the exhibition include every US president from JFK to Barack Obama and other global political and religious leaders such as Nelson Mandela, President Mikhail Gorbachev, Chinese President Xi Jinping, Cuban President Fidel Castro, Pope John Paul II and the Dalai Lama.

The photo array in-

cludes movie stars such as Gene Kelly, Bing Crosby, Marilyn Monroe, Bob Hope, Marlon Brando, Richard Burton, Richard Harris and Peter O'Toole. It also reaches into sport, with Mohammed Ali's visit here also included, as is Irish boxer Andy Lee's homecoming last year following his world title victory in Las Vegas.

Shannon Group CEO Neil Pakey said, "This exhibition just shows how much of a crossroads Shannon was and still is. It's part of the fabric of the region and of the nation and has been, and continues to be, the start and finish of so many great visits and so many great events."

New city park to be named for Martin Richard

A new park next to the Boston Children's Museum will be named for Martin Richard, the 8-year-old boy from Dorchester who was killed in the attack on the Boston Marathon in 2013. The park will be built on land now owned by the MBTA that will be transferred to the city of Boston.

"The location, next to Children's Museum, is perfect," said Bill Richard, Martin's father, in a statement last month. "The design will be something special and will attract children, families, and visitors from around the world."

"We are honored to make this land available and be a part of this wonderful new space where children, their families and the people of Boston can honor the life of a truly remarkable child," said Governor Charlie Baker.

The park will be built in 2017 and efforts are already underway to raise the necessary funds for design and construction, with contributions com-



ing thus far from P&G Gillette, the Highland Street Foundation, and the Martin W. Richard Charitable Foundation.

"Martin dreamt of a world of kindness and peace, and with Martin as its inspiration this park will be a beautiful, vibrant, and fun destination for all, and a solace to those who seek peace and comfort," said Carole Charnow, President & CEO Boston Children's Museum. "We are privileged to help make this dream come true."



On hand for the unveiling of a bronze life-sized statue of Martin Richard on the grounds of Bridgewater State University in September were, from left, Henry Richard, Bill Richard, Frederick Clark, president of Bridgewater State University, Jane Richard and Denise Richard.

Photo courtesy Bridgewater State

Banner year for visiting Ireland

By Ed Forry

The 100th commemoration of the Easter Rising in April 1916 will dominate the domestic calendar in Ireland this year, and attract visitors aplenty to the island. As always, though, the Irish have sparkling events on tap throughout the year for tourists to consider when making travel plans.



Dublin will be a favored destination for fans of Boston College football next September when the Eagles squad will open their season on Labor Day weekend in a match against ACC rival Georgia Tech in the capital's Aviva Stadium on Lansdowne Road. The game, set for Sat., Sept. 3, will be telecast back to the states via ESPN. The BC athletic department is planning a variety of golf-and-tourist packages during the week leading up to the game.

In the larger picture, Tourism Ireland has prepared a list of special attractions in the new year across the island, north and south. "The island of Ireland is awash with great events all year round," TI proclaims. Here are some of "of the most exciting events on the Emerald Isle in 2016" they recommend as you make plans to visit.

1. **Year of Food and Drink** (All over Northern Ireland, 2016) –A big celebration of Northern Ireland's wonderful food. Special events, festivals, money-off deals, delicacies and tastings will be all over the place. A mouth-watering must for foodies everywhere. nigoodfood.com

2. **Temple Bar Tradfest** (Dublin, Jan. 27-31) – This lively four-day celebration of Irish music and culture features live performances from some of Ireland's greatest musicians, as well as children's events and much more. Tops for trad. templebartrad.com

3. **St Patrick's Festival** (Dublin, March 14-17) – The Dublin St Patrick's Festival is the biggest celebration of Ireland's national holiday in the world, with over four full days of amazement. Mesmerizing. If you're there you'll never forget it. stpatricksfestival.ie

4. **Dubai Duty Free Irish Open** (The K Club, May 19 – 22) – Hosted by Rory McIlroy's charity, The Rory Foundation, this massively popular European Tour event will tee up at The K Club, County Kildare. Great galleries, great craic and great golf are assured. europeantour.com/tickets

5. **Happy Days International Beckett Festival** (Enniskillen, County Fermanagh, dates TBA) – Set in the place where Samuel Beckett went to school, this is the world's largest annual multi-disciplinary festival celebrating the Irish Nobel Prize for Literature winner. Happy days guaranteed. happy-days-enniskillen.com

6. **Galway International Arts Festival** (Galway, July 11-245) –

Don't miss this creative collision of performance, music, visual art, theatre, comedy and street spectacle. The most fabulously accessible and fun-filled arts festival in the West of Ireland. giaf.ie

7. **Kilkenny Arts Festival** (Aug. 5-14) – Kilkenny City in Ireland's Ancient East is a mix of the medieval and cosmopolitan, and this cracking festival offers a range of art forms in a truly beautiful environment. Unmissable international event. kilkennyarts.ie

8. **Galway International Oyster & Seafood Festival** (Galway, Sept. 23-26) – Internationally recognized Irish festival second only to St Patrick's Day and the world's longest running oyster festival. This is where you need to be in September. galwayoysterfest.com

9. **Halloween in Derry/Londonderry** (Derry~Londonderry, Oct. 28-31) – voted the Best Place in the World to spend Halloween, the famous Walled City and first ever UK City of Culture is the only place to be at the spookiest time of year. Best for a high spirited funfest.

10. **New Year Festival Dublin** (Dublin, Dec. 30-Jan. 1) – The ultimate New Year's festival mix of live entertainment, arts, culture, and fabulous craic. A marvelous chance to experience the city in full celebration mode at the turn of the year.

This is the year we'll remember the principled men and women of 1916

By Joe Leary
SPECIAL TO THE BIR

Ireland's long-standing struggle for independence from the British had been going on for hundreds of years when, on April 14, 1916, Easter Monday, an armed rebellion by a few thousand Irish men and women in Dublin began a sequence of seven years of bitter fighting in three separate engagements that led to the eventual creation of the Republic of Ireland we enjoy today.



Joe Leary

The Easter rebellion, was followed by the War of Independence from 1917 to 1922 and, finally, the tragic civil war in 1922-1923 that began after the signing of the Irish/British agreement that provided peace, and partitioned Ireland, leaving six counties from the Northern part of the island to Britain.

This year, the centennial of the insurrection in Dublin, there will be celebrations in Ireland, here in the United States, and in Irish enclaves throughout the world commemorating the lives and deeds of all involved in the fight for independence.

The celebrations should also be a remembrance of the men and women who gave their lives in the cause of Irish independence over the centuries well before the Rising in 1916. Historians count more than 20 rebellions since 1600, all attempts at removing British rule.

The ages-old quest for freedom and independent nationhood has become part of Ireland's romantic culture, with songs such as "By the Rising of the Moon," written by John Casey and first published in 1866, making the point. Casey's words saluted the United Irishmen's rebellion of 1798 and speak of the gathering of a thousand pikes and "Harrah, me boys, for freedom. Tis the rising of the moon." And the final lines of the dying Bobby Sands's diary refer to "the day will dawn when all the people of Ireland will be have freedom, it is then we'll see the rising of the Moon."

The 1916 Rising took place over just a few days, from April 24 to the following Sat., April 29, as those few thousand poorly armed men and women decided the time had come once again to challenge the right of their powerful next-door neighbor to subjugate the Irish people. The British had not been benevolent rulers over the years. The attempt at eradicating the Catholic religion, the lack of forceful action during the famine, and the London landlord system all contributed to ill feeling among the Irish.

Nearly 500 people died during the short-lived rebellion. According to the "Book of the 1916 Rising," by the

Irish Times, 62 Irish rebels, 132 British soldiers, and 256 civilians met their death during the fighting. And when 15 of the rebel leaders surrendered, they were taken to Kilmainham jail and shot dead by British firing squads on the orders of the British commander, Gen. John Maxwell. In addition, downtown Dublin suffered severe damage and 3,000 Irish fighters were taken prisoner and sent to prison in Wales.

When the fighting was done with, British soldiers remained in charge, but it was clear to everyone that the larger battle wasn't over; the seeds of an active rebellion had been planted firmly in the Irish soil.

The killings of the 15 rebel leaders were greatly resented by the average Dubliner, and they evoked an awakening of anti-British sentiment that would never be extinguished. Men like Patrick Pearse, James Connolly, and Tom Clark are widely remembered today, their names etched in memorials across the island.



Patrick Pearse: His name is etched in history.

Over the following two years, most of the 3,000 Irish who had been dispatched to Welsh prisons were released and returned to Ireland. It was from their ranks that the leaders of the bloody War of Independence emerged. Eventually, a form of home rule was introduced as a possibility, and an Irish delegation went to London to negotiate peace pact. The resulting treaty, with its agreement forfeiting the six Northern counties, proved to be one of the most divisive issues in Irish history, with thousands dying because of it.

The effects of the civil war between the Pro-Treaty and the Anti-Treaty factions still exists 90-plus years later, in the forms of two of the major political parties. But the diplomacy ended the War of Independence, and, over time, Dublin's Parliament moved further and further away from British influence to develop the independent republic we have today.

No matter what side of the treaty a person is on, we should all pay homage to the brave and principled men and women who sacrificed themselves for a greater cause. As the year 2016 dawns, the modestly powerful country of Ireland is testament to their devotion.

Now, it's time to look forward to the celebrations and a wonderful year for the Irish.

Off the Bench

There is a purpose for our being here

By James W. Dolan
SPECIAL TO THE REPORTER

Current events don't seem as interesting after the death of a loved one. Much of the news of the day, viewed in the broader perspective of life's fragility, seem trivial and inconsequential. The larger issues of the how and why of existence tend to get more attention.



James W. Dolan

In that context, so much of what is considered important appears absurd. The emphasis and time spent on the pursuit of pleasure, power, attention, delusions, and distractions, seem so petty. Remember the song "Is That All There Is?" It poses the right question and suggests an answer: "Then let's keep dancing. Break out the booze and have a ball."

But what if there's more? What if there's a greater purpose? What if it's not just a colossal cosmic accident? What if there's a plan? What if there's life after death? What if love, truth, justice, compassion, and mercy are not just human rights but flow from a higher source? Is belief in God anymore preposterous than perceived reality? Are the cosmos, evolution, and human development all just a series of coincidences, unplanned and unguided? Lastly, where did stuff – the energy, particles seen and unseen at the source of existence, come from?

I don't know for sure. But as I look out my window on a beautiful fall day, despite all the confusion, pettiness, absurdity, and madness so evident throughout history, there is just enough goodness and beauty to give me hope. I hope my wife continues to exist in some other reality and that one day I will join her. Wishful thinking? Maybe, but who would have imagined this reality had we not experienced it.

Belief in nothing has something in common with belief in God. They are both convictions and evidence can be cited to support both. Believing requires a choice – an affirmation based on one's understanding of reality. It is an act of will grounded on perceptions. It is faith when associated with hope - religion or a belief in God, or denial, when reality is viewed as meaningless or

distorted by false assumptions.

ISIS is a complex example of both. It is faith misguided, belief in an irrational, intolerant, cruel deity whose love is conditioned upon strict adherence to profoundly disturbing doctrine. Christianity has evolved while radical Islam is an aberration, rooted in the 7th century. Any deviation from the rigorous application of its harsh doctrines is considered heresy and nonbelievers are outcasts who, as infidels, deserve severe punishment. It demands a choice under duress between a God of love or a God of retribution.

Some believe that there is more evil in the world now than at any time in human history. I believe mankind has always been intolerant, cruel, and misguided. Today the instruments of violence are more pervasive and more powerful and we are more aware of the harm they cause. However, the slaughter of innocents in World War II by Nazi Germany, a Christian nation, far surpasses anything before or after. Seemingly good people either participated in, or failed to protest, mass murder on an unimaginable scale.

For centuries, human beings were bought and sold in this country until a bloody civil war ended that wicked trade. Native Americans were almost wiped out as immigrants to the new world expanded westward. As bad as it is, and it is very bad, what is happening today only underscores the conflict between love and hate at the root of the reality we occupy. While hate gets all the attention, I believe that the quiet, unnoticed goodness that exists among us in so many forms will prevail. It happens as people think a little less about themselves and a little more about the well being of others. Those folks are not as rare as you might think; just look around.

I see them all the time in schools, hospitals, churches, courts, businesses, in offices, and on the street: The legions of good people who care as they quietly go about their daily activities.

The "news" is about conflict but, rest assured, it is a relatively small part of the human condition.

We are all here for a higher purpose: to search out the goodness in ourselves and others.

James W. Dolan is a retired Dorchester District Court judge who now practices law.

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Globe’s departure from Dorchester: It’s bittersweet

By BILL FORRY
EDITOR

We knew it was coming, but it still stings a bit to say it: The Boston Globe is leaving Dorchester. The newspaper’s CEO, Mike Sheehan, informed his staff last week in a widely circulated memo that the paper’s front office, editorial, business, and sales operations will relocate to new office space in Exchange Place, a high-rise in the city’s Financial District by the end of next year.

“For a journalistic enterprise,” Sheehan wrote, “there is just no substitute for being able to walk to City Hall, the State House, and virtually every corporate headquarters in the city.”

Later, Sheehan said, “I honestly believe there is no greater opportunity to redefine and transform the culture of the Boston Globe than to move to and work in the ideal location, right in the heart of the city, in an environment designed for the future of journalism.”

It’s hard to argue with that logic – unless you happen to disagree with the assumption that downtown Boston is, in fact, the heart of the city. Clearly, the Globe’s future home is in the heart of the Financial District and that’s a vital ventricle, to be sure. But Bostonians understand that the neighborhoods are the lifeblood of this city. As to the implication that Dorchester is

somehow a lesser part of the Boston experience? It’s a perspective that is no doubt in currency among the business, media and political elite.

But that doesn’t make it correct. It’s a subjective measurement and one that dismisses – incorrectly, we feel – the complex dynamics of the modern Boston.

In today’s digital age, the Globe’s newsroom location is less important now than it was in 1958, when scribes from the city’s various broadsheets and tabloids would have to hustle their way to the State House or old City Hall – and back – for press conference and photo opps. In the split-second that a former beat reporter would have spent buying a T token at South Station or Park Street Under for the ride to Columbia (now JFK-UMass) station, correspondents today can file a story or photo from anywhere in the world with swipes of their pinkies. Not to mention the fact that the Globe already has satellite offices in City Hall and at the State House— outposts that have been there for decades.

