



Lough Inagh Lodge Hotel in Recess, Co. Galway.

## A PRIVATE GUIDE TO IRELAND DELIGHTS

With January marking the dawn of another year, BIR Travel columnist Judy Enright has made a listing of her favorite things that Ireland has to offer for those who may be planning to visit the island this year. Story, more images, Page 15



Scrambled stone walls in the Burren, Co. Clare.



A pub in West Cork.

Judy Enright photos

## Famine memorial on Deer Island to be unveiled in May

By Ed Forry  
BIR Publisher

Plans to establish a monument in Boston Harbor to memorialize some 850 Irish who sought refuge in the mid-19th century only to die in quarantine on Deer Island within sight of the city are nearing completion with a formal unveiling dedication planned for Memorial Day weekend.

About 25,000 Irish souls arrived in our harbor on “coffin ships” between 1847 and 1849, and health officials steered the vessels to Deer Island, where the passengers were placed in quarantine. There, within sight of the city, hundreds perished – from typhoid fever, pneumonia, dysentery, and consumption. One four-month-old baby died from whooping cough, another five-month-old from cholera. More than one baby perished from “marasmus,” a severe form of malnutrition that leaves a child emaciated and with almost no energy. Although many Irish did survive, those who didn’t were buried in unmarked paupers’ graves on the island.

A newly formed group, “The Irish Great Hunger Deer Island Memorial Committee,” was formed three years ago to work with the MWRA, which owns the island, and public-spirited business people from Boston and Winthrop to develop a new vision for the memorial.

The group plans a 16-foot classic Irish/Celtic granite cross with a four-foot concrete foundation on a majestic Deer Island promontory overlooking the harbor, from which visitors will see the shores of Boston, from the downtown skyscrapers to the city’s southern waterfront, including South Boston, Dorchester, and Quincy.

The ceremonies are planned for Saturday morning, May 25, 2019. Details of the program are still being organized.

## For Karan Casey, it always is ‘about the song, and the story’

By Sean Smith  
Special to the BIR

Karan Casey has long been a heart-on-her-sleeve type of person, whether she’s singing or speaking, and this past year has seen her do plenty of both.

One of Ireland’s most high-profile female singers of the past two decades, a co-founder of groundbreaking Irish-American band Solas, and now a well-established solo artist, Casey released her new album, “Hieroglyphs That Tell the Tale,” last fall as she prepared to tour as lead singer with Boston-based fiddle ensemble Childsplay. She also appears on its new CD.

Some months before, Casey had spearheaded a campaign, #FairPlé (“Fair Play”), to promote gender balance in the production, performance, promotion, and development of Irish traditional and folk music. Many performers – male as well as female, in Ireland and elsewhere, including Boston – voiced their support for her endeavor.

There’s ample evidence of the #FairPlé spirit in “Hieroglyphs,” notably through the presence of other



Karan Casey  
Amelia Stein photo

(Continued on page 10)

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# Checking Out – 2018



January

Ed Forry photo

**January:** The Charitable Irish Society’s Silver Key Awards presentations to Winnie Henry, the IIIC’s Ronnie Millar, and Mayor Martin Walsh helped kick off the year.

**February:** The Forbes Museum in Milton opened an exhibit that featured the Jamestown, Robert Bennet Forbes’s adapted warship that, with him at the helm, above, delivered provisions from New England to famine-plagued Ireland in the 1840s.

**March:** The 300-year-old Longueville House in Cork was the subject of a travelogue piece by BIR Publisher Ed Forry.

**April:** Rev. Brendan Darcy, SMA, and Christine McCarrick of Dorchester, at the Sligo Association’s St. Patrick’s celebration.

**May:** Grace Cotter Regan was inaugurated as the president of Boston College High School.

**June:** Boston Mayor Martin Walsh signed in on a overseas visit to Galway City Hall.

**July:** David Drumm, former head of the Anglo-Irish Bank, was found guilty of fraud charges and sentenced to six years in prison after a trial in Dublin.



February

Forbes Museum photo



April

Harry Brett photo



March

Longueville House photo



May

BC High photo



June

Mayor’s Office photo



July

AP photo





August

O'Shea-Chaplin photo



September

Harry Brett photo

### A cleanup and a launch at St. Augustine's Cemetery

On Aug. 18, dozens of people, a couple of them are shown at left, descended on St. Augustine's Cemetery in South Boston with all manner of cleaning instruments. The mission: Clean up the grounds and the gravestones for the yearlong bicentennial celebration that was to begin in September. On Sept. 15, Cardinal Sean O'Malley, below, with Boston Police Commissioner William Gross, celebrated a Mass as part of the ceremony that launched the year-long program.

August: A team of O'Shea-Chaplin dancers lined up at the North American Irish Dance Championships in Orlando. The senior co-ed unit placed first in the competition.

November: From left, Bob and Mary Scannell, 2018 Boston Irish Honorees, with Helen, Henry, and Brian Danilecki. Other honors went to Rev. Richard 'Doc' Conway and Dr. Trevor McGill.

December: Aidan Browne, chairman of the Boston Friends of the Gaelic Players Association, took the mic at the Champions Luncheon before the Third Fenway Classic tournament at Fenway Park on Nov. 18.



October

Harry Brett photo



November

Margaret Brett Hastings photo



December

Bill Forry photo



Editor's Notebook

# Key advisor to Irish Reporter checks in

By Ed Forry

Old friend Bill O'Donnell checked in by phone from his home in Rhode Island just before Christmas. For more than two decades, Bill was a stalwart in these pages, and his monthly column, erudite and informed, was always a joy.

His insightful observations about life on the island of Ireland, along with his indomitable comments on local and national Irish American affairs in Boston and beyond were always a great read.

Bill relinquished his role with us a year ago, when some nagging health problems forced him to put down his pen and deal with his medical needs. We reluctantly accepted his decision, but resolved there always would be room for him in these pages if and when he could contribute.