What is innovative about returning to a Newspaper Row that no longer exists?

Staying in Dorchester? That would be forward thinking.

There’s great irony in the fact that the Globe’s current location is just now blossoming. Columbia Point is in bloom. The University of Massachusetts campus across the street – not even conceived of when the Globe moved in more than a half-century ago – is fast becoming the region’s most important and innovative public institution. We wonder if the Globe would have decamped with the same pep if the 2024 Olympics bid – and its requisite Athletes Village steps from the Globe’s front stoop – had not flamed out so famously.

The Henry family ownership is wrong in leaving this neighborhood behind. Planting the Globe in Dorchester was not only smart from a business perspective, but



it also helped the newspaper plug into the city’s most diverse and dynamic neighborhood. Its reporters and printers, ad salespeople and drivers populated our bars and restaurants and three-deckers. They played pick-up hoop games at the Boys and Girls Club and whacked tennis balls on the courts at Savin Hill. They came to know a part of Boston that they need to know to understand the way this city hums and sputters and groans.

It may make sense in terms of dollars and cents to sell off the Globe’s hulking plant and offices. It will no doubt be great for Dorchester, too, as it’s likely going to give life to a whole new sub-neighborhood within the next decade.

But nowhere is it written that selling off 135 Morrissey Boulevard – and realizing a gain on the Henry real estate investment – must equate to the Globe leaving Dorchester. In doing so, this esteemed news organization, which we all care about, will be less plugged into the people and the pulse of this vital Boston community. And that, by definition, means it will be a lesser paper.

REBELLION ON THE HORIZON With the dawning of 1916, a Boston couple had already risked all for an Irish ‘rising’

(Continued from page 1)

mainly over the latter’s right to unionize.

Then, in August 1914, the outbreak of World War I overshadowed the turmoil in Ireland.

Masses of Irishmen enlisted in Irish regiments shipped off by the British to the Western Front. Between the carnage caused by the stalemated battles and the growing possibility that Parliament would impose conscription on Ireland, opposition to the war seethed throughout the island except among Unionists.

On Sept. 5, 1914, the IRB’s Supreme Council made a momentous decision; The Brotherhood would launch a rebellion before the war’s end and accept the aid of Britain’s chief foe, Kaiser Wilhelm’s Germany. Two IRB leaders, Tom Clarke and Seán MacDermott, were ordered to plan the revolt; meanwhile, the Irish Volunteers created a command staff of Patrick Pearse, Director of Military Organization; Joseph Plunkett, Director of Military Operations; and Thomas MacDonagh, Director of Training. Later, Eamonn Ceannt was selected as Director of Communications. The seeds of rebellion had been planted.

Into this volatile scene stepped Erskine and Molly Osgood Childers and their sleek Boston yacht (and Ireland’s most famous gun-runner), the Asgard. Without the ship, the Easter Rising might never have materialized.

The Asgard saga began with the marriage of the Boston socialite Molly Osgood, the daughter of one of Boston’s most prominent surgeons, to Childers, author, ex-British officer, and world-class yachtsman. He was a thin, meticulously groomed man whose face and bearing seemed haughty and aloof. His bride hailed from a class that typically treated the local Irish with contempt.

Few among Molly Osgood Childers’s social set would have ever envisioned her husband standing in a photograph alongside Michael Collins, Arthur Griffith, and other Irish nationalists; yet in a group shot of the Irish delegates during the controversial Treaty talks, Childers appeared behind the shoulder of Collins himself, the rebel whose name elicited rage among Molly’s former Beacon Hill friends.

Although Childers achieved a bit of literary immortality with his seagoing thriller “The Riddle of the Sands,” his chief fame would come in a real-life maritime feat and pivotal event for Ireland. The vehicle for the exploit was a wedding gift. Molly Osgood’s parents, well aware of their son-in-law’s passion for sailing, had commissioned a gifted shipbuilder in Larvik, Norway, to build the couple a world-class yacht. Named the Asgard, after the mythical residence of the ancient Norse gods and of Vikings slain in battle, the 51-foot-long ketch could navigate open ocean and narrow coastal inlets with equal ease. For a talented sailor such as Erskine Childers, the Asgard offered a perfect blend of national form and function. For a would-be-gun-runner, the ketch’s speed and maneuverability were equally ideal for losing pursuers in a squall or along a shoreline. Erskine and Molly Childers embraced the prospect.

Molly Osgood Childers shared her husband’s love of the sea and had become such a fine sailor herself that she often took the Asgard’s helm. In July 1914, with Europe a proverbial powder keg ready to erupt into World War One, the Childers tacked the Asgard into waters off the Belgian coast and sailed to a rendezvous with another vessel, a German tug with some 1,500



The “Asgard” under sail.

rifles and at least 45,000 rounds of ammunition. A second yacht, the Kelpie, had arrived with the Asgard.

The crews crammed 900 rifles and crates of bullets into the hold of Childers’s craft and the rest aboard the Kelpie. Both yachts set course for Ireland without benefit of radios or any power except that of sail. Off the coast of Wales, the Kelpie transferred her lethal cargo to another yacht, the Chotah, for the final run to the Irish coast.

On Sun., July 26, the sixteenth day of the Asgard’s voyage, she and the Chotah dropped anchor off Howth, on the northern rim of Dublin Bay. Waiting on the jetty were up to a thousand Volunteers and a fleet of taxis. The Asgard had slipped into the bay right on time and right under the nose of the Royal Navy.

The Volunteers and the crew, Molly Osgood Childers included, unloaded the German rifles and crates of ammunition from the yachts to the taxis in a mere half-hour. As Volunteers lugged away the rest on their backs and shoulders, the Asgard and the Chotah sailed from the bay before any British vessels could intercept them.

Although outdated compared to the rifles of the British Army, the weapons smuggled aboard the Asgard would peal across Dublin in April 1916 during the Easter Rising. Without them, Pearse, Collins, Eamon De Valera, and the rest of the Irish Volunteers and the Citizen Army might have been unable to launch the

fury of the 1916 Easter Rising and the fierce rebellion that would follow.

...

Erskine Childers remained a key figure in Ireland’s struggle for freedom, serving as one of the reluctant architects of the controversial Treaty. By 1922, however, he was hated by both the British, who deemed him a traitor to the crown, and by Ireland’s Free State government, against which Childers fought alongside de Valera.

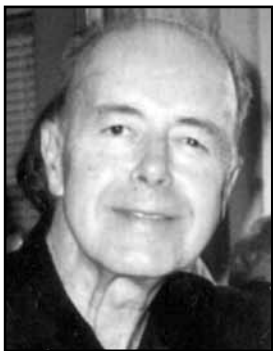
On Nov. 14, 1922, Childers was captured by Free State forces, dragged in front of a military court, and summarily sentenced to death. Before a legal appeal could be filed, he was shot and killed. The man who had brought in by sail the rifles for the Rising was executed by his ex-comrades. Of the yachtsman and rebel, historian Giovanni Costigan lamented: “Perhaps the saddest episode of all was the vindictive killing of Erskine Childers, a most courageous and honorable man.”

After her husband’s death, Molly Osgood did not seek solace in the drawing rooms of Beacon Hill. She remained in Ireland until her death in 1964. Erskine Childers’s old comrade, De Valera, the longtime president of Ireland, had promised Molly Childers “that the great event in which she and her husband took such a memorable part will never be forgotten by the Irish nation.”

Boston Irish Reporter's Here & There

By BILL O'DONNELL

Peter Robinson Slips Away to Retirement—The grand poohbah of Northern Ireland politics is scheduled to end his dual careers as First Minister and DUP party chairman on Jan. 11. There will be some who will miss this enigmatic successor to **Ian Paisley**, but I will not be among them. Robinson, beset with domestic issues at home and political problems at Stormont, has been a major source of the sterile leadership problem that has plagued the North. The retiring leader famously tried to reach out to the nationalist community, asking



Bill O'Donnell

for their votes and suggesting a warm, cozy relationship that was belied by his actions and his policy moves that angered many in the nationalist ranks.

There has been a series of personal problems and eccentric moves by the man who followed in Paisley's wake. **Iris Robinson**, his wife, had a dust-up concerning a boy toy "friend" who received an unexplained large government grant payment supported by her while she was an elected public official.

Soon after that came a two-week hiatus by First Minister Robinson that apparently was meant to give him time to cleanse his political palate and let the effects of the Iris imbroglio settle down. Mr. Robinson has also been periodically criticized for the unseemly number of family members employed by the First Minister's office and his unionist colleagues. There have also been unanswered questions about land deals involving large sums that directly involved Robinson while he was the North's top gun.

Finally, the Northern Ireland political leadership has been described as virtually non-existent and was found wanting – and again leaderless – during the recent talks aimed at saving Stormont and the peace agreement.

Robinson's successor is the tough, gritty **Arlene Foster**, the Stormont finance minister who will be First Minister and DUP party leader. She ran unopposed and was a member of the Ulster Unionist Party before defecting to the Democratic Unionist Party.

Inversion: A Nasty Word For Ireland and the USA – The Obama administration is moving fast to have the US Treasury Department implement new rules limiting tax inversions, where US companies buy smaller foreign businesses and reincorporate in countries like – need I say it? – Ireland. Yes, Ireland with its tempting low 12.5 percent corporate tax (less than half the US), is a friendly target for many US companies.

The latest and one of the costliest inversion transactions involves Pharma giant Pfizer and Ireland-based Allergan, the Botox maker. The deal, involving a huge tax saving for Pfizer, will be a \$150 billion merger when it finally happens. The new Treasury rules will not affect the Pfizer-Allergan partnership, which is scheduled to close next summer. It is estimated that the Pfizer deal will cost the US over \$33 billion in lost taxes in the next decade.

Bill Galvin, a Veteran Watchdog Carries On – **Bill Galvin** of Brighton is a former state representative (1979-91) and has been secretary of the Commonwealth of Massachusetts for the past twenty years. In the minds of many, when Galvin's name comes into public view, it usually involves his role as official overseer of elections in the Bay State. However, the 65-year-old Galvin and his office in the State House have another extremely important function: He is in the business of keeping investment firms honest in this razzle-dazzle Madoff scandals era we live in.

For the past two decades, Galvin has investigated and pointed out schemes, scams, and fraudulent investment companies and individuals who steal millions of dollars from investors in the state. Over the years Galvin's Securities Division has brought scores of complaints that have resulted in civil court cases, criminal charges, and the return of money to duped investors.

In a move launched last month, Galvin's office began an investigation into a New York-based junk-bond fund that froze its assets and halted withdrawals from its troubled fund. The mutual fund's assets, the *Boston Globe* noted, have "plunged from \$3 billion last year to \$789 million," a drop of 75 percent.

The longest-serving Massachusetts constitutional officer, Bill Galvin is a good advertisement for a cautious approach to term limits, it seems to me.

GAA Clarifies Role In Paramilitary Funeral – There has been simmering criticism of the Gaelic Athletic Association by some unionists because a Derry GAA club formed a guard of honor at the military funeral for the son of Irish National Liberation Army (INLA) leader **Dominic McGlinchey**. The funerals of former IRA and other republican paramilitaries has raised the ire of the unionist community, which views the honors accorded the IRA and their military campaign as an enemy assault on the largely Protestant establishment.

Given the triumphalism of Orange Order marchers and the July history carnivals staged by the Unionists, do the critics not share in the idea of parity of esteem?

In any event, a senior GAA official explained that the funeral honor guard was extended to the family

because the McGlinchey son was a member of the GAA, nothing more, nothing less. The explanation was also accompanied by a reiteration of the GAA's long-standing policy of opposition to violence.

Women Moving Up At The Vatican – An Austrian journalist who looked into the emerging new policies of **Pope Francis** and the Vatican, said recently, "There is a fresh wind blowing in the Vatican as far as women's role in the church is concerned. The 'Francis effect' has clearly made its mark."

The report notes that there are about 750 women working in the Vatican, and, the writer said, "They are not doing the cleaning job, moreover, as those are done by men. Most of the women are academics. Women on the Vatican staff now make up one-fifth of Vatican employees."

The percentage of women, according to the report, working in the Curia is particularly high and females working in leading positions is also on the increase. Their voices are being heard in such places as the Congregation for the Doctrine of the Faith and the Vatican Council for Culture.

Bertie Into Redemptive Globe-Trotting – Former Taoiseach **Bertie Ahern** is not a well-loved man in Ireland, nor in his old Dublin hangouts in and around Drumcondra. When he stepped down in the spring of 2008 it was the moment that the Irish economy took a nosedive and suffered one early major impact. The recession took euros out of the pockets of working people, while leaving many of the newly rich protected. Ahern then seemed to suffer from political amnesia that, in his own mind, absolved the now retired politician and generously endowed pensioner from blame for the economic body blow suffered by the Irish middle class and working class.

With little real work to do in these past six or seven years, the man who takes a large share of the credit for the peace agreement (who is **Albert Reynolds?**), has found himself a more fertile venue – Europe. Finding an empty table in Ireland, Ahern turned to the World Economic Forum where he has a position as a peace and mediation contributor. He also found a spot with the Harvard International Negotiating Program. Through **Bill Clinton's** Global Initiative, he got involved with the push for peace in the Ukraine; he has been a frequent visitor to the Basque region of Spain; and he been involved with the long-term effort to reconcile the Kurdish population in Turkey.

Will Bertie Ahern's former colleagues and the wider Irish public forgive the former Fianna Fail leader for his years in office and the quotes and comments and the public self-justification and lack of contrition for his massively flawed policies? A good question.

In my opinion it is not simply the failed politics that has set Bertie Ahern's reputation in historic concrete; it is, rather, how he handled it in the aftermath. Messy and graceless.

No Refugee Help, Just GOP Scorn – The *National Catholic Reporter* authored an editorial on the Syrian refugees (Dec. 3) that put the tragedy in perspective while pointing the finger at the sorry lineup that constitutes the Republican Party's dismal "best and brightest."

"Some 12 million Syrians have been displaced from their homes and more than 4.3 million have sought refuge, mostly in Turkey, Jordan and Lebanon, but also in Europe," the NCR reports. "More than a third are under the age of 12. Do the math. That comes to 1.5 million children."

But that hasn't stopped the dismissive rhetoric from the Republicans. **Chris Christie**, the Catholic governor of New Jersey, said he would not take any Syrian refugees – not even "orphans under age 5." **Ted Cruz** only wants to admit Christian Syrian refugees. **Ben Carson** compared Syrian refugees to "rabid dogs." But the worst, says the NCR, is **Donald Trump**, who has called for a halt in the Syrian refugee programs, and also called for surveillance inside mosques, or closing them entirely. Shameful.

And don't forget the Republican-controlled House of Representatives, which voted, 289 – 137, to tighten the already formidable process that Syrian refugees go through to enter the US.

Trump is the summer patriot in his own mind, who, in the heart of the Vietnam war years as a young, healthy 20-something, asked for, and got, four exemptions keeping him out of the military and safe from harm while American troops his age fought his battles. Trump talks the talk, but he does not walk the walk, and he wants to be president! Wow.

The realtor from Manhattan, as the NCR describes Trump, "is appealing to the worst instincts of human fear and stupidity." Amen.

Gregory Campbell vs. Martin McGuinness – Stormont had a mini-debate recently between Campbell, DUP Minister for Regional Development, and McGuinness, the deputy First Minister in the devolved Northern government. The accusations began with the nasty chap from Paisley's party, Campbell, bringing up some old chestnuts about the McGuinness role in Bloody Sunday, suggesting that the former IRA commander was probably armed with a submachine gun and offering the possibility that McGuinness might have shot two policemen just before Bloody Sunday. All dismissed by the Saville Report.

McGuinness, all too familiar with the Campbell catechism of the past, reminded Campbell that the Saville inquiry believed the IRA's evidence, while the panel rejected the evidence of the paratroopers and the British Army.

I remember Gregory Campbell very well from a brief meeting we had in 1995 at the dedication of the Foyleside Centre in Derry where I spoke representing Boston Mayor **Ray Flynn**, who was a fierce advocate for the construction of the Foyleside shopping centre, now among the largest in Ireland.

After leaving the dais, Campbell and a fellow I did not recognize pulled me aside for a talk about aid funds for his projects or the like for development in Derry. Campbell could not have been more cordial but it was apparent that his approach to a Boston Irish Catholic who, with BIV, helped the Foyleside Centre become a reality, was solely for the purpose of his promoting a coup in attracting financial help for his Derry projects, few, if any that would aid nationalist areas.

Back then I had one advantage over Campbell. I knew him for the toxic, anti-Catholic, bigoted opportunist who had been an early opponent to any cooperation between the two traditions. That knowledge was more than enough to keep the conversation short.

Banker David Drumm, Guest Of The Commonwealth – To those who believe in justice and frauds and deadbeats getting their comeuppance, the following news should warm your heart:

Former Anglo Irish Bank chief Drumm faced Boston Judge **Donald Cabell** looking for bail so he could be free to use his luxe Wellesley home until he had to be back in the courthouse in March. The judge, with all the incredible machinations of Drumm from previous court appearances listed in the papers before him, refused bail and Drumm will be in custody until next March 1.

At that time Drumm and his coterie of white-shoe lawyers will try to show why he should not be extradited to Ireland, where he faces a stack of charges relative to his banking tenure at Anglo Irish. If you can try to remember, David, the laughter and careless banter you and your bank pals enjoyed in those last hours while your bank (because of corruption) and the Irish economy were heading to disaster and pain for millions of your fellow citizens, those happy day memories may make your days in crossbar hotel go just a bit faster. Happy Holidays!

RANDOM CLIPPINGS

Former Irish President **Mary McAleese** will be in Boston for the Eire Society annual award at its April dinner where she will be honored as the Society moves toward its 80th anniversary. ... There was a warm welcome for Syrian refugees when they arrived at the Welcome Centre in Belfast two weeks before Christmas. ... General Robert Ford, 91, has died in Dorset, UK. He was the army front-line commander on Jan. 30, 1972, Bloody Sunday. He defended his paratroopers slaughter of innocent Irish citizens, calling the deaths "a short-lived victory." ... A major international investment bank has issued a stark warning about the risks of Sinn Féin being in government. ... A native of Ireland, who graduated from Trinity College has received this year's Nobel Prize in Medicine. **William Campbell** has also studied at the University of Wisconsin and is now at Drew University in New Jersey. Campbell shared the award with **Satoshi Omura** ... The owner of a Belfast tanning salon was prosecuted for allowing an under-18 to use tanning equipment. ... Nice to hear that an anti-refugee parade in Belfast drew a scant handful of people while elsewhere the city embraced the refugees. ... Agreement is nearing on an EU pact to share air passenger records to help control terrorist attacks. ... Boston Mayor **Marty Walsh** has signed the Greater Boston Regional Economic Agreement with Quincy, Braintree, Cambridge, Somerville and Chelsea to coordinate economic development and cooperation on jobs and regional development.

Some of those involved with the story of the *Boston Globe's* reporting on the clergy abuse that is now showing in the film "Spotlight" have established a \$100,000 fellowship to promote investigative journalism with funds from the film's Hollywood company and the Globe. ... Boston's premier sports columnist, the Globe's **Dan Shaughnessy**, has won the prestigious Spink Award for his contribution to baseball over his career. ... The Irish Minister for Public Expenditure, **Brendan Howlin**, is upping the ante and predicting that the final numbers for the year will reflect a spectacular seven percent growth for Ireland. ... The painting of German Chancellor **Angela Merkel** on the cover of Time magazine's "person of the year" issue was painted by Belfast artist **Colin Davidson**. ... **Gerry Adams**, still hoping to become Irish taoiseach for this year's Easter Rising centennial, began romancing Fianna Fail and his own Sinn Féin. The trial balloon never got much altitude or applause. ... There is still no resolution of the future of the famed "Quiet Man Cottage" in Connemara. It is broken down but efforts at restoration are ongoing and called hopeful. ... Apple's chief executive, **Tim Cook**, told students in Cork that Apple will add another thousand employees to its current work force of 5,000. ... **Michael Jordan**, the basketball supremo, may not be Irish, but he keeps his word. He sued two supermarket chains for unauthorized use of his name and image and won a multi-million dollar settlement. He then turned around and gave it, as promised, to 23 Chicago nonprofits, mostly devoted to Chicago's kids. When Michael says "it ain't the money," he means it.

...

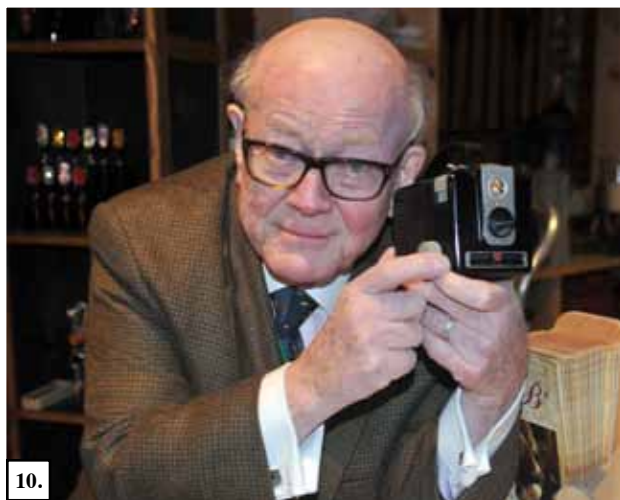
I was out with health issues for the last issue and am happy to be back. May this New Year bring a lessening of violence, a respect for diversity, and a modicum of peace for all human kind.

BRETT'S BOSTON

By Harry Brett
Exclusive photos of Boston Irish people & events

It was happy holidays on Sat., Dec. 19 at the Winery in Neponset for the staff of the Boston Neighborhood News, Inc. comprising the Dorchester Reporter, Mat-tapan Reporter, Boston Irish Reporter and Boston Haitian Reporter.

Pictured are: 1.) State Sen. Linda Dorce-na Forry, Dorchester; Jennifer Smith, So. Boston; Maddie Kilgannon, W. Roxbury; Bill Forry, Dorchester; Lauren Dezenski, Dorchester; 2.) Tom Mulvoy, O.F.D; Sen. Forry, James Hobin, Becky Pierce, Mike Prokosch, Dorchester; 3.) Tuquyen and Jack Conboy, Dorchester; 4.) Joshua Santos, Randolph; Chanie Infante, Dorchester; 5.) Winnie Liang and Peter Stevens, Quincy; 6.) Elana Aurise and Ryan Egan, Dorchester; 7.) Amy Derjue and Gin Dumcius, Quincy; 8.) Geri Denterlein and Jack Thomas, Cambridge; 9.) Elissa Poorman, Cambridge; Mike Deehan, Dorchester; Maureen Forry-Sorrell, Aaron Sorrell, Dorchester; 10.) Harry Brett, Braintree, OFD; 11.) Vinnie and Barbara McDonough, Dorchester; 12.) Caleb and Nancy Nelson, Dorchester; 13.) Charlot Lucien, Evan-geline Roussel, Norwood; Stephen A. Kurkjian, Manomet; 14.) Rep. Dan Hunt, Della Costello and Ed Forry, Dorchester.



EATING AND EMOTION

Dr. Bernadette Rock



Bernadette Rock and her daughter Keela.

New Year's resolutions can lead to big changes

Imagine your health as a jigsaw puzzle, lots of small pieces that together create a picture of you and your health. No single piece, like joining a gym or going on another diet, will determine good health. Instead it's the small changes and steps that lead to a balanced and healthy picture. From my experience working with patients and clients, I've gathered four of the most crucial steps that can add up to major changes. To help you get on track, I've knocked 15 percent off the price of Heyday's online weight management program this month.

• **No more "all-or-nothing"** – Rigid rules, extremes, and being "good" or "bad" around food set you up for disappointment. People with weight difficulties often have high standards for themselves and can be perfectionists with their eating. If it's not perfect, then it's not good enough. So a few extra biscuits lead to the notion that "it's all ruined," and half the packet of biscuits is then gobbled, followed by a large serving of guilt. A few biscuits will not ruin your picture of health. But a constant habit of "all-or-nothing" eating will have a negative impact. Getting up from minor setbacks and drawing a line under the extra few biscuits is crucial, instead of continuing the eating. That in-between balance is vital.

Check-in – Start to differentiate between needing to eat and just wanting to eat. Pause before eating, and ask yourself, "Is this hunger or habit?" Your eating may be more about boredom, stress, or wanting to treat yourself. If food is only meant for stomach hunger, then there must be at least one other way of meeting these needs without relying on the tub of ice cream.

By making a clear choice either, "Yes, I'll have it and enjoy it" or "No, maybe later," you're empowering yourself to care for you. Step back from the inner critical voice telling you what you "should" and "should not" eat. Instead make deliberate, defined choices. This will help you trust yourself around food.

End automatic eating. – When you eat while you're on the phone, watching TV, driving, or just grabbing a handful of crackers while you happen to be in the kitchen, your eating goes unnoticed by yourself. That's why at the end of a meal you might still feel unsatisfied and look for more. You haven't really had the food and experienced the taste. Separate your eating from other activities. So when you eat, just eat, and really have your food. Taste and enjoy every bite.

Eat with the deliberate intention of nourishing and feeding yourself. Appreciate the food, and slow down instead of shovelling forkfuls into your mouth, and filling the fork while you're still chewing. Then you're more in charge in food, instead of feeling out of control.

Exercise for health, not punishment. – Don't exercise because "I ate two desserts and so I better spend an hour in the gym." This sort of thinking associates exercise with punishment. Instead, exercise to feel strong, energized and connected with yourself. Find an activity that you enjoy and can schedule. Small consistent steps are far more effective than one leap, which tends to be temporary. For this year, focus on the small steps and create a beautiful picture of good health.

Email your comments or questions to Bernadette at hello@heydayworld.com and check out heydayworld.com for further details.

Wishing you a healthy year in 2016,
Dr. Bernadette Rock (PhD)



The staff and several board members of the Irish Cultural Center (ICCNE) gathered with Ireland's Consul General Fionnuala Quinlan after the recent installation of new ICCNE President Seamus Mulligan. Front row, from left: Executive Director John "Mossy" Walker, Patricia Willis, Emer Mazetti, Consul General Quinlan, President Mulligan, former President Tom Gallagher and Sonny O'Brien. Back row, Eamonn McGrath, Mike O'Connor, Greg Feeney, John Foley, Vice President Mike Carey, and Brian Kennedy

What does climate change situation mean for Ireland?

BY SÉAMUS WALSH
Weather and climate have been observed in a systematic way in Ireland for over 150 years. We know a great deal about past weather and climate patterns. When it comes to the future we must rely on computer models. These models provide a range of projections of the future state of the climate. The range is needed to take into account the uncertainty in the future level of greenhouse gases emitted, and also uncertainties in the models themselves.

These projections indicate that the rise in global temperature is likely to exceed 2 °C by the end of this century and that could rise to as much as 4.5 °C depending on the level of greenhouse gas emissions. This global temperature increase so far has not been uniform, e.g., temperatures in the Arctic have been rising much faster than the global average. Sea levels will rise and rainfall patterns will change with significant regional and local variations expected.

In Ireland the average air temperature has risen by approximately 0.8°C in the last 100 years, with much of the warming occurring towards the end of the 20th century. Some of the impacts can already be seen: the start of the growing season for certain species is now up to 10 days earlier, and

there has been a decrease in the number of days with frost and an increase in the number of warm days (days over 20°C).

All seasons are projected to be significantly warmer (1 to 1.5°C) by mid-century. This will lead to a further increase in the length of the growing season, with a knock-on effect on natural ecosystems which have evolved gradually to suit our climatic conditions.

The rate at which these changes are expected to take place may not allow ecosystems time to adapt, e.g. migrating birds arrive in spring and take advantage of insects emerging after winter; if the insects hatch earlier, fewer chicks will survive. Fragile habitats in vulnerable upland, peatland, and coastal areas will come under increasing stress. Milder winters will lead to a reduction in winter mortality due to fewer cold spells but the increasing likelihood of and hot days (days over 30°C) may have the opposite effect in summer.

Over the last 30 years or so rainfall amounts have increased by approximately 5 percent, and there is some evidence of an increase in the number of days with heavy rain in the west and northwest. Climate projections for rainfall have greater uncertainty than for temperature, but they indicate that overall rainfall amounts in Ireland might decrease slightly, and that summers are likely to become drier while winters may be wetter, especially in the west and north. There are also indications of an increase in the number of

very wet days (days with excessive rainfall).