So, it was a true holiday delight to hear his voice when he called in late December. I admit in that moment I hoped his call would bring news of an early Christmas present- that he had found the muse and would return to his former role with the Reporter.

But even though it wasn't the hoped-for good news, it wasn't bad news either: Although Bill and his wife Jean each faced health issues last year, he told me they have come through them feeling much better, and looked forward to the holidays with their family and friends in increasing good health. His longtime readers will be delighted at that news!

As we begin this new year of 2019, I find myself reflecting about this newspaper project that began almost 30 years ago. It was early in 1990 that my wife Mary and I noticed a void: Here in this most Irish of American cities, there was no local Irish newspaper. Even though two Irish ethnic papers had a modest circulation here, they were produced in New York City, and both targeted the New York audience, with little notice given to the activities of their neighbors 200 miles up I-95. It seemed an opportunity to be filled, to tell the stories of Boston's Irish.

Bill O'Donnell was one of the first people we sought out for advice. We learned that Bill was a veteran newspaper man, and for a short time in the 1980s he had edited a Boston edition of one of the New York Irish papers. But the cost of publishing journals of news and opinion depends on advertising revenues, and when the New York publishers couldn't find a local ad base, the Boston experiment was ended.

Bill O'Donnell offered to help us. He pointed our way to a myriad of local Irish organizations— Boston Ireland Ventures, the Gaelic sports played on Somerville's Dilboy Field and the many County groups across th city. As the decade was turning to the 90s, some Irish civic leaders and business people formed a non-profit cultural gathering spot with a vision to create an Irish venue that became the 46-acre Irish Cultural Centre of New England campus in Canton.

In those early days, there were many local taverns popular with the Irish in neighborhoods like South Boston, Dorchester, Brighton, West Roxbury, Cambridge and Somerville, but only a handful of "Irish pubs" featured native Irish music and performers. Back then, St. Patrick's Day came just once a year. Today, Irish culture is celebrated all across the city and the region.

But the landscape for Irish-centered media has seen dramatic changes: Ireland's many daily and county weekly newspapers can be read online, and Ireland's TV and radio broadcasts are readily available on computer screens and smart phones.

As 2019 begins, the Boston Irish Reporter enters its 30th year, and we are grateful for all the support we have received from thousands of loyal readers and subscribers. Our New Year resolution remains the same we made three decades ago: We will continue to tell the stories of Boston's Irish.



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# The scrambling by Britain for a Brexit pact is diminishing the country's global standing

By Joe Leary  
SPECIAL TO THE BIR

Senior politicians in Britain have so mismanaged the Brexit process of leaving the European Union that it is hard to see the country retaining its reputation as a leading force in world affairs. The situation is a mess. Those in the government simply cannot agree amongst themselves just how they want to leave Europe.

Their elected leader, Prime Minister Theresa May, and her team of Cabinet members and administrators have been negotiating with their European counterparts for two years, and the millions of British pounds and euros that have been spent could well have been distributed more productively.

The plan that May presented to Parliament in December would have been defeated had a vote gone forward, but European Union leaders now say that is the only plan they will approve; Britain must take it or leave it. The latter is the choice of the hard-line "Leavers," or Brexiteers, as they are often called, who want to distance themselves from any connection from Europe.

This entire fiasco will cost Britain significant world business and its 60 million citizens much anguish. With political opinions on the subject hardened on all sides, and March 29 looming as the date when Britain is scheduled to leave the ER, there appears to be much left work to do before any agreement is approved, and not much time to do it.

These are the three most likely alternatives at this point:

(1) Britain simply leaves the EU without any agreement between the parties. Known as the "no deal" option, this is the most predictable outcome, and surely the most destructive of any alternative.

The EU has warned its 27 member countries that they should begin to prepare for a "no deal" outcome, for which EU leaders have already both set the rules and put in place procedures and time limits for trade with, and travel to, Britain.

The British themselves have sent out 140,000 letters to all the businesses within their borders urging them to prepare for a "no deal" result on March 29. They have also urged food and drugstores to build up stocks in the event of a "no deal," which would leave the 300-mile Irish border with Northern Ireland free and open.

Off the Bench

# Money, recognition, power as values? Surely, we have a much higher calling

By James W. Dolan  
SPECIAL TO THE REPORTER

We need to be tethered to something larger than ourselves. Without connections to people, places, principles, and purpose, things, and ideas lofty and compelling, we are left adrift in a tumultuous sea struggling just to stay afloat. As much as we may think we are in control, we are tossed about on currents we can neither manage nor understand.

Such is the condition we find ourselves in this era of Trump. I was struck watching him at the memorial service for President George H.W. Bush during the reciting of the Apostle's Creed. While the other dignitaries were reading the prayer, he stood looking straight ahead, holding the paper down without speaking. For him to acknowledge the primacy of anything beyond himself was apparently unthinkable.

I wonder what he was thinking as he listened to the 41st president being eulogized as a kind, generous, humble, honorable man who never took himself too seriously except when pursuing the common good. Was he pondering how to better emulate him or thinking "this is the kind of funeral I would like if and when I die." So consumed with self, I suspect he has no time to dwell on matters spiritual.

I frankly cannot fault him for his obvious limitations because I doubt he has the capacity to accept or understand values beyond those preceded by a dollar sign. How much personal responsibility he bears for his moral failings is something only God can determine. What ties most of us to belief in love, mercy, and justice is set forth in the creed, which is a prayerful acknowledgment of our dependence. Without that belief in some form, we are left hanging – unhinged.

Sitting in the front row at the service was Jimmy Carter, probably the best former president we have ever had and, in 2002, a winner of the Nobel Peace Prize. Coming off a rather unlucky and disappointing one term in office, he has dedicated the last 37 years



Theresa May: a rock and a hard place scenario.

In that scenario, with no border security, EU migrants would have easy access to Britain through Northern Ireland. The Irish government has stated it does not intend to pay for hard customs or passport facilities. Such free access to Northern Ireland would be completely unacceptable to Brexiteers and the DUP Paisleyites in Northern Ireland.