These projections, applied to river flows, show an increased risk of winter flooding, an increased risk of short duration 'flash' floods, and to possible water shortages in summer months due to higher temperatures and lower rainfall. The rise in sea levels will make low-lying coastal areas more prone to flooding, especially from storm surges.

Changes in our climate regime will continue to be incrementally small and barely noticeable on a year to year basis, and will occur against the background of natural climate variability such as El Nino and variations in the sea temperature of the north Atlantic. It is also possible that declining Arctic sea ice might affect regional weather patterns. This means that we are still likely to have periods of colder weather, which appear to go against the trend. Extreme weather events will continue to occur, while it might not be possible to explicitly attribute these to human induced climate change, the probability of occurrence of extreme events is expected to increase.

The impacts of climate change on Ireland may be less severe than those expected in other parts of the world. Nevertheless we need to put adaptation and mitigation strategies in place now to ensure the best societal outcome for Ireland.

Séamus Walsh is Head of Climatology and Observations at Met Eireann, the Irish Meteorological Service.



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IRISH INTERNATIONAL IMMIGRANT CENTER



An Bhfuil Gaeilge Agat? (Do You Speak Irish?)

Irish is the national and first official language of Ireland, as well as one of the official languages of the European Union. There is no question that English is the dominant language of Ireland, yet the Government has long recognized that Irish is a huge part of the Gaelic culture and needs to be nourished along with dance, music, and sport in order to preserve a distinctive national identity.

The Irish writer John McGahern, said “Everything that we inherit, the rain, the skies, the speech, and anybody who works in the English language in Ireland knows that there’s the dead ghost of Gaelic in the language we use and listen to and that those things will reflect our Irish identity.”

Irish is a Celtic language, as is Scottish Gaelic, Manx Gaelic, Welsh, Breton, and Cornish. Many scholars believe that Irish was first spoken in Ireland over 2,500 years ago. Irish is an interesting specimen as well – different from the other European and Slavic languages. It employs an unusual syntax in that sentences have a Verb-Subject-Object order. For example, “I always speak Irish” would be “Speak I Irish always.” This word order is relatively rare—only nine percent of the world’s languages use it.

“There is no language like the Irish for soothing and quieting,” said John Millington Synge. So how about it - would you like to learn the language of your ancestors?

The IIIC and Cumann na Gaeilge i mBoston (CnaG) are pleased to offer a new Irish language course as part of IIIC Education Services - a great way to engage in and celebrate your Irish roots and cultural heritage! The ten-week course will be on Thursdays from 6 p.m.

Updates from the IIIC

Legal Clinics – January 5, 11, 19, 27

Tuesday, January 5

Tuesday, January 19

IIIC, 100 Franklin St. Lower Level, Downtown Boston. Entrance is at 201 Devonshire Street

Monday, January 11

Green Briar Pub, 304 Washington Street, Brighton, MA

Wednesday, January 27

St. Mark’s Church 1725 Dorchester Avenue, Dorchester, MA

For further Legal Clinic information, call 617-542-7654

Time to Quit Smoking?

We are approaching the season when New Year’s resolutions are on our minds. If smoking is something that you have been thinking about and, more importantly, want to do something about – we have a suggestion. The IIIC Wellness Services will be holding a six-week support program beginning on Tuesday, January 5 from 6:30 to 7:30 PM at the Josephine A. Florentino Community Center, 123 Antwerp Street, Brighton, MA 02135.

You will learn about: Medicines, which can help you, quit; avoiding weight gain; Coping with stress; Living/socializing with other smokers; Preparing for a quit day; How to stay quit for good.

This program is free and is co-sponsored with Charlesview, Inc.



to 8 p.m. beginning on Jan. 14. The level of the class is aimed at beginners and advanced beginners.

The course fee is \$140 for CnaG members and \$160 for non-members. To register, contact Deirdre McCann at 617-542-7654, Ext. 32, or by email: dmccann@iicenter.org

Join us and we’ll have you speaking some Irish by St. Patrick’s Day!

U.S. Citizenship Class Begins January 29

If you are starting out the New Year by applying to become a U.S. citizen, you may prepare by joining our Citizenship Class beginning on January 29. For more information, contact Sarah Chapple-Sokol at 617-542-7654, ext. 36 with questions or to set up a time to sign up for the class.

Computer classes in 2017: Jan. 7

The IIIC will offer computer classes again this winter. These classes will instruct students on the basics of computer use, including Microsoft Word and Excel, using email and the internet, and creating cover letters and resumes. Classes will be held on Thursday evenings from 6 p.m. to 8 p.m., beginning on Thurs., Jan. 7. Contact Sarah Chapple-Sokol at 617-542-7654, Ext. 36, or by email sarahcs@iicenter.org with questions or to register for the class.



Immigration Q&A

About passports for US citizen children

Q. I am an Irish citizen who recently gave birth to a child here in the US. I want to get a US passport for my child before we take a trip to Ireland. Does the child’s father need to come with me or sign something to get the passport?

A. A child born in the US automatically has US citizenship, irrespective of the parents’ citizenship (exception: children of foreign diplomats). However, because of child custody and support issues, the US Passport Office in the State Department has set out strict requirements for the issuance of US passports to enable children under the age of 16 to travel abroad:

1. Both parents must appear together and sign the application for the child; or

2. One parent appears, signs the application, and submits the second parent’s notarized “Statement of Consent: Issue of a Passport to a Minor Under age 16,” Form DS-3053, authorizing passport issuance for the child; or

3. One parent appears, signs, and submits required evidence of sole authority to apply (such as *one* of the following):

The child’s certified birth record listing *only* the applying parent; or

Consular Report of Birth Abroad (Form FS-240) or Certification of Birth Abroad (Form DS-1350) listing *only* the applying parent; or

A court order granting sole custody to the applying parent (unless the child’s travel is restricted by that order); or

An adoption decree (if the applying parent is the *sole* adopting parent); or

A court order specifically permitting an applying parent’s or legal guardian’s travel with the child; or

A judicial declaration of legal incompetence of the non-applying parent; or

A death certificate for the non-applying parent.

Note that these requirements apply to all US citizen children under 16, irrespective of their place of birth or the citizenship of their parents.

More detailed information about applying for passports, as well as any necessary forms, can be found at the US State Department’s web site, travel.state.gov/passport/.



The IIIC’s Solas award winners at the Seaport Hotel in Boston on Dec. 3. Four people were among the recipients of the awards. Shown above, from left, are Ronnie Millar of the IIIC, James Rooney president of the Greater Boston Chamber of Commerce; Mary Walsh, mother of Mayor Martin Walsh; state Sen. Linda Dorcea Forny, and Robert Coughlin, CEO of the Massachusetts Biotechnology Council.

Matters of Substance

Care of body and heart over the holidays

BY GINA KELLEHER
WELLNESS SERVICE
DIRECTOR

Where did the time go? Yes, it’s that time of year again, when we head into warmer (and baggier) clothes, spending holidays and long weekends enjoying delicious comfort food and accompanying beverages with family, friends and co-workers.

It’s so easy to slip into regular overindulgence at this time and many of us often find ourselves feeling bloated, low in energy, and a little down during January and February. The following are some simple, doable suggestions to help reduce that overall lethargy and bloated feeling that can occur as the holiday season ends:

Take a good multi-vitamin once a day.

Weigh yourself once a week. For weight gains over 5 pounds, replace your dinner with a healthy shake for a few days.

Take a brisk 10-minute walk 4-5 times a week. This can help maintain a



Gina Kelleher

healthy weight and keep energy levels high. Even better, go with a friend.

Eat a healthy snack before going to a party. You’re less likely to overindulge if you’re not hungry.

If drinking alcohol, make sure you have food in your stomach. Drink water between drinks and set a limit ahead of time.

Drink extra water daily.

Spend 5 minutes alone daily, focusing on your breathing.

What about the psychological stresses of holiday season? Relationships with extended family sometimes do not

run smoothly. Many people dread the thought of having to spend time on Christmas or New Year’s Day with relatives with whom they have had difficulties or conflicts. What about those who are unable to return home for the biggest holiday of the year, feeling isolated and alone?

Here are some suggestions to help with feelings of stress, anxiety, or sadness over the holidays:

Before the holiday, talk to a close friend about how you feel.

A brisk walk on the morning of the holiday can help with difficult feelings.

Try to avoid or minimize alcohol which can increase anxiety/depression.

Remind yourself of why you’re here and the goals you’ve set for yourself.

Create a positive outlook by visualizing a peaceful day with your relatives.

Take mini-breaks if around a lot of people; go to a separate room and deep-breathe.

Remember, people show their best selves on social

media; try not to compare your situation to theirs.

Most importantly, be kind to yourself!

Incorporating even a few of these simple suggestions into your schedule can make a huge difference on how you feel physically and psychologically after the holidays are over. Here’s to a peaceful, safe, and healthy holiday season from Wellness Services at IIIC!



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Founder's departure doesn't spell end of Gaelic Roots Series

Despite the retirement of its founder, Seamus Connolly, the Gaelic Roots Music, Song, Dance and Lecture Series at Boston College will continue, with two events confirmed for the spring semester and more to be announced at a later date. The series – sponsored by the university's Center for Irish Programs in collaboration with the University Libraries and the Boston College Alumni Association – will be directed this semester by Sheila Falls, an accomplished fiddler and Irish Studies faculty member.

On Feb. 4, cellist Natalie Haas and guitarist/vocalist Yann Falquet will perform a concert of Scottish, Quebecois, and Celtic music. Haas – a former Boston resident and Berklee College of Music faculty member – has played a foundational role in bringing the cello to prominence in folk and traditional music, through her partnership with Scottish fiddler Alasdair Fraser, as well as collaborations with Irish bands Altan and Solas and fiddler Liz Carroll, among many others. Haas's husband Falquet, a Montreal native and co-founder of the inventive Quebecois trio Genticorum, has become versed in music from traditions of Brittany, Scandinavia, Ireland and North America through his various musical projects.



The Boston College Gaelic Roots series will begin its 2016 schedule with a performance by Natalie Haas and Yann Falquet on February 4.

Gaelic Roots will host two of Ireland's most influential and active traditional musicians, Kevin Crawford (flute, whistles) and Cillian Valley (uilleann pipes, flute, whistles), on April 7. Both are members of renowned Irish band Lúnasa but also have many other successful pursuits: Crawford has released four solo albums and in recent years has teamed up with fiddler Martin Hayes and guitarist John Doyle as the trio The Teatallers; Valley toured with the show "Riverdance" and has accompanied the likes of Bruce Springsteen, Natalie Merchant, Tim O'Brien and Mary Chapin Carpenter. Crawford and Valley have recorded a CD together, "On Common Ground."

Both concerts are free and will take place in the Cadigan Alumni Center on BC's Brighton Campus, beginning at 6:30 p.m. For directions, as well as updates on other Gaelic Roots events, see bc.edu/gaelicroots.

– SEAN SMITH

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Daniel Macdonald (1821-53)
The 19th-century Cork artist was the only painter audacious enough to paint the Great Famine as it was happening.

Exploring Life’s Lessons In “Violet”

BY R. J. DONOVAN
SPECIAL TO THE BIR
SpeakEasy Stage Company presents the New England premiere of the musical “Violet” from Jan. 9 to Feb. 6 at the Calderwood Pavilion at the Boston Center for the Arts.

With a powerful score by Jeanine Tesori (“Fun Home” “Caroline, Or Change”) and book and lyrics by Brian Crawley (based on the short story *The Ugliest Pilgrim* by Doris Betts), “Violet” is set in 1964 during the civil rights movement. Drawing on a variety of musical styles from bluegrass and blues to gospel and rock, the story focuses on a young woman who has been disfigured in an accident. She embarks on a cross-country bus trip from the Blue Ridge mountains to Oklahoma to visit a televangelist in hopes of receiving a miraculous healing. Along the way, she forms unlikely friendships with her fellow passengers, learning it’s through the journey that you discover who you are.

Alison McCartan plays the title role in the SpeakEasy production. In an interesting coincidence, this marks the third time Alison has taken on a role originated in New York by Tony Award-winning actress Sutton Foster. The other two include “Drowsy Chaperone” (also at SpeakEasy) and the national tour of “Shrek The Musical.”

Alison was born in Minnesota. As a child, she studied dance, which provided a natural transition to the world of musical theater. Her professional debut came in a Minneapolis Children’s Theatre production of “Mr. Poppers Penguins.”

It was while studying at Boston Conservatory that she first crossed paths with SpeakEasy’s Producing Artistic Director Paul Daigneault, who teaches at the school. In addition to their class work, he initially cast her in “Chaperone” and later in “Bad Jews,” for which she received a 2014 IRNE Award nomination as Best Actress.

After graduating from The Conservatory, she got a substantial break with the “Shrek” tour, eventually settling in New York City. Her subsequent credits include regional productions of “Steel Magnolias,” “Next To Normal” and “Rocky Horror Show,” among others.

We spoke by phone just prior to rehearsals beginning in Boston.

Q. Did you happen to see Sutton Foster play the role of “Violet” in New York?

A. It’s funny because I used to sell merchandise for Broadway and off-Broadway shows. And for a short time I was selling merchandise at “Violet.” The theater there is a little strict, so they didn’t really let the merchandise people come in and see the show . . . Now, in retrospect, I’m glad I (didn’t see it). I mean, I love Sutton Foster and I know if I had seen her performance it probably would be informing my own, and I’d like it to be my own interpretation and not a copy of someone else’s.

Q. That’s quite a feat, going from



Alison McCartan plays the title role in “Violet,” the musical story of a young woman who longs to transform her life. The SpeakEasy Stage Company production plays the Calderwood Pavilion at the Boston Center for the Arts from January 9 - February 6. *Glenn Perry photo*

selling merchandise for a show to later starring in a production of the same show.

A. That happened with “Bad Jews” as well. The only reason I even knew that “Bad Jews” was a show was that I was selling merchandise for it. Isn’t that crazy?

Q. So what first drew the girl from Minnesota halfway across the country to Boston Conservatory?

A. I always knew I wanted to go to school for musical theater . . . The big draw for me at Boston Conservatory was

that it gave me a little taste of the East Coast. It was close enough to New York that I could get there occasionally for auditions . . . It was a nice transitional city for me, growing up in the suburbs of Minnesota . . . I always knew it was one of the best schools to go to. I had a couple of friends who went there, so I knew from personal accounts that it would be up my alley.

Q. Were you always interested in performing?

A. I loved being onstage. I was always

singing around the house. I have all sorts of family members who say “I remember when you were dancing around the house singing Disney songs.” I guess it just became clear it was what I wanted.

Q. This marks your third show at SpeakEasy. Boston’s like another home for you.

A. I’m very excited to actually work with Paul on this experience. Paul was supposed to direct “Drowsy Chaperone” but then (couldn’t) so David Connolly stepped in, who’s actually choreographing “Violet” . . . Then with “Bad Jews,” that was directed by Rebecca Bradshaw.

So even though I’ve taken classes with Paul and have worked closely with him and he has cast me in things, I’ve never actually worked under him as a director. So I’m looking forward to this project.

Q. What makes the role of Violet so special to you?

A. As an actor, it’s a huge thing to read a script and see that (your character) is really a different person from page one to the end . . . To know that you’re going on a journey throughout the show every night is so exciting . . . She’s so strong and so fascinating and knows what she wants and is going through anything to get it. She’s got a couple of great men who come into her life, but she’s not necessarily defined by them. It’s really about her personal journey and her coming to terms with her demons and her beauty and her struggles. That happens to be *shaped* by men, but isn’t *defined* by men.

Q. On your own journey, I understand there’s a fairly strong connection to Ireland in your family.

A. We originally come from County Down. My grandfather is huge on genealogy. We get emails from him all the time saying, “Here’s the latest thing I’ve learned about our family history.” My grandfather has made the trip to Ireland with almost all of his sons. I want to say he’s been there ten times or something. My Dad recently traveled with him this past spring. It was really exciting to hear about that trip and see those photos and know that my grandfather and my Dad (stood) on the land where our ancestors came from.

Q. Will there be a trip for you?

A. While my grandfather has taken most of his sons, I know it’s important, in turn, that my Dad take me and my brother . . . Also, my grandfather has planted a tree in each of his grandchildren’s names in a reforestation area outside of Dublin. So there’s a tree in my name in Ireland, in an area called Wicklow . . . (it’s) like a little piece of me in my homeland.

R. J. Donovan is editor and publisher of onstageboston.com.

“Violet,” from SpeakEasy Stage Company, Jan. 9 - Feb. 6, Calderwood Pavilion, 527 Tremont Street, Boston. Info: 617-933-8600 or speakeasystage.com.

The January calendar for Irish/Celtic events

BY SEAN SMITH
SPECIAL TO THE BIR

Besides BCMFest (see separate story), here are some Irish/Celtic events of note this month in Greater Boston and Eastern Massachusetts:

- Boston-area singer **Diane Taraz**, a songwriter who also performs traditional material, will present a concert to mark the release of her latest CD, “What is the Wind”

on Jan. 2 at 3 p.m. in Harvard Square’s Club Passim. Taraz draws on Celtic, British, French-Canadian, and American folk for her repertoire, accompanying herself on guitar and dulcimer; she has immersed herself in the historical milieu of traditional song, conveying the social and personal context behind the lyrics. For tickets and other information, see passim.org.

- Also performing on Jan. 2 is **Low Lily**, the trio of Flynn Cohen (guitar, mandolin), Liz Simmons (guitar) and Lissa Schneckenburger (fiddle), at the Off the Common Coffeehouse in Bridgewater. Formerly known as Annalivia, Low Lily has a “roots and branches” dynamic to its music, referencing Irish, Scottish, English, and American song traditions

amidst contemporary and pop music influences, with skillful instrumental and vocal arrangements. Robin O’Herin, who plays acoustic blues and gospel, opens the show, which begins at 8 p.m. For more information, see offthecommon.org.

- Nashville-based Celtic quartet **Isla** will appear at the One World Coffeehouse in Essex on Jan. 16 at 8 p.m. The band was

founded by Vermont-born vocalist Deborah Packard and Scottish guitarist and singer Peter Cairney, who recruited John Mock (whistle, mandolin, bodhran, concertina) and Bill Verdier (fiddle). Together, Isla represents an eclectic blend of musical backgrounds and experiences, as reflected in their mix of Irish, Scottish, and American traditions as well as original

compositions. See www.oneworldcoffehouse.org for concert details.

- Also on Jan. 16, The Burren’s Backroom series will host a special benefit concert with award-winning Irish singer **Frances Black**, along with her daughter, singer-songwriter **Aoife Scott** and guitarist **Fionán de Barra**; Burren owners **Tommy McCarthy** and (Continued on page 15)



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JENNA MOYNIHAN

With a fiddle in her hands, she can be a master weaver

By SEAN SMITH
SPECIAL TO THE BIR

Hanging in Jenna Moynihan's Somerville apartment is a clump of elaborately tangled strands of colored yarn. It's neither a knitting project gone horribly wrong nor a cat's over-used plaything; it's a unique keepsake related to her recently released debut CD, appropriately titled "Woven" – a beguiling mix of Celtic and American fiddle influences.

As Moynihan explains, her photographer friend Lauren Desler had an idea for the CD cover images to complement the title: that Moynihan wrap yarn around her fiddle, and herself. "My original thought was just to use one thread, but she said, 'No, let's go all out.' It was actually pretty easy to set it all up. But getting out of it – that was harder. So I wound up with this big knot, and now every time I see it I think, 'There's my album.'"

Moynihan's choice for the title wasn't random. "Woven" happens to be on Moynihan's list of favorite words, and it's one of her favorite metaphors, too. For one thing, it evokes her experience in Boston after she arrived in 2009 from her hometown in New York's Southern Tier to attend Berklee College of Music. Like many a Celtic musician new to the area, she quickly found that Boston's folk and traditional music scene has many intertwining threads – plentiful sessions, parties or other get-togethers, at which there are numerous creative people to provide inspiration and possibly even collaboration.

She has performed locally at BCMFest and Club Passim, and with the Boston Pops at Symphony Hall, and teamed up with established musicians like Matt Glaser, Bruce Molsky, Kimberley Fraser, and Phil Cunningham. Moynihan's ongoing partnerships include a duo with Scottish harpist Mairi Chaimbeul and bands led by genre-breaking fiddlers Laura Cortese and Darol Anger (who calls her "one of the best of the new generation of freestyle fiddlers").

"Woven" also describes a temperament, a mindset for Moynihan: "It's what I think about when I play." She'll hang onto the melody and explore it, as if picking up and holding fast a thread between her fingers; then she'll pick up other threads – like variations in fingering or bowing – and continue on, even as her fellow musicians add their own textures to the tune, whether it's from the Scottish tradition that has been her focus, her own composition or another contemporary piece. The tapestry that results is intricate, yet not to the point of obscuring – or preventing enjoyment of – the fundamental elements of the work as a whole.

"I use my playing to display the melody," she says, "instead of the other way around."

Supporting her admirably throughout "Woven" is Chaimbeul and her bewitching harp, with guitar from Owen Marshall and Courtney Hartman; Anger, Duncan Wickel and Alex Hargreaves contribute fiddle; and Maeve Gilchrist plays keyboard on two tracks, supplementing her vital role as producer.

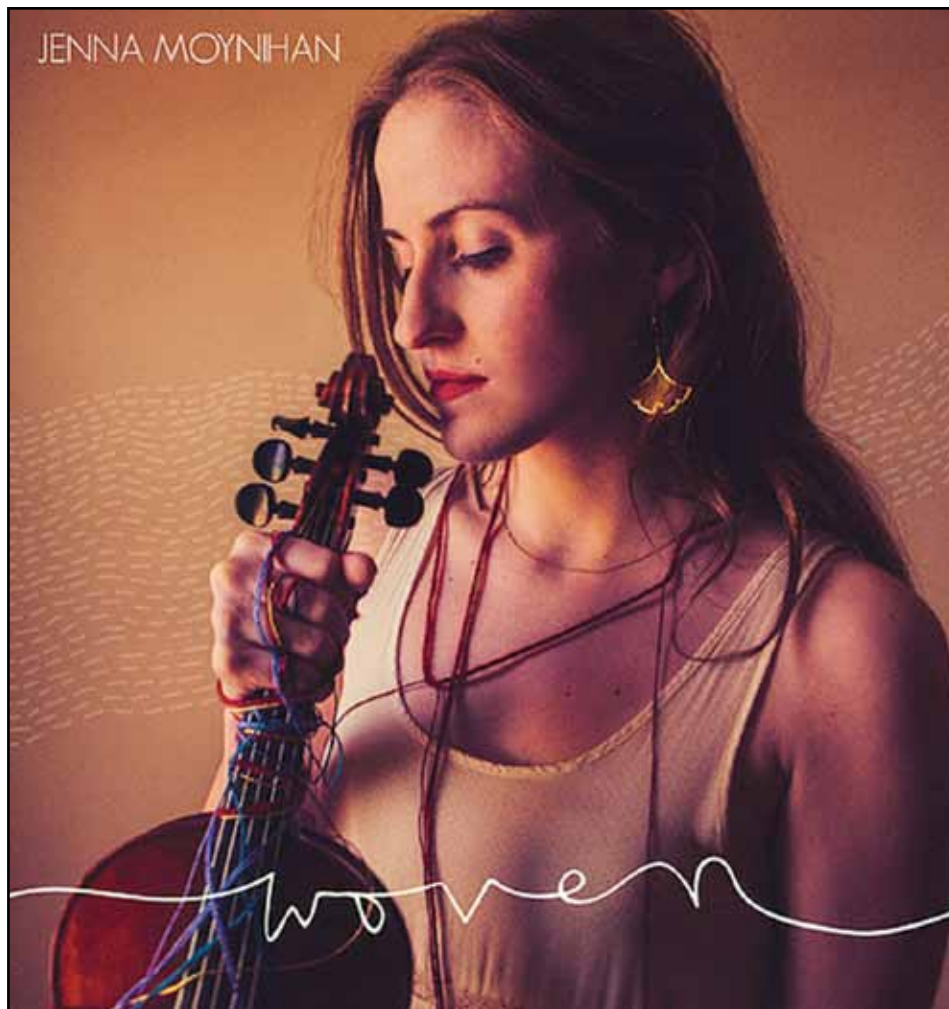
The Scottish roots of Moynihan's playing are on full display on tracks like "Dolina MacKay," written by John Scott of South Uist; the pipe tune "Major Campbell Graham"; and a trio of reels that comprises two traditional pieces, "Rise Ye Lazy Fellow" and "The Mill Stream" and her own "The Night We Had the Bears" – forthright, bold strokes with the familiar Scottish flicks, scrunches and other grace notes.

But these characteristics are less prominent elsewhere, and Moynihan's fiddling sounds more contemplative and even a little improvisatory, especially on her own compositions like "Haven" and "The Chill on Montebello"; the latter track, in fact, has an unmistakable American-style groove to it, with Anger darting hither and yon around the melodyline. Then there's the traditional "O'Sullivan's March," played slowly and with the rhythmic edges rounded off; the trio of Moynihan, Wickel and Hargreaves gradually and unhurriedly each construct their own individual strands and all the while intertwining them – if you're looking for a true "Woven" metaphor, this would be it.

Moynihan grew up in the town of Lake-



For Jenna Moynihan, studying at the Berklee College of Music and exploring Boston's vibrant folk/traditional environment was a way to find herself. "I had lots of great musicians to listen to and learn from. But eventually you have to get out of mimicking. You've got to take off the headphones and listen to yourself."
Sean Smith photo



"I felt strongly was that I should include people I fully trust, musically and otherwise," says Moynihan of recording her first solo CD, "Woven."

wood, about an hour-and-a-half southwest of Buffalo, and as a schoolchild began Suzuki lessons. But she believes she may have been "predisposed" at an earlier age to develop an appreciation for Celtic music: "When my dad drove me to pre-school, he would play the Chieftains' 'Long Black Veil' album on the car stereo. There's a song on there called 'Changing Your Demeanor' that I absolutely loved, and we would listen to it over and over."

As it turned out, her Suzuki teacher had a fondness for Celtic music, to the point where Moynihan and a few of her

fellow violin students formed an informal "fiddle club." Then when she was eight, she went to a Highland Games festival where she took a workshop from Jeremy Kittel, an American-born fiddler who has helped lead the cross-genre wave in blending Scottish/Celtic traditions with jazz, classical and other influences.

Thus the Scottish/Celtic thread appeared in Moynihan's life. She began listening to "every fiddle album I could get, like Alasdair Fraser, Natalie MacMaster and Blazin' Fiddles – I was kind of obsessed." She went to fiddle camps

like Valley of the Moon, where she not only strengthened her grasp of Scottish music but also got a foundation in other fiddle styles, and met innovative fiddlers like Glaser, Fraser and Hanneke Cassel.

"Different camps foster different priorities and directions," says Moynihan. "Valley of the Moon was an important formative experience, because I feel that was where the message came loud and clear: It's safe to be who you are, and you can create what you want to create."

As she began considering colleges, Moynihan knew she didn't want to go the classical-conservatory route, but she didn't want to be a student of Celtic music, either. Her aspiration was to find herself.

"I had lots of great musicians to listen to and learn from," she explains. "But eventually you have to get out of mimicking. You've got to take off the headphones and listen to yourself."

At Berklee – where she majored in performance with a minor in American roots – she did that and more, guided by mentors like Anger, Glaser and Mark Simos, and through meeting other musicians at Berklee and elsewhere in the Boston area.

"It was a big-picture type of experience," she says. "The first few years, I was playing styles I was not at home with, like Appalachian music, and that took a certain amount of nerve. There were times I felt out of my element, but that forced me to explore and go beyond what I knew. I just kept going and went through it all, until I could say, 'OK, this is me.' I wanted to own who I was."

One of the most important relationships she formed at Berklee was with Chaimbeul, who arrived as a freshman from the Isle of Skye when Moynihan was starting her senior year. Moynihan had heard about Chaimbeul from mutual friends, and invited her to perform together at a Berklee event: "Our first meeting was a rehearsal, our second was a gig." They developed an instant rapport that led to more gigs and, in 2014, a CD/EP titled "Back & Forth."

"We've grown a lot together musically, and Mairi also has become my best friend," says Moynihan. "We hear things in similar ways, in that we feel very connected to the Scots genre and tradition but are inspired by other music."

"Back & Forth" was helpful to Moynihan as she contemplated making her own CD, which she knew she wanted to do but was unsure what form it should take. "I'm not now, nor was I before, pursuing 'The Jenna Moynihan Solo Project.' What I felt strongly was that I should include people I fully trust, musically and otherwise."