The "no deal" alternative is also being used by Theresa May to threaten her opposition since no one reasonably wants the chaos that would result. Still, this option is possible as we have seen from all the unsuccessful negotiations.

(2) Another vote by the British people on whether or not Britain should leave Europe. Practically no one believes that, given the turmoil over the last two years, the British public would want to reaffirm the first vote. There are a small number of members of Parliament who prefer this option, but May has stated," a second vote would do irreparable damage to the integrity of the UK." Still, there are many businesses whose leaders fervently wish for another vote.

(3) Prime Minister May uses her power and influence to win Parliamentary approval for an acceptable agreement. This would have to include EU concessions that are not on anyone's public agenda as of this writing.

No matter what happens, Britain's reputation across the world has been badly damaged. Where once, it could be said that the sun never sets on the British Empire, now they are in a struggle to keep the sun high over Falkland Islands and Gibraltar.

to helping the poor and unfortunate. Not just by raising money, but by personally helping to build homes for Habitats for Humanity and actively participating in efforts to promote peace. Unlike the Clintons, who were sitting next to him, he never sought to parlay the presidency into a personal fortune.

The pursuit of money, recognition, and power too often obscures our need to believe in something larger than ourselves. Acknowledging immutable values that may be manipulated but never changed is a necessary component of faith. Otherwise, we define what is true, just, and compassionate based on our own needs and perspectives. Viewed as human customs, they can be applied, ignored, or distorted as circumstances warrant. Rather than reliable beacons to what is right and good, they become merely suggestions.

Donald Trump's apparent ignorance of transcendent values is evident in his lack of respect for truth. For him, truth is a whim or impulse. That same attitude is reflected in his notion of justice or love. For him everything is but a matter of convenience; for without absolute truth, justice or love, there is no accountability. There is nothing against which to measure good or evil. It's all the same.

A belief in transcendent values implies faith. Not any particular faith, for there are many different religions and many who follow no religion who accept absolute values and try to live accordingly. The acceptance of them is one thing; the application of them is an even more challenging task. The memorial service for President Bush was a celebration of a life lived in conformity with transcendent, i.e., God given, values and an expression of the prayerful belief that such a life would be rewarded.

For a few moments at least, those gathered in that church had the opportunity to reflect on what it all means. Does it matter how we live our lives? Are there rewards or consequences? If not, why am I here? Some may conclude that absolute values cannot exist in a vacuum, so that affirms the existence of a higher power. Christians acknowledge that, and while it is certainly not the only way to belief, it does assert the primacy of values and a merciful judgment by which we are held accountable.

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



## Point of View

# OUT WITH THE OLD, IN WITH THE OLD

## It's a time of comings, goings for Trump's Irish-American 'help'

By PETER F. STEVENS  
BIR STAFF

As we bid adieu to 2018, a pair of Irish-Americans were saying their goodbyes to the denizens of the political fever swamp that is Washington D.C. Soon to be a former speaker of the House, Paul Ryan chose to slink out of town with his reputation in tatters. And Brighton-born-and-bred John Kelly has been shown the door by Donald Trump, leaving the former Marine Corps general's legacy as tarnished as Ryan's.

In addition to those sorry leave-takings, there is the plight of the once-respected General Michael Flynn, whose only hope of evading any prison time has apparently hinged on his turning informer against his former boss, the president. Even if Trump is found blameless of any coordination with Russia in the 2016 election (not a great bet), his administration is likely to earn ignominy as the most corrupt in America's annals.

At first glance, the onset of the New Year indicates that the president is doing some house-cleaning among his cadre of Irish-American acolytes while in Flynn's case, he is being used by Special Counsel Robert as a scouring pad at a certain house on Pennsylvania Avenue. Not so fast, though. When it comes to several familiar Irish Americans still standing by their man in the Oval Office, waist-deep in the waters of corruption and possible crimes by administration members, Kellyanne Conway and Mick Mulvaney are still marching in lock-step with the president as his endless lies pile up higher and higher.

Conway's near-nonexistent relationship with truth and common sense rivals that of her boss. Her sometimes cozy, and usually ludicrous, interpretation of the facts makes her the ideal mouthpiece to "explain" Trump's pathological Twitter thumbs and

the falsehoods and cons that spill from him straight to the public.

Mulvaney, once a Congressional leader of the Tea Party/Freedom Caucus and a rigid deficit hawk, has been named "acting" chief of staff to replace Kelly as he is being pushed out the door. Mulvaney already holds another job—director of the Office of Management and Budget—and only recently stepped down as head of the Consumer Financial Protection Bureau.

Like Paul Ryan, Mulvaney once preached the conservative doctrine of always trying to cut the federal deficit. That was until he and his cohort saw the light of Trump's 2018 tax giveaway to America's boardrooms and billionaires. No problem for these two Irish-American budget-slashers. What could go wrong with placing personal ambition and fear of nasty Trumpian tweets above a trillion-dollar hole in the deficit? In all likelihood, we'll find out in 2019.

As the stench of the Potomac swamp spreads across the United States, and as our immoral and amoral Prevaricator-in-Chief continues his assault on such "impediments" as the Constitution, the free press, the courts, the Department of Justice and the FBI, the entire intelligence community, and democracy itself, Irish-American pols and advisors such as Mulvaney and Conway cravenly carry the President's rancid water along with virtually every GOP senator and representative in the US House.

For 2019, out with the old applies to Paul Ryan and John Kelly. In with the old, however, lingers with Mick Mulvaney and Kellyanne Conway.

Ryan, in particular, has long grown misty-eyed with professed pride at how his Irish Catholic heritage has shaped his views. To *The New York Times* and numerous other outlets, the speaker waxes nostalgic about how James Ryan of Kilkenny survived the Great

Famine and reached America in 1851 to settle in Wisconsin. Now, as Ryan relinquishes the House gavel to Nancy Pelosi, his Irish eyes have gone watery again.