Gilchrist in particular did yeoman's work as producer and wrote out the parts for "O'Sullivan's March": "Maeve was a great sounding board. I have so much respect for her," says Moynihan. "I had a sense of what would happen on 'O'Sullivan's March,' but I didn't hear it until we recorded a take, and it was just wonderful."

In fact, what Moynihan relishes most about recording "Woven" are "the things that came together in the moment," like "O'Sullivan's March" as well as "Delina MacKay," which features outstanding dual guitar from Marshall (rhythm) and Hartman (melody): "I wasn't sure if it would work. I wondered, 'Are they going to step on each other?' But they made it a powerful track."

(Marshall's contribution to "Woven" went beyond his guitar accompaniment: He drove Moynihan and Chaimbeul to the recording studio on a day the buses weren't running because of Boston's February snowpocalypse.)

While – to continue with the weaving metaphor – "Woven" represents the fabric of Moynihan's music, new threads continue to emerge. In particular, she's finding her membership in Laure Cortese and the Dance Cards yet another formative experience.

"In that context, I'm playing a supportive role, which I haven't really done before. I'm even doing some singing. So I'm finding skill sets I haven't normally worked with, and this means challenging myself: How do I make everything sound stronger? It's nice to keep moving forward."



A musical journey through time and across the Atlantic Ocean, tracing the travels of Celtic music from its places of origin to new lands – including Boston – will be the focus of the BCMFest (Boston's Celtic Music Fest) 2016 Nightcap finale concert, "Changing Currents: The Next Wave of Celtic Music in Boston," on Sat., Jan. 9.

The family-friendly festival, which is marking its 13th year, is a grassroots celebration of local Irish, Scottish, Cape Breton and other Celtic music and dance. Events take place at locations in Harvard Square over a two-day period featuring dozens of area performers, beginning on Fri., Jan. 8, with the "Roots and Branches" concert in Club Passim and the Boston Urban Ceilidh at The Atrium (50 Church Street).

BCMFest continues on Saturday with children and family-oriented entertainment, followed by concerts and participatory events in Passim and nearby First Parish Church (3 Church Street).

First Parish Church will be the venue for the BCMFest Nightcap concert, which this year is being led by acclaimed Celtic/jazz quartet Alba's Edge, with many special guests representing Boston's Scottish, Irish and Cape Breton communities. "Changing Currents" will feature old traditional songs and

dances that traveled to Boston with generations of immigrants as well as brand new compositions, springing from the latest generation of musicians and dancers.

Among the performers joining Alba's Edge (Neil Pearlman, piano; Lilly Pearlman, fiddle; Doug Berns, bass; Ryan Scalia, drums) will be: Ed Pearlman, Laura Scott, Elias Alexander, Bridget Fitzgerald, Joey Abarta, Kevin Doyle, Matt Heaton, Shannon Heaton and Katie McNally. WGBH-FM "A Celtic Sojourn" host Brian O'Donovan will serve as emcee.

Alba's Edge defines its sound as "a tapestry of cultures": the expressive melodies of Scottish fiddle music woven together with jazz improvisation and harmony, funk bass lines and the rhythms of Latin America. In addition to BCMFest, the band has appeared at the New World Festival, the Crossroads Celtic Festival and the first international Celtic Music Festival of Mexico. Their recently released CD, "Run to Fly," was produced by Aidan O'Rourke, the BBC Radio Folk Awards Musician of the Year in 2014. [Band information and sound samples are available at albasedge.com.]

Band co-founder and "Changing Currents" co-producer Neil Pearlman notes that while Boston is well known for its Irish music, the area has a long,



Innovative Celtic quartet Alba's Edge will anchor the BCMFest 2016 Nightcap finale concert, "Changing Currents: The Next Wave of Celtic Music in Boston," which will feature guest performers from Irish, Scottish and Cape Breton traditions.

distinguished history as a vibrant scene for other forms of Celtic music.

"Boston is one of the closest major cities to Cape Breton Island, so there has long been a strong connection between the two. People have moved back and forth quite a bit, coming here for jobs or moving back to Cape Breton to reconnect to their family roots. There is a great Cape Breton community in Boston, and many of Cape Breton's most famous fiddlers have firm ties to Boston.

"There's also quite a strong community of Scottish traditional musicians and dancers in Boston, which is where my family

ties are strongest," Pearlman adds. "The Boston Scottish Fiddle Club was started by my father, Ed Pearlman, and it has been integral in fostering a community interest in Scottish traditions for many years. Boston also has one of the most active branches of the Royal Scottish Country Dance Society. In addition to these older organizations, there is an energetic community of young musicians who are eager to put their own personal stamp on the Scottish tradition.

"This coexistence of the older traditions – Irish, Scottish, Cape Breton – with a vibrant younger generation is a big part of

what 'Changing Currents' is about."

Other acts scheduled to appear at BCMFest 2016 include: After the Morning (with Shannon Heaton); Lindsay Straw; Nathan Gourley, Laura Feddersen and John Coyne; Scottish Fish; Realta Geala; Elizabeth and Ben Anderson; Mari Black; the Friends of Kyte MacKillop; Gus LaCasse; Buttons & Keys; Molly Pinto Madigan; Colleen White and Sean Smith; Barbara McOwen and Anne Hooper; Liz and Dan Faiella; The Rushy Mountaineers; Caroline O'Shea and Tim Buckley; Joe Deleaut; Soulsha; Fellswater with the Royal Scottish Country

Dance Society; Oran Mor; The Kelly Girls; Jigs & Saws; Fresh Haggis with Highland Dance Boston; Kieran Jordan Dancers; and Corsa.

BCMFest is a program of Passim, a Cambridge-based non-profit seeking to build a vibrant music community through its legendary listening venue, music school, artist grants, and outreach initiatives. For ticket information and reservations, updates on BCMFest 2016 performers and events, and other details about the festival, see passim.org/bcmfest.

Master fiddler, engaging teacher, Seamus Connolly signs off at BC

(Continued from page 1) also championed BC's Irish Music Center at the Burns Library, a trove of archival recordings, manuscripts, photos and other materials, by facilitating numerous donations and donating many items from his own considerable collection.

Among the many honors he has earned was a National Heritage Fellowship in 2013 from the National Endowment for the Arts, the nation's highest honor in folk and traditional arts.

"It's impossible to overstate the importance of Seamus's legacy, not just to BC but to Irish culture in America," said Brian O'Donovan, WGBH-FM radio host and Celtic music events organizer. "The fact that he was able to take his outstanding skills as a fiddler and an encyclopedic store of tunes and turn them into a sustainable, multi-faceted resource at BC is truly remarkable. The vision shown by BC must also be pointed out.

"Anyone with any interest in Irish music has a debt of gratitude to him, and I for one would like to step forward and say a heartfelt 'thank you.'"

Connolly's many colleagues and friends laud the contributions he has made to BC and Irish music.

"When the late Adele Dalsimer and I were first

creating an Irish Studies Program at Boston College, we were determined to expand our horizons beyond the 'normal' academic disciplines of history and literature in English to include Irish language, visual arts and music," said Associate Professor of History Kevin O'Neill, who co-founded and directed the Irish Studies Program with Dalsimer.

"We knew that Seamus Connolly would bring to Boston College both his own virtuoso ability as a musician and a connection to the world-wide community of Irish music. He did that, but he did much more: He has become the soul of Irish music at Boston College, and he will be impossible to replace."

Center for Irish Programs Director Oliver Rafferty, SJ, affirmed Connolly's role in O'Neill and Dalsimer's vision for the Irish Studies Program. "Seamus has had an important part in the development of Irish Studies at BC, validating the insight of Adele Dalsimer and Kevin O'Neill that the program incorporate broader aspects of Irish culture. Gaelic Roots concerts have been among the best-attended events organized by Irish Studies. Seamus's teaching also deserves praise, as does his work with the fine Irish music faculty he recruited



Seamus Connolly: fiddler in academia

over the years."

Connolly helped to raise the profile of BC Irish Studies, Fr. Rafferty added, thus attracting interest and support for the program beyond academia: The endowed position Connolly has held, established through a gift from G. Craig and Maureen Sullivan, is an example.

One of Connolly's closest colleagues and friends has been Irish music librarian Elizabeth Sweeney, whom Connolly has praised

continually for her collaborative leadership in co-directing the Gaelic Roots series, a joint initiative of Irish Studies and the University Libraries for more than 10 years.

Sweeney is happy to return the compliment, pointing to the partnership that has evolved between Connolly and the University Libraries in archival initiatives and digital scholarship. "One thing that has impressed me about him is

his commitment to the living tradition as well as to the past, combined with a drive to innovate. Seamus can be very much in the moment, yet at the same time looking to the future."

Reflecting on the past 25 years as he packed up his Connolly House office, Connolly was characteristically quick to list numerous people who made his time at BC a successful one, beginning with O'Neill and Dalsimer, as well as his Irish Studies colleagues, and Sweeney; Jimmy Noonan, Sheila Falls, Kieran Jordan and other Irish music and dance faculty; the Sullivans; University Libraries administration and staff – and the late William B. Neenan, SJ, who several years ago advised Connolly to trademark the name "Gaelic Roots" so it would always be identified with BC.

"I'm very proud of what we've been able to do here – not only putting on concerts, but also teaching about the music and the traditions, why they're important, and about the people who exemplify those traditions. And through the Irish Music Center, being able to preserve those traditions through recordings and manuscripts, and making them available so they can be studied and passed down to other generations."

Connolly has a soft spot for his fiddle students at BC,

some of whom he still hears from after 20 years. "They were great to work with, especially for the BC Arts Festival; it was always so gratifying that every year, Irish Studies musicians and dancers have opened the festival."

Connolly isn't completely finished with BC. He's involved in a major project with the Irish Music Center that involves recordings and notations of some 400 traditional tunes played by legendary musicians of past and present eras. He'll also be participating in a special concert on campus in March commemorating the 100th anniversary of Ireland's 1916 Easter Rising.

But this is a transition for Connolly, and while he believes the time is right to retire, he feels a certain sadness at the prospect of leaving. On such occasions, he likes to remember a rhyme his father recited for him as a child as a source of comfort:

Tell your cares to the birds and the bees

They will tell them to the leaves and the trees

The leaves on the trees will bow to the breeze

And the breeze will blow them away.

This article originally appeared in the Boston College Chronicle, published by the Boston College Office of News & Public Affairs



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New year brings to end a fabulous run by Flatley

ASSOCIATED PRESS
NEW YORK — Few performers making their Broadway debuts get a street on Broadway renamed in their honor. Michael Flatley is an exception.

The trailblazing former “Riverdance” star was on hand in November when a section of 42nd Street was dubbed “Flatley Way” in honor of him and his show “Lord of the Dance: Dangerous Games,” which was opening nearby at the Lyric Theatre.

“It’s fantastic. It’s a dream come true,” he said on a rainy afternoon with the cheering support of his two dozen cast members in bright costumes. The renaming ceremony lasted only a few minutes, but the dapper Flatley seemed as jazzed about it as he does stepping on the 1,896-seat Lyric.

“As soon as you walk out, you feel the energy of the place,” he said. “I’m one of those people who live on energy. I love energy and I can feel it in the building.”

Flatley was just beginning an eight-week engagement that will run through Jan. 3. He has appeared at the encore of the evening shows, dancing alongside ho-



Trailblazing former “Riverdance” star Michael Flatley in Times Square on Tues., Nov. 10, 2015, when a section of 42nd Street was dubbed “Flatley Way” in honor of his show “Lord of the Dance: Dangerous Games” opening nearby at the Lyric Theatre.
Timmy Blupe/The O + M Company via AP

lographic movies of his iconic dances.

The show marks his official retirement from dancing and this run was the first time he has graced a Broadway stage, having already performed at Radio City Music Hall and Madison Square Garden.

Flatley, born into a blue-collar Irish-American family in Chicago, was catapulted to fame after co-choreographing “Riverdance,” which was first performed as a seven-

minute interval break in the Eurovision Song Contest in 1994.

He and dancer Jean Butler helped extend it into a full-length show and it opened at Dublin’s Point Theatre in 1995, at a time of renewed Irish optimism and pride surrounding the onset of the booming “Celtic Tiger” economy.

Flatley, 57, went on to create his own shows, “Feet of Flames” and “Celtic Tiger.” His “Lord of the Dance” premiered

in 1996 and has been seen by more than 60 million people in 60 different countries, including 400,000 during a five-year residency in Las Vegas.

But years of traditional Irish step-dancing — infused with elements of ballet, tap, modern dance and world rhythms — have taken their toll. “I’d love to dance but my old legs, I’m afraid, they won’t allow me too much more,” he said.

The January calendar

(Continued from page 11)

Louise Costello also will be performing at the show. Proceeds will benefit The RISE Foundation, which Black founded to support family members who have a loved one with an alcohol, drug, or gambling problem. Since it was created six years ago, RISE has aided some 3,000 family members. Black also has helped establish Friends of RISE-Ireland Inc., an American-based non-profit charity that raises funds for and sparks awareness of the foundation in Ireland, and provide general support for its work.

Concert information is available at burren.com/Backroom-Series.html and friendsofrise.org.

• An innovative force for a generation, the **Trinity Irish Dance Company** will present the Boston premiere of its latest show, “The Dawn,” at the Emerson/Cutler Majestic Theatre on Jan. 30 (8 p.m.) and 31 (3 p.m.). The brain-child of Emmy Award-winning choreographer/artistic director Mark Howard, Trinity was an outgrowth of the Chicago/Milwaukee-based Trinity Academy of Irish Dance that he founded in 1981 — and which subsequently



Acclaimed Irish singer Frances Black performs in The Burren Backroom series on January 16 as part of a benefit concert for her RISE Foundation, which aids families dealing with a loved one’s alcohol, drug or gambling problem.

enjoyed huge success in Irish dance world championships. Imbued with Howard’s willingness to experiment and build on traditions, Trinity Irish Dance Company

was at the forefront of the progressive movement in Irish dance that would have its apotheosis in “Riverdance” and other such productions. Trinity prides itself on

combining percussive power with agility, grace and precision. For ticket information, see world-music.org/content/event_page/3581.