Ted Hesson, of *Politico*, recently wrote, "House Speaker Paul Ryan is leaving Congress with a grateful nod to his Irish ancestors. A bill pushed by Ryan... could provide Irish nationals with thousands of additional US work visas each year.... The bill would give the Irish access to unused E-3 visas, which currently are available only to Australians in 'specialty occupations' that require a bachelor's degree or the equivalent. In return, Ireland would offer additional work visas to Americans, among other concessions."

A proverbial tip o' the tam might be in order if it weren't for the fact that Ryan has stood in mute concert with the Trump Administration against those from all over the world who simply want the same chance afforded a certain James Ryan in 1851.

As 2019 begins its run, in many ways, to paraphrase Led Zeppelin, "the song remains the same," politically speaking. An adage more appropriate for the times is one uttered by a legendary 19th-century Irish statesman and either ignored by, or unknown to, Trump's Irish-American minions. Some 170 years ago, Daniel O'Connell, the Irish leader who devoted his life and career to the battle for Irish Catholic rights in Ireland and across the British Empire and to the relief of his island homeland's poor, said, "Nothing is politically right that is morally wrong."

To this scribe, those words, which appeared several times in this space over the past year, bear repeating yet again in this new year. Sadly, members of the two great American political parties have perverted O'Connell's pronouncement into something like "everything that is politically right can be morally wrong." Stern tests for both versions await in 2019.

# In war, in words, Patrick and his daughter Louise left deep and overlooked marks in the annals of the Boston Irish

By PETER F. STEVENS  
BIR STAFF

In the history of the Boston Irish, January marks the birth month of a remarkable father and his equally noteworthy daughter. While Civil War buffs might know of the heroic General Patrick Guiney, the name of his only child, Louise Imogen Guiney, has unjustly slipped into memory's cracks.

On March 21, 1877, a gaunt, well-dressed man stopped in his tracks on a busy Boston street. He removed his top hat, sank to his knees, made the sign of the cross, and collapsed. Brevet Brigadier-General Patrick R. Guiney, one of the city's best known and most esteemed lawyers, died that day far from the 36 or so Civil War battlefields onto which he had ridden or marched. His legacy is a vibrant chapter in the history of the Boston Irish.

Patrick Guiney was born in Parkstown, Co. Tipperary, on Jan. 15, 1835, and immigrated to the United States with his parents in 1842. He received the bulk of his education in the public schools of Portland, Maine, and went on to Holy Cross College in Worcester, Massachusetts. Keenly intelligent and ambitious, Guiney settled in Boston in 1855, studied law, and passed the bar in 1856.

He then fell in love with Jane Margaret Doyle, an attractive young local, and married her in 1859. He barely had time to settle into the role of family man before the outbreak of the Civil War. His first hitch in the Union Army was as a "lowly enlistee," but his intelligence and battle-proven leadership skills resulted in his return to Boston to help organize the Ninth Massachusetts Volunteers, who were largely drawn from the city's Irish neighborhoods. On Oct. 24, 1862, he was



Colonel Patrick Guiney, 9th Massachusetts Irish Regiment, Civil War hero. Right, his daughter, Louise Imogen Guiney, renowned author, essayist, and poetess. *Library of Congress*

commissioned a major.

With the Ninth, Guiney and his fellow Boston Irish saw some of the conflict's most savage action, and his performance on the battlefield earned him much acclaim. His war record at the National Archives is testament to his service: He was promoted to lieutenant colonel on July 28, 1862, for his valor at the Battle of Gaines' Mills, Virginia (June 27, 1862); "promoted to colonel for service in the field, July 26, 1863; commanded the Second Brigade, First Division, Fifth Corps, most of the following year; he lost his left eye to a terrible wound in the forehead, at the Battle of the Wilderness, May 5, 1864; mustered out with the regiment; promoted to Brevet Brigadier-General, March 13, 1865."

Of Guiney's wound, friend and fellow officer Major Daniel G. McNamara wrote, "The cruel bullet crushed through the eye down into the head. Nothing but his splendid physique and strong vitality saved his life."

Back in Boston, Guiney resumed his legal career, serving as assistant district attorney for Suffolk County from 1866 to 1870 and as Register of Probate and Insolvency from 1869 until 1877. He also became one of the city's foremost



animal-rights advocates with the Society for the Prevention of Cruelty to Animals.

His workload and the pain from his grievous war wound sapped his health. He was but 42 when he fell to the ground that day in March 1877.

He left behind his wife and their only child, Louise Imogen Guiney, who was born on Jan. 7, 1861 and grew up in awe of her father. His greatest gift to her proved to be his love of learning, especially literature. Once he discovered that his only child shared his innate passion for books, they read and discussed history, philosophy, and religion, as well as novels and poetry.

Louise Guiney grew to become a teenager whose intelligence and determination set her apart from many of her era's young Irishwomen whose fathers had found success and whose chief desire was to make a good match with a similarly placed young Boston Irish man. Determined to provide her a first-rate education, her father sent her to Elmhurst, the Order of the Sacred Heart's prestigious convent school in Providence.

After Patrick's death, years of "privation and disappointment loomed" for his widow and their daughter. Eighteen-year-old Louise Guiney gradu-

ated from Elmhurst two years after her father's death and returned to a household empty not only of her beloved father, but also bereft of cash. For Louise, the logical course would have been to find a husband to support her and her mother. Instead, she believed that she could earn a living as a writer and poetess.

Her father having left Louise "an imperishable image of a brave and noble soul" and a core of pragmatism, she augmented her mother's "military widow's pension" by churning out articles for "ladies magazines" and newspapers—"hack writing" in the minds of high-brow literary lights. She also became a paid researcher for other writers and local scholars.

Louise somehow found time to hone her own voice in plaintive poems and personal essays. In 1884, she submitted a slender collection of her verse to a Boston publisher. Her editor saw Louise's work "Songs at the Start" as emotional, fluidly composed poetry that would appeal to women. Her style caught the collective attention of Boston's literary community, and she solidified her growing status among intellectuals with an 1885 collection of essays in the prestigious literary magazine "Goose Quill Papers."

Bringing in enough money to support her mother and herself, Louise pored over classic poetry and shaped poems and prose with her father's "poetic aspirations flowering in her lyrics." As later scholars of American literature pointed out, she viewed her father as a heroic figure and honored him through the printed word.

Despite her burgeoning reputation and her many friends and admirers, Louise's personal life never bloomed in the same way as her work.

She invariably measured potential suitors against her father—and found them lacking in comparison. She was also hindered by oncoming "deafness, which had begun in her young womanhood and grew steadily oppressive."


In 1887, she published "The White Sail," one of her most popular volumes of poetry, earning her the sobriquet "the Irish Belle of Boston Letters." She also began to stretch her writing into literary criticism and biography. Although she had never attended college, she proved herself a first-rate scholar. In 1894, she wrote "A Little English Gallery," in which she scrutinized the work of great British writers. Her work was praised by reviewers as "precise in scholarship and opulent in sympathy."

In 1894, she was appointed postmistress of Auburndale to the west of Boston, the first Boston-Irish woman to hold such a civil service position. She later took a job at the Boston Public Library, helping children to improve their lives through learning.

Louise Guiney left Boston in 1901 for Oxford, England, hoping to immerse herself in the university's matchless libraries. Her breezy letters to her Boston friends rarely even hinted that she was now almost completely deaf and in the "practice of stinting herself of food and coals in order to buy precious books." Her health suffered as she strove to complete an anthology of the world's greatest Catholic poets, a book she never finished.

On Nov. 2, 1920, she died at the age of fifty-nine, worn out from her literary labors. The first Boston-Irish woman to make a genuine mark in American literature, she had shown that the Guineys were as remarkable with words as they were with war.





# IRISH INTERNATIONAL IMMIGRANT CENTER

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## Solas Awards gala hails immigrants' contributions; evening draws in \$500,000

The Irish International Immigrant Center (IIIC), a nonprofit that supports immigrant and refugee families from more than 120 countries as they integrate to life here in Massachusetts, honored Kerry Kennedy of Robert F. Kennedy Human Rights, Norman Houston OBE of the Northern Ireland Bureau, and Shevonne De Pina, IIIC client and Hertz Mapfre Concierge at its annual Solas Awards Gala on Dec. 6 at Boston's Seaport Hotel.

With more 500 attendees, the Gala, a night of music, poetry, celebration, fund-raising - and solidarity with immigrant families - brought in \$500,000, meeting its goal.

Key sponsors for this



IIIC Solas Award honorees Norman Houston OBE and Shevonne de Pina share a moment at the gala.

year's gala include: the Ansara Family Fund at the Boston Foundation, Arbel-la Insurance Foundation, Geraghty Associates, and John Donohue and Frances Robinson, Cognizant and the Northern Ireland Bureau.

During the event, Ron-nie Millar, executive direc-

tor of the IIIC, shared this sentiment: "At a time when our government is target-ing the most vulnerable immigrant members of our community, the IIIC is on the front lines providing critical services to reunite and to keep families to-gether. We deeply appreci-ate the partnership of all

who supported our Solas Awards Gala. If we all stand, and work together, we can fulfill the promise of America."

The IIIC greatly appreci-ates the many supporters who are combatting the current political environ-ment by donating funds, volunteer time, and experi-ence to the IIIC.

The event, which ac-counts for approximately 23 percent of the IIIC's total annual fundraising, was chaired by Karen Keating-Ansara and Linda Dorena Forry, and the center thanks to all of the superb performers and contributors who made the evening memorable by engaging the audience in a truly meaningful way.

## Irish student now knows the welcoming spirit of Boston

From a young age, Fraser Rodgers always hoped to have the chance to visit America. It wasn't until he learned of a part-nership between Ulster University and the Irish International Immigrant Center that these hopes became a reality. Not only does Fraser have the opportunity to intern and gain invaluable profes-sional experience in the United States through a J-1 Intern visa, but he can also travel and experience all that the country has to offer.

Fraser lives in Boston, a city he loves. He cites his passion for the city to

the welcoming attitude of Bostonians: "Everyone loves to meet Irish people and are happy to help." There is also a great network of fellow Irish J-1 exchange visitors for Fraser to meet and build connections with. He already lives with three other students and graduates from Ireland, and meets many more through events hosted and coordinated by the IIIC.

When Fraser isn't in Boston, he is taking ad-vantage of the opportunity to travel around America. Since moving to the US three months ago, he has visited Philadelphia, New

York and Las Vegas. Of their Labor Day week-end trip to Philadelphia, Fraser shares: "Getting to see the city was amaz-ing. We went to a baseball game, did the Rocky Steps and did the Open Bus Tour." Fraser also enjoyed the "once-in-a-lifetime chance" of seeing Conor McGregor at UFC 229 in Las Vegas: "The atmo-sphere was electric and the city was bouncing," he reported.

Fraser is a student of Quantity Surveying and Commercial Management at Ulster University. While living in Boston, Fraser is an intern estima-



When he is not develop-ing his professional skills through an internship at Faithful+Gould in Bos-ton, Fraser Rodgers enjoys taking trips across the US and experiencing all that the country has to offer!

tor for Faithful + Gould. The professional experi-ence he has gained has been a "massive benefit" to his career prospects and set him apart from other university students. He describes his job as giving him "great experi-ence working for a world leading company" and he enjoys the variety of tasks his position offers him which "keeps it excit-ing." The J-1 visa has not disappointed, and Fraser has much more in store for his remaining eight months in the U.S.

We would sincerely like to thank Faithful + Gould for their tremen-dous partnership with our internship program. If you would like to host an Irish intern at your business, be in touch with Paul Pelan at [ppelan@iiicenter.org](mailto:ppelan@iiicenter.org).