Comprehensive Financial Planning: What Is It, Why It Matters

Your approach to building wealth should be built around your goals & values

Provided by Brian W. O’Sullivan, CFP, ChFC, CLU

Just what is “comprehensive financial planning?” As you invest and save for retirement, you will no doubt hear or read about it - but what does that phrase really mean? Just what does comprehensive financial planning entail, and why do knowledgeable investors request this kind of approach? While the phrase may seem ambiguous to some, it can be simply defined.



Comprehensive financial planning is about building wealth through a process, not a product. Financial products are everywhere, and simply putting money into an investment is not a gateway to getting rich, nor a solution to your financial issues.

Comprehensive financial planning is holistic. It is about more than “money”. A comprehensive financial plan is not only built around your goals, but also around your core values. What matters most to you in life? How does your wealth relate to that? What should your wealth help you accomplish? What could it accomplish for others?

Comprehensive financial planning considers the entirety of your financial life. Your assets, your liabilities, your taxes, your income, your business - these aspects of your financial life are never isolated from each other. Occasionally or frequently, they interrelate. Comprehensive financial planning recognizes this interrelation and takes a systematic, integrated approach toward improving your financial situation.

Comprehensive financial planning is long-range. It presents a strategy for the accumulation, maintenance and eventual distribution of your wealth, in a written plan to be implemented and fine-tuned over time.

What makes this kind of planning so necessary? If you aim to build and preserve wealth, you must play “defense” as well as “offense.” Too many people see building wealth only in terms of investing - you invest, you “make money,” and that is how you become rich.

Basing decisions on a plan prevents destructive behaviors when markets turn unstable. Impulsive decision-making is what leads many investors to buy high and sell low. Buying and selling in reaction to short-term volatility is a day trading mentality. On the whole, investors lose ground by buying and selling too actively. A comprehensive financial plan - and its long-range vision - helps to discourage this sort of behavior. At the same time, the plan - and the financial professional(s) who helped create it - can encourage the investor to stay the course.

Think of a comprehensive financial plan as your compass. Accordingly, the financial professional who works with you to craft and refine the plan can serve as your navigator on the journey toward your goals.

Brian W. O’Sullivan is a registered representative of and offers securities, investment advisory and financial planning services through MML Investors Services, LLC, Member SIPC (www.sipc.org). Supervisory Address: 101 Federal Street, Suite 800, Boston, MA 02110. He may be reached at 617-479-0075 x331 or bosullivan@financialguide.com.

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CD Reviews

By SEAN SMITH
The Casey Sisters, “Sibling Revelry” • The titular siblings are all accomplished performers in their own right: Máire Ní Cathasaigh is one of Ireland’s finest harpists, and a pretty darn good keyboard player as well; Nollaig Casey has played fiddle with everyone from Planxty to Van Morrison to Nanci Griffith to Elvis Costello, as well as her husband, guitarist Arty McGlynn; and Mairéad Ní Cathasaigh has won numerous titles for her fiddle, harp-playing and singing. Only their family can testify as to whether the Casey sisters worked and played as well together when they were kids as they do here.



There is plenty of elegance on “Sibling Revelry,” such as a lesser-known O’Carolan piece, “Katherine O’Moore,” led by Máire; a gorgeous sean-nos song, “A Dhroimeann Donn Dilis,” sung by Mairéad; and Nollaig’s own vocal turn on “The Bonnie Boy in Blue.” But the sisters also tap the more visceral quality of the music: a sprightly set of hornpipes (“Humours of Castlebernard/From Shore to Shore”), a couple of pulsating slipjigs (“Slip Silver/The Surround”), an agile trio of reels (“Miss Fahey’s Fancy/I Have No Money”/Jerry Hayes”), cheery polkas from Cork’s Mealagh Valley and Nollaig’s chilling take on “Lament for General Monroe.” (It should be noted that McGlynn, and Máire’s husband

Chris Newman – who produced the album – also make appearances on “Sibling Revelry.”) The final six tracks are a special treat: a suite of tunes composed by the sisters to commemorate the history of the their hometown of Bandon in West Cork. “The Bandonbridge Suite” certainly reflects traditional roots but calls up other influences as well, and provides a sort of aural representation of history and geography – the stately current of “The Bandon River Flows,” for example, the classically-tinged “Earl of Cork’s Allemand” (you can practically visualize powdered wigs, mantaus and knee breeches) or the festive “Open Gates.” It may be homage to Bandon, but the suite also pays tribute to the Casey Sisters for their knowledge of, and reverence for, Irish music – and for the inspiration they derive from it.

Lynched, “Cold Old Fire”

• One of the more improbable yet welcome additions to the folk/trad scene, Lynched is the creation of Dublin brothers Ian and Daragh Lynch, who started out some 15 years ago as a duo playing “experimental-psychedelic-folk-punk” (their term), which in some circles might be charitably described as an acquired taste. But a growing interest in Irish traditional and folk music led them to sessions, and encounters with musicians and singers, and to seek out source recordings and other materials. In time, they recruited Cormac Mac Diarmada (fiddle, banjo) and Radie Peat (concertina, accordion, whistle), both with solid traditional backgrounds, adding them



to Daragh’s guitar and Ian’s whistle and uilleann pipes. Accusations of dilettantism simply do not apply here. These folks have done their homework (as the excellent liner notes indicate), merged their imaginations and talents, and the result is a debut album spanning offshoots of classic literary ballads (“Henry My Son,” “What Put the Blood?” “The Tri-Coloured House”), music hall and street songs (“Daffodil Mulligan,” “Father Had a Knife,” “Salonika”) plus original and contemporary works (including a song with lyrics written by horror fiction author H.P. Lovecraft) – all presented with affection, wit, reverence and a certain amount of irony and self-deprecation, as befits a band that describes itself as “folk miscreants.” While the musicianship of Mac Diarmada and Peat in particular is evident, there’s also an endearing scruffiness throughout “Cold Old Fire”: occasionally cranky-sounding squeezeboxes and pipes, a clunky riff here or there, and best of all, unfiltered Dublin voices that create mellifluous harmonies. The infectiousness is at its peak with the music hall/street songs like “Daffodil Mulligan” (which may have you shouting “Fresh fish!” by the end). Yet their approach also can be thought-provoking, such as their treatment of “The Old Man from Over the Sea”: Most versions of the song – about a decidedly dyspeptic May-December courtship – are comical, but this one (learned from a recording by the brilliant English folksinger Frankie Armstrong) has a more serious tone to it, especially with Peat’s unsparing lead vocal and the unnerving chorus-of-the-damned type backing from the other members; a reminder, perhaps, of the submissive role young single women were often expected to play.

The majority of “Cold Old Fire” is ear-catching enough, in fact, that the last quarter or so of it is somewhat of a disappointment. The energy that’s built up seems to lag, mainly because a couple of tracks just seem to go on longer than they need to: “Lullaby,” a band composition that is anchored by about the most ominous accordion bass ever, and a cover of “Cold Days of February” by Scottish singer-songwriter Robin Williamson (of the sadly neglected Incredible String Band). Things do perk up again with the title track, penned by the band with friend Cian Lawless; it’s a bitter, articulate meditation on the decline of Dublin and its people in the wake of this century’s economic downturn.

Over the years, there’s been a continuing dialogue over to what degree technical ability and polished performance serves to remove folk and traditional music from its egalitarian moorings. Lynched has drawn comparisons to The Dubliners and The Pogues, and definitely has a similarly populist quality to its sound. But the band has staked out its own fascinating territory, and future endeavors will warrant attention – assuming they don’t go back to the psychedelic punk-folk. [You can find lyrics to the songs at lynchedfolkmiscreants.bandcamp.com]

The Friends of Fiddler’s Green, “Old Inventions” • This Toronto-based ensemble has been joyously sharing fine music and copious wit for more than four decades now, at folk clubs and festivals, pubs, and anywhere else they happen to wind up. The Friends of Fiddler’s Green ranks have included Scottish and British ex-pats as well as native Canadians, and many have successful solo careers and other collaborations – among them Ian Robb, who’s performed with the trio Finest Kind; Alistair Brown; and Grit Laskin (whose “Photographer’s Ballad” is a hilarious modern take on the double-entendre folk song genre).



The group’s repertoire and musical styles have always been even more far-reaching, and that has not changed. “Old Inventions” – their third album, first since 1997’s “This Side of the Ocean” – includes the classic traditional song “All Around My Hat” (for which Robb credits Boston Revels founder Jack Langstaff, as well as Folksong Society of Greater Boston’s Suzanne Mrozak); music hall-type ditties “Twelve and a Tanner a Bottle” and “I’m Very Fond of Water”; the African-American/British hybrid “Roll the Woodpile Down”; a World War II-era sentimental send-off, “Till We Meet Again”; and four well-delivered instrumental sets, one of which includes a tune written for late band member David Parry.

There are also originals by Laskin (“If You Want to Change the World”) and Robb (“The Reason Why”) that, each in its own way, evoke folk music’s long-perceived role as promoting fellowship and good will – seemingly a passé concept in our oh-so-jaded age, but the guys bring it off with absolute conviction. And FOFG even has a go at “In My Life,” by Messrs. Lennon and McCartney (perhaps not such an out-of-place selection, since it’s associated with The Beatles’ “folk-rock” period), familiar four-tone riff and all, and to pleasing, even poignant effect.

This album is, above all, heart-felt and heart-warming without any sort of cloying affectation. The voices are all hale and robust, and good humor and cheer abounds (it’s almost impossible to listen to “I’m Very Fond of Water” and not think of the Monty Python “Lumberjack” song), but so does respect and dignity for the material, such as on Cornish singer-songwriter Roger Bryant’s “When the Hauling’s Over,” or “Doon in the Wee Room,” which the group dedicates to another departed member, the irrepressible Tam Kearney. If this makes “Old Inventions” seem a little old-fashioned somehow, that’s part of the charm.

Correction: Last month’s review of “Joy of Living: A Tribute to Ewan MacColl” incorrectly stated that the album was released by Cooking Vinyl; the US and Canada release of the CD was in fact by Compass Records.

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A call of the roll, sports division, 2015

The list is long and filled with illustrious names of those for whom the bell tolled in 2015 after making their fame or devoting their lives to the culture of sport. Along the way they enriched our times:

It was a splendid irony that claimed both Frank Gifford and Charlie Bednarik within weeks, as they'll be forever linked for their epic collision on the gridiron. A half-century later that play remains high among the most dramatic illustrations of their game's relentless grit. Each in his way was a symbol – 'The Gaffer' of football's elegant style, and Chuck, the rambling wreck – of equally its glamour and furor. It is how each should be remembered.

True pathfinders were among the departed. The NBA's first African-American player, Earl Lloyd, handled the unfortunately vital role with huge dignity. Charlie Sifford performed the same great service for professional golf, earning the Presidential Medal of Freedom. Calvin Peete was its first champion of color. A titan on the links, Louise Suggs essentially founded the LPGA. Billy Casper won 51 PGA titles. Delores Hart won three Wimbledon. The Nats' Dolph Schayes was an inspiration for the NBA in its shaky adolescence. So was Harry 'the Horse' Gallatin of the Knicks.

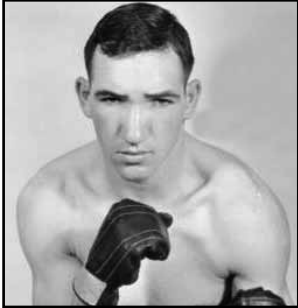
A learned sophisticate, Dean Smith was the most-honored of college basketball's dons. Guy Lewis was hailed a patriarch while Jerry Tarkanian was 'The Shark.' Track and field's Mal Whitfield won three Olympic gold medals and fought in two global wars. Henry Carr won two golds at the '64 Games. Ron Clarke, greatest of his golden era's long distance runners, was a living legend in Australia. Ordinary as a player, Al Arbour was an extraordinary leader winning four straight Stanley Cups as Coach of the Isles.

The ranks of the Montreal Canadiens' resident legends were sharply diminished. Departing were Elmer Lach, forever 'The

Sports/Clark Booth



Jim Loscutt



Gene Fullmer



Tim Horgan

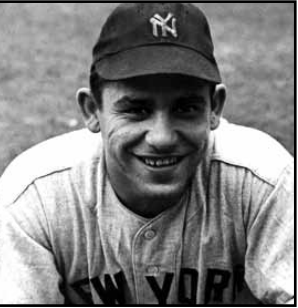
Captain," Dickie Moore the brilliant left-winger, and Bert Olmstead, oft assigned the dirty work for a team that considered itself squeaky clean. Jimmy Roberts excelled on five Cup winners, Dollard St. Laurent on four, while Claude Ruel coached two. They were the glory of their times.

Other NHL stalwarts we lost were J.P. Parise, Wally Stanowski, Gus Mortson, Chico Maki, Glen Somner, and Hall of Famer Marcel Pronovost. Todd Evans was a rough-neck hockey enforcer left permanently damaged in his after-hockey life. So was Steve Montador, rock-ribbed journeyman defenseman briefly with the Bruins, dead at 36 and victim of acute concussion syndrome.

Tragedy, too much of it needless, stalked the scene. Drugs killed baseball's Tommy Hanson, only 29. Darryl Hamilton,



Bill Monbouquette



Yogi Berra



Rev. Theodore Hesburgh

36, was murdered. Tyler Sash of the NY Giants was only 27. Flying debris at a Poconos' race-track killed NACAR's Justin Wilson. An avalanche in the Austrian Alps swept away Bryce Astle and New Hampshire's Ronnie Berback, young stars of the US Ski Team.

Gene Fullmer, gamest of ring-brawlers and two-title champ, died of dementia. Boxing's inexorable damages also got blamed for the premature death of Bob Foster, long stylish light-heavyweight champ. Chronic injury effects were cited in the demise of wrestling's Dusty Rhodes and "Rowdy Roddie" Piper, only 61. But Verne Gagne, star of wrestling's long-ago era of TV. prominence, passed on in relative serenity at age 89.

Ann Mara of the NY Giants' ruling family was regarded as the First Lady of Pro Football. Tony Verna

devised instant replay. Ed Sabol, who made NFL Films a promotional colossus for the league, was 98. Walter Byers spent a lifetime seeking to reform the NCAA without coming close. Danny Villanueva, just another placekicker with the Rams, went on to create Univision.

Buddy Baker became NASCAR's patriarch. Nelson Doubleday owned the Mets. Jim Skeffington owned the PawSox. As long-time president of Notre Dame, Rev. Theodore Hesburgh presided happily over their sporting eminence. Bill Kearns taught at Weymouth High School and scouted for the Red Sox. So did Charles "Buzz" Bowers. The estimable Lenny Merullo of Reading, erstwhile Cubbie and long MLB's chief scout, was 98.

The Raiders' Ken Stabler was known as "Snake." The 49ers' Bob St. Clair was "Gentle Giant." Maryland's and the Browns' Ed Modzelewski was "Big Mo." The Skins' Eddie LeBaron was "Mighty Mite." Allie Sherman coached the Giants when they were the toast of the town. Bill Arnsparger coached the Dolphins. The Colts' Jim Mutscheller caught a historic pass from Johnny Unitas. The Cowboys' Jethro Pugh was larger than life. Both iron-tough, John David Crowe won the Heisman and Dick Stanfel made the Hall of Fame. Other football folk departing were Doug Buffone, Charlie Sanders, Mel Farr, Garo Yepremian, Dick Wood, Art Powell, Lindy Infante, Marv Hubbard, John Rollins, and two fellows who once labored mightily for the Patriots: Sam Adams, the dutiful lineman, and Mini Mack Herron, flashy dervish of a running-back, only 5-foot-7.

Baseball lost impish knuckleballer Stu Miller, famed for getting blown off the mound by a gust of wind at the height of an all-star game. Local lad Billy Monbouquette was gallant and classy for some craven and classless Red Sox teams. Hank Peters was GM of the Indians. Dean Chance should

have been great. Bear Bryant and Wendell Kim were Bosox coaches. In fabled 1967, Norm Siebern got a huge pinch hit for the Impossible Dreamers. Others departing were Alex Johnson, Jeff McKnight, Don Johnson, Dave Bergman, and Joaquin Andujar.

Jim Loscutt, aptly nicknamed "Jungle," and Lou Tsioropoulos, out of Lynn English High, were staunch, and charter members of Red Auerbach's original champs, the merry 1957 gang that launched America's second greatest sports dynasty. "Hot Rod" Hundley was an NBA old-time star. "Hot Rod" Williams was latter day. Darryl Dawkins and Moses Malone were as rugged and physical as their game ever featured. Bob Hall was a Harlem Globetrotter, as was, for sure, the incomparable Marques Haynes. Playing for Rio Grande College one night, Bevo Francis scored 113 points. Other basketball folk departing were Mel Daniels, Roy Tarpley, Jerome Kersey, Anthony Mason, Coach Flip Saunders, and Ref Norm Drucker.

We of this sports media dodge bid farewell to Joe Gordon of the Patriots Ledger, ever constant hockey man who never backed down. Bob Wilson, 85, was the booming voice of the Bruins in their glory years. Stan Hochman and Phil Pepe were ink-stained wretches of note. Lon Simmons and Milo Hamilton were comparable from the broadcasting side. Stuart Scott of ESPN fought cancer with notable valor, succumbing at 49.

Tim Horgan! Last of a breed! In a much-changed world, no one in the business will ever again realize the authority and stature lead columnists of the great dailies once properly enjoyed. Timmie Horgan exemplified the role. He mastered it and waged it brilliantly for 40 years. Literate and wise, with a work ethic to match and unimpeachable principles, Tim was high among "our" enduring greats. He was 88.

Lastly, there are these baseball favorites, chaps



we grew up with, forging a virtual friendship of the sort that was routine back when baseball was the only pastime.

Billy Pierce: A little guy with a wonderful curveball, he was heroic for the White Sox back when they were bravely stalking the Yankees to no avail, year after year. Pierce's presence would distinguish the Hall of Fame.

Al Rosen: The war, a late start, and injury blunted any such aspirations for him, but after notable seasons for the Indians he became a smart and politic baseball executive, wise enough to co-exist even with George Steinbrenner.

Orestes "Minnie" Minoso: Baseball's first true great Latin star, his burden as a pathfinder was little less arduous than what Jackie Robinson was obliged to bear, and for which Minoso has essentially been accorded no recognition. It is ridiculous. Minnie Minoso *should be* in the Hall of Fame.

Ernie Banks: He was baseball's Johnny Appleseed, representing the game as we want to believe it once was and dearly yearn to have again even if, paradoxically, it never was.

Lawrence Peter Berra: Two months after his death, which was celebrated as much for the grace and decency of his life as anything he attained in it, Yogi rightfully received the Presidential Medal of Freedom. Such a pity they were late. The grin on that loveable mug would have been priceless.

Here's to the distinguished class of 2015, old acquaintances n'ere to be forgot.

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Mail to: Boston Irish Reporter, 150 Mt. Vernon Street, Dorchester, MA 02125

Traveling People

I'm not sheepish talking about what I love in Ireland



Sweet-faced ewes are always curious about visitors.



A Co. Mayo ram is a handsome specimen of his breed.

By JUDY ENRIGHT
SPECIAL TO THE BIR
Well, why so many sheep photos with this month's column you might wonder?

When I am asked what I like best about Ireland, I have to admit that I love the West Coast, and especially the sheep you find there. And, if you ask where I do my best sheep viewing, I'd say Co. Mayo and Co. Galway, although there certainly are sheep everywhere in Ireland – all too often in the middle of the road.

While it is nearly impossible to say exactly how many sheep there are, Eurostat (the European Union's statistical office) reports that the country at last count had about 3.3-million. Additionally, Eurostat says about 4.5-million people live in Ireland (North and the Republic) so people do outnumber sheep, which was probably not always the case.

We were told some years ago that there are now laws in Ireland designed to keep sheep off the roads and that farmers are liable if their sheep cause accidents. But in spite of elaborate fencing along most roadways, there are still many sheep – and other animals – in the road. Seeing them wandering the byways makes for a scenic sight but a motorist's night-

mare – especially at night.
WOOL

The 3.3-million figure represents nearly 1.2-million fewer sheep than were in the country a decade ago. Among many reasons is the diminished popularity of wool, which was once a top seller. Many people (myself included) now favor fleece, which is not only warm but machine washable. I had a conversation in Doolin last year with a young man who said the famed hand-knit sweaters do not need to be dry-cleaned very often. He added that his dark blue Aran sweater was many years old and had never shown even the slightest sign of wear.

Eurostat says Ireland has fewer sheep than Spain, Italy, Greece, France, Romania, Turkey and the UK. The highest sheep producer in Europe is Turkey, with 31.1-million – the UK is the second highest producer in Europe with the latest number at 23 million.

If you enjoy sheep as much as we do, there are numerous places around Ireland where you can stop, tour the farming facility, and meet some of the rams, ewes and lambs. One of my favorites is the Killary Sheep Farm on the banks of Killary Harbor in Connemara, Co. Galway, near the town of Leenane. Tom Nee, a young farmer,

has created a wonderful tourist attraction there that has garnered many rave reviews from visitors. This is a traditional working mountain farm where some 200 ewes and lambs roam freely. Visitors can see sheepdog demonstrations, sheep shearing, and turf cutting demonstrations.

The farm is open April 1 to Sept. 30 and anyone interested in visiting is asked to call ahead. For more information, visit killarysheepfarm.com

Another well-known facility is the Kissane Sheep Farm, between Kenmare and Killarney National Park in Co. Kerry. To help the farm survive, visitors have been welcomed there since 2005. If you are in the area, stop by and visit to see sheepdog demonstrations or sheep shearing during the summer. For more information, visit kissanesheepfarm.com or email noel@kissanesheepfarm.com

MAUREEN O'HARA
Although she had a great and very long run, it was still sad to learn that actress Maureen O'Hara, Ireland's first great Hollywood star, died in October. Famed for her glorious red hair and her role in the 1952 classic "The Quiet Man" with John Wayne, she died at her home in Boise, ID, at 95. She appeared in more than 50 films during her career.

O'Hara was the daughter of Charles Stewart Parnell FitzSimons and his wife, Marguerita, and was born in Ranelagh, Dublin. The eldest of six children, she became a naturalized US citizen in 1946 and held dual citizenship.

She was buried at Arlington National Cemetery next to her third husband, Charles Blair, who captained the last scheduled seaplane flight out of Foynes on the Shannon River and was the first commercial pilot to fly into Shannon Airport when it opened in 1942. (A portion of the Flying Boats Museum in Foynes, Co. Limerick, is dedicated to Blair.)

O'Hara and Blair ran a commuter seaplane service, Antilles Airboats, in the US Virgin Islands. In 1978, as he was flying from St. Croix to St. Thomas, the plane's engines failed and it crashed into the sea, killing Blair and three passengers.

After her husband's death, O'Hara took over the business, becoming the first female president of a commercially scheduled airline in the US. She also published a monthly magazine, *The Virgin Islander*.

O'Hara's West Cork holiday home, Lugdine Park, which comprises 35 acres in Glengarriff overlooking Bantry Bay, was

sold last year to a couple from the UK for about 1.6-million euros. It was initially on the market for 2.3-million after she relocated permanently to the US to be closer to family.

O'Hara, according to her family, was, "proudly Irish and spent her entire lifetime sharing her heritage and the wonderful culture of the Emerald Isle with the world." She had, they added, remained a champion of the arts, aviation, and all things Irish throughout her life and never lost her joy and wonder of these pursuits.

"For those who may ask what they can do to honor Maureen, we have a simple request: visit Ireland one day and think of her." What a lovely thought and sentiment.

O'Hara's daughter, Bronwyn, and grandson, Conor, survive her.

WILD NEPHIN
The Nephin Bog in Co. Mayo occupies the second largest tract of roadless land in Ireland. The bog is east of Ballycroy National Park, with which it shares the mountains of Slieve Carr and Nephin Beg.

Dubbed "Wild Nephin," the 65,000-acre blanket bog and plantation forest has become part of a Europe-wide initiative to "re-wild" large areas across the EU.

Work will include revitalizing the ground,

scarred by almost 1,000 years of draining for turf, returning the water table to within 10 centimeters of the surface, and forest regeneration to encourage natural growth of native species. A number of designated campsites will be built with primitive shelters, tent platforms, fire rings, and toilet facilities.

While described as having the potential to become the envy of Europe, organizers say it may take up to 50 years to complete the project.

The bogland will also be a prime conservation area for endangered birds, such as the hen harrier. Animal and bird species in the area include otter, salmon, Golden Plover, Peregrine Falcon, Red Deer, Grey Heron, Kestrel, Merlin, White Fronted Geese, Irish Hare and others.

When done, the Wild Nephin will be one of the largest wilderness areas in the world.

THE NEW YEAR
It's a new year and a new chance to make plans to visit Ireland and its many wonderful sheep and lambs. Lots of off-season deals are available now before the tourist season kicks in. Be sure to visit your favorite travel agent or any of the many websites that offer flights, ground travel and car rentals. And, enjoy the planning.



A scene you often see on the road in Ireland.



Sometimes a ram needs a hand when his horns are caught in fencing along the road.
Judy Enright photos

The Irish Language

by Philip Mac AnGhabhann

Bliana Mháith Úr! “Happy New Year!”

Notice that Irish maintains accent marks on capital letters in contrast to many other written world languages – so don’t forget to do so.

It is time to see how well you are doing. Here is a little conversation between a husband and wife. You have had all of these words with the exceptions of **túirse**, /TOOR-suh/ “tired”, and **parlus** /PAHR-luhs/, “parlor”. His name is **Peadar**, “Peter” as in English, and her name is **Brid** /breej/, “Bridget”. Saint Bridget is, next to **Muire**, the Virgin Mary, the most commonly revered female saint in Catholic Ireland. Many Americans make the mistake of naming their daughter “Moira” whereas in Irish this is reserved for “The Virgin Mary.”

Peadar: Oiche mháith. a Bhríd.
Brid: Oiche mháith, a Pheadar. Cad é mar atá tú?
Peadar: Tá an-túirse orm.
An bhfuil páipéar anseo?
Brid: Nach bhfuil sé ansin ar an mbord?
Peadar: Ní fheicim é. Níl sé anseo.
Brid: Feic! Tá sé ansin, ar an mbord ag an dorus.
Peadar: Ó tá, feicim anois é. Go raibh maith agat.
Brid: Beidh suipéar anns leathuair.
Peadar: Tá go maith. Beidh mise sa parlus.

It may be “Good evening” in English but **Tráthnóna** stops at dark. In Ireland our “dinner” is the noon meal in rural areas and “supper” is a light meal in the evening. For you American tourists, “dinner” in urban areas is not served in restaurants and hotels until well after eight P.M.

Here is the English translation:

Peadar: Good evening, Bridget.
Brid: Good evening, Peter. How are you?
Peadar: I’m very tired.
Is the paper here?
Brid: Wasn’t it on the table?
Peadar: I don’t see it. It’s not here.
Brid: Look! There it is, on the table at the door.
Peadar: Oh, yes. I see it now. Thank you.
Brid: Supper will be in half an hour.
Peadar: Very good. I’ll be in the parlor.

Note the use of the **vocative case**, **Peadar** becomes **A Pheadar** /uh FEE-tur/ and **Brid** becomes **A Bhríd** /uh vreej/. The “intensifier” **an-** or **an-h** (if the word begins with a **vowel**) is prefixed to **adjectives** while the particle **go** is placed in front of **adverbs**. Both are translated “very”.

In this conversation we saw the verb **feic** (rhymes with English “fake” or in some dialects pronounced /feych/), “see” or “look”. This is another **irregular verb** but in the **definite past tense**, not in the **present** as we saw it in the conversation nor in the **future tense**.

Feic: “See, look”
Present: Feicim, Feicimid, and Feiceann tú, sé, sí, sibh, siad
Definite Past: Choinic mé, tú, sé, sí, sibh, siad
and “we” is choniceamar
Future: Feicfidh mé, tú, sé, sí, sibh, siad,
but “we” is feicimid

Translate these into Irish: 1,) “I see Bridget.” 2,) “We saw them yesterday.” 3,) “He said.” 4,) “She will see.” 5,) “I see it now.” 6,) “You-all saw the paper.” 7,) “John, will you see Peter on Thursday?” 8,) “I saw Peter yesterday.”

Answers: 1.) Feicim Bhríd. 2.) Choniceamar siad inné. 3.) Deir sé. 4.) Feicfidh sí. 5.) Feicim é anois. 6.) Choinic sibh an paipear. 7.) A Sheán, feicfidh tú Peadar Déardaoin? 8.) Choinic mé Peadar inné.



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