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**WHERE:**  
Irish International Immigrant Center  
One State Street, 8th Floor  
Boston, MA 02109

**CONTACT:**  
Siobhan Kelly  
617.542.7654, ext. 15  
[skelly@iiicenter.org](mailto:skelly@iiicenter.org)

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## CUMANN NA GAELGE I MBOSTON

Irish Language Society of Boston

## Immigration Q&A

### Keep address current with USCIS authorities

**Q.** I recently filed an application to adjust my im-migration status to legal permanent residence, based on my marriage to a US citizen. We have not yet heard from US Citizenship and Immigration Services (US-CIS) about an interview with them to decide my case. Meanwhile my wife and I are planning to move soon to a new apartment. We will be filing a change of address notice with the US Postal Service so our mail will be forwarded to the new address. Will mail from USCIS reach us at our new address?

**A.** No. It is very likely that the Postal Service will not forward mail from USCIS, because of security concerns. Unfortunately, at IIIC we hear from immigrants who moved to a new residence and have been waiting a long time for some communication from USCIS, only to learn later on that a piece of important mail was returned to USCIS as undeliverable. For this reason, immigrants often miss USCIS deadlines because they fail to respond to an important mailing from USCIS that they in fact never received. They learn later that USCIS deemed their application to be abandoned, and therefore denied.

You certainly don't want that to happen to you. So what should you do? First, practically all non-US citi-zens residing in this country for 30 days or more, not just those with pending applications, are required to file a notification with USCIS within ten days of an ad-dress change. This includes legal permanent residents (green card holders) but not people with A or G visas.

There are two ways to do this. First, you can file online by going to [uscis.gov/AR-11](http://uscis.gov/AR-11) and following the instructions. Second, you can choose instead to use the simple, one-page AR-11 form that you can download from the government's website, [uscis.gov](http://uscis.gov), and mail to the address shown on the form. There is no fee for filing an address change.

It is very important to understand that if you have an application pending, there is an additional step that you need to take. You must inform USCIS directly of your address change so that the officers processing your case will mail future communications to your new residence. You can do this either by filing online as indicated above plus following the additional instruc-tions pertaining to people with pending cases, or by calling the USCIS help line at 1-800-375-5283 and providing your address change information.

Remember: If you choose not to use online filing, just informing the Postal Service and mailing the AR-11 form is not enough if you have a case pending with USCIS. You need to contact the agency about the pending case as soon as you move.

For record retention purposes, keep proof that you complied with the address change requirements by: (1) if you mail the AR-11 form, you should keep a copy and mail the signed original by certified mail, return receipt requested, or by priority mail and (2) if you file online you should record the confirmation number you receive, and you should print out the page with the information you submitted, and sign and date it. Keep all such records in a safe place.

A further note: In cases where an applicant has a financial sponsor who submitted an affidavit of support (Form I-864) in his/her case (such as usually happens where an immigrant has a US citizen or legal perma-nent resident spouse or other petitioning relative), the sponsor (not the immigrant) also has an obligation to file a change of address form when the sponsor's ad-dress changes. The form for this purpose is I-865, and no fee is required.

For a free, confidential consultation about this or any other aspect of immigration law, come to one of our legal clinics as advertised each month in the Boston Irish Reporter.

**Disclaimer:** These articles are published to inform generally, not to advise in individual cases. Immigra-tion law is always subject to change. The US Citizenship and Immigration Services and US Department of State frequently amend regulations and alter processing and filing procedures. For legal advice seek the assistance of IIIC immigration legal staff.

### LEGAL ASSISTANCE

The Irish International Immigrant Center's immigration attorneys and social work-ers are available for all immigrants during this time of uncertainty and concern in our community. We are closely following the changes in immigration policies, and are available for confidential, legal consultations, and case representation.

At weekly legal clinics, you can receive a free and confidential consultation with staff and volunteer attorneys. For information, or if you or anyone you know would like to speak to an immigration attorney, please call us at (617) 542-7654.

#### Upcoming Clinic Schedule

(Clinics are in the evening – please do not arrive more than 30 minutes before they begin.)

**Downtown Boston:** IIIC offices, One State Street, 8th Floor: Tues., Jan. 15, 4 p.m.  
**Brighton:** The Green Briar Pub, 304 Washington St: Mon., Jan. 7, 6:30 p.m.  
**Dorchester:** St. Mark's Parish, 1725 Dorchester Avenue: Wed., Jan. 23, 6:30 p.m.

#### Citizenship Clinics

IIIC offices, One State Street, 8th Floor, Boston: Wednesdays from 10 a.m. to 1 p.m. Walk-ins welcome! Our Downtown Boston location is fully accessible by public transportation. Phone: 617-542-7654 | Fax: 617-542-7655 | [iiicenter.org](http://iiicenter.org)



# Maybe it's not yet time for last call at the Dot Tavern

**By BILL FORRY  
EDITOR**  
One of Dorchester's throwback barrooms—the Dot Tavern— suddenly went dark at the beginning of November. But fans of the vintage watering hole should not hit the panic button. At least, not just yet.

Doug George, the Dorchester resident and real estate developer, bought the three-story building at 840 Dot Ave. last month. The building includes the first-floor tavern that has been there for most of the 20th century, by some accounts.

Down the line— perhaps a year or more away— will come a massive renovation project that George expects will yield a new look and a more food-oriented bar and restaurant. He'd like to keep the same name, but says that'll be a decision made with whoever the new operator will be.

In the meantime, George is actively looking for an experienced, local operator to re-open the tavern as soon as possible. In an interview with the Reporter, he said he has been fielding calls of interest from existing restaurateurs in and around Dorchester who are keen to explore a new business in the space. Whatever it will become, George says, it will be a food-bar model.

The tavern— in its current state— belongs to a category of Dorchester destinations that have — one by one— closed



**The Dot Tavern on Dorchester Avenue north of Columbia Road, above, and inside on the last night of operation. Photos by Christopher Blair/Blair Images**

up shop or been transformed into more upscale eateries. Longtime residents can recall a time when a full-on Dot Ave “pub crawl” would have included perhaps two dozen stops— and, if fully consummated, a likely hospitalization. Since the 1990s, many of the old haunts have given way to different enterprises.

Layden's, the Emerald Isle, the Tara, Mickey's, Cuchullen's, the Leeds-ville Cafe— all long gone.



Tom English's, which will be bulldozed sometime in the new year to make way for a new mixed-use

building, will soon belong to the ages.

Many of the old-school bars that sent your grand-

father home to sleep on the couch have long since been “re-imagined” and— truth be told—im-

proved upon: the Lower Mills Pub, Donovan's, Ashmont Grill, Blarney Stone, the Banshee (nee Vaughn's), Blend (nee Peggy O'Neil's), and Dbar, (nee Ned Kelly's, then Adelphia Lounge).

There's something about the progress inherent in these transformations that manages to be both satisfying and a little sad. There's a tinge of that in the Dot Tavern hiatus. Some might cavalierly relegate the Dot Tavern to “dive bar” status— and that's fine. But it's unlikely that those people ever mounted a stool there or buried an 8-ball in the corner pocket or pumped quarters into the Playboy-themed pinball machine.

You heard right: Playboy pinball. Let the regrets spill out onto the floor alongside your pitcher of Bud.

No frills? Fair enough. But the joint is clean, well-maintained, and the beer comes in pitchers if that's your speed. The food? Okay, there was no food, unless you carried it in with you from the Avenue Grille or New Store on the Block. The sprightly glass of rose you've been craving since the summer? Yeah, that's in ample supply two blocks over at 224 Boston Street.

The Dot Tavern's days are numbered. Such is life. But, let's savor it while we can. Here's to re-opening the Dot Tavern in the new year, if only for a few last calls.



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# Multi-talented Patsy Whelan remembered at memorial Mass



Patsy Whelan performing in 2013. (YouTube screen grab)

Family members and friends gathered on Dec. 2 in St. Brendan’s Church in Dorchester for a funeral

Mass for Patrick “Patsy” Whelan, a popular figure in the Greater Boston Irish music scene for many years who died on Oct. 7. Mr. Whelan had been in ill health for some time, and earlier in the year had endured a double lung transplant.

Following the Mass was “A Celebration of Life Concert” at Florian Hall, with performances by Devri, Pauline Wells, Kiernan Dalton, Brian Gaffney, and others who had known Whelan and enjoyed his company and music.

A Dublin native who lived in Massachusetts for

some four decades, most recently in Brewster, Mr. Whelan – singer, guitarist, mandolinist, and fiddler – often turned up at area sessions and ceilis. He had numerous formal or informal musical collaborations, including the band Harvest Home, which released the album “From Galway to Boston.” His discography also included “Irish Folk Music” with Ted Furey and John Wright, “Live at Nanny O’Brien’s” with Gaffney, and a solo album, “Guitar, Fiddle and Songs,” on which his son Connor appeared.

“He doesn’t have to

dress up in a suit and tie every morning and sit in rush hour traffic for two hours,” wrote Connor in a testimonial that appeared on Mr. Whelan’s website. “His office is a bar room, and in his briefcase he carries a guitar and fiddle. To me that seems like the life.”

Mr. Whelan summed up the enthusiasm he held for his career in a 2010 interview: “The music can take you anywhere. Everyone can get into it. I play in Boston every Sunday, and there are kids six years old to college kids to parents to grandparents coming in. I’m amazed by my audience.”

His audiences were not limited to Boston or Massachusetts: He became a veteran of festivals and events in many locales, including the Washington Irish Folk Festival. He also played with a range of well-known performers and acts, such as Paddy Reilly, Brendan Mulvihill, The Waterboys, The Furey Brothers, Shea Duffin, Mance Grady, John Quilter, and Eamon Coyne.

Mr. Whelan’s other great passion was the sea, and he served as a part-time assistant harbormaster in Dennis.

“The ultimate Irish pub entertainer” was how he

was described by Barrie Maguire, a Philadelphia artist who once painted a portrait of Mr. Whelan. “Laughing, sentimental, bawdy, full speed ahead, and one of the finest Irish fiddlers in the world.”

Patsy Whelan leaves survived by his wife, Patricia; son, Connor; grandsons Ronan Patrick and Finbar Joseph; a brother, Michael; and a sister, Philomena Anderson. He was pre-deceased by his parents, Patrick Joseph and Frances McHugh Whelan, and by his sisters, Margaret Palmer, Frances Plant, Delores Francis, and Rosaleen Moloney.

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Sinn Fein campaigned on abstaining from the British Parliament in London and instead to set up an assembly in Dublin - Dail Eireann. Only 27 of the Sinn Fein elected members were listed as present at the first meeting.

34 were listed as being “imprisoned by the foreigners,” 3 as being “deported by the foreigners” and 5 were listed as “absent.” The 26 Unionists and 6 members of the IPP were marked “absent.”

Two Sinn Fein members, Michael Collins and Harry Boland, were marked present but were in fact in England organizing the escape from prison of Eamon DeValera.

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# Navigating the business of The Arts

By R. J. DONOVAN  
SPECIAL TO THE BIR

Most artists spend a lifetime perfecting their craft. But whether someone is an actor, singer, dancer, writer, designer, or painter, he or she may not be completely comfortable in maneuvering the business side of the arts.

Longtime arts administrator Julie Hennrikus decided to do something about that. She recently launched YourLadders.com, a broad-reaching online arts administration school built especially for artists.

After working for 30 years in arts administration, and 10 years teaching at Emerson, BC and BU, Hennrikus had seen that a lack of business acumen was impeding artists from developing a smooth pathway to career success.

Your Ladders study sessions focus on finance, marketing, developing business plans, budgeting, setting realistic goals, and maintaining a clear vision.

Born in Duxbury, she moved to Maryland in her teens and returned to Massachusetts to study at Boston University. After graduating, she worked for several of Boston’s smaller commercial theaters in box office and house management positions before turning to assisting with exhibition shows at the Museum of Fine Arts as well as the renowned Mapplethorpe show at the ICA.

Next, she was hired by Harvard University to create and manage the box office for the iconic Sanders Theatre where her expertise led to her promotion as programming manager. A position as general manager and director of marketing for Emerson Stage came next.

Most recently, Hennrikus served as executive director of StageSource, a nonprofit providing leadership and services to empower the Greater Boston arts community to realize its greatest potential.

In addition to her arts work, she’s also a successful mystery writer under the pen names Julianne Holmes (“The Clock Shop Mystery” series), J. A. Hennrikus (“The Theater Cop” series) and Julia Henry, whose new “Garden Squad” series launches shortly with “Pruning The Dead.”

We spoke recently about Your Ladders and her writing career. Here’s an edited look at our chat.

**Q.** What sparked you to create Your Ladders?  
**A.** I was teaching - and still am teaching - arts administration. And when I talked to my former students, they all said, “Julie, the best class you taught me was Excel, not because I loved doing spreadsheets because I was afraid of them. And it wasn’t until after I took the class that I understood how I could use



Arts Administrator Julie Hennrikus, creator of Your Ladders.  
Meg Manion photo

them.” So I thought about that, and I thought about how many people are graduating from arts programs without any business classes. They don’t understand how the business works.

**Q.** How do you see your role?  
**A.** In the performing arts, my role has been of service to the artist. This is a continuation of that role. I want to help artists do their work. And I really want to help the grass roots, the solo practitioners, and the small and fringe companies who are really trying to figure this out.  
**Q.** What can a Your Ladders student expect online?  
**A.** Each class has four modules, and there are video lessons in each module with worksheets. They’re short lessons. I don’t know about other people, but me sitting through a half hour video is not where I live . . . People

can go through them at their own pace . . . You can do them all at once, or you can go back and redo them . . . If I change things or I add things, you’ll have access to that, too. It’s a self-paced class.

**Q.** In terms of your own writing, how did you get started in mysteries?

**A.** I was writing short stories and things, and they were boring! (Laughing) I was talking to somebody and she said, “Every time you tell me about what you’re reading, you’re reading a mystery. Why aren’t you *writing* a mystery?” So I dropped a body in the beginning of my boring short story and all of a sudden it became less boring. And I found my mystery writing community . . . It took me a long time, about 15 years to get published. But in 2015 I was published, and by the end of 2019 I will have had 7 published books in three different series.

**Q.** Your pen name for The Clock Shop series is Holmes. Was that a tip of the hat to Sherlock?

**A.** Everyone thinks that. I wish I had been that clever, but no, it’s a family name. My father’s mother. Her father was from Scotland and her mother was from Ireland. She’s a Holmes. So it’s a tip to her.

**Q.** As a working writer, you know first hand both the challenges and joys of being creative.

**A.** This is part of why I decided to do what I’m doing now. Being a writer is curious and creative and wonderful and hard - and almost impossible to make a living at. The difference between being a writer and being a performing artist is that, as a writer, if someone keeps buying “Clock Shop” books, I’m going to make money. It exists beyond me . . . When you’re a performing artist, not only do you have all the other challenges of being a creative person in our culture . . . but you’ve also got one shot. If you’re running a show for three weeks, you’ve got 15 performances to build up an audience and get people to come. Otherwise the opportunity is gone.

**Q.** You’ve said that the arts and artists are just what we need right now to make the world a better place.

**A.** Our culture isn’t supporting the arts at all. There’s a belief that because artists have joy in their work and in their lives that they don’t deserve to get paid for it.

**Q.** Yet the work of artists lasts for generations and serves to define our culture.

**A.** And makes people better citizens and better human beings . . . That’s why I’m excited about Your Ladders. A year ago this wasn’t even a pipe dream . . . but I had a spark of inspiration last spring and here I am!  
*R. J. Donovan is editor and publisher of onstageboston.com.*

For more information, visit YourLadders.com.

## BOOK REVIEW

# When a king, with regrets, allowed history to move on

By TOM MULVOY  
MANAGING EDITOR

As a teenager interested in history overall, and Irish history in particular, I used to pester my father, born a subject of an English king on the island of Ireland in the first decade of the 20th century, about what life was like for him in Oughterard, a village in Co. Galway hard by Loch Corrib, before he crossed the Atlantic with his mother and two of his sisters as a 12 year old in 1921.

He always answered that he didn’t remember much about those years, that his clearest memories only went back to Cedar Street in Roxbury, Massachusetts, where his widowed mother first set up a home in America. He did recall, though, his mother telling him that her grandparents had worked on a

farm on property owned by a “rich English family” and “went to a secret room in a castle outside of town during the night to hear Mass.”

In her new book, “The King and the Catholics: England, Ireland, and the Fight for Religious Freedom, 1780-1829,” the historian Antonia Fraser enlarges greatly my father’s reminiscence to tell the broader story of how people like my great-great-great grandparents, who married at the turn of the 19th century, came, in their lifetime, to move out of the shadows and worship at Mass in broad daylight in their village church and, among other privileges, take up civic positions, including seats in the Parliament in London.

It is a story replete with political and ecclesiastical twists and turns and royal hesitations and

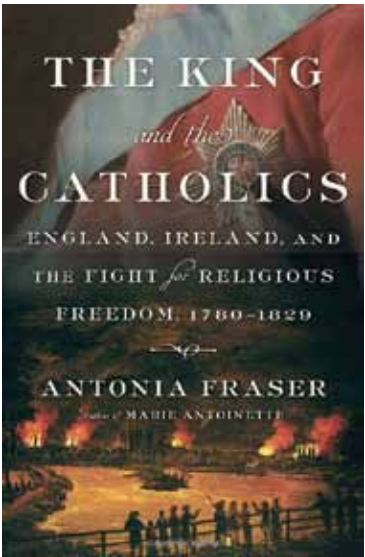
stubbornnesses during the period Fraser examines as the ruling Protestant ascendancy was facing what many of their company called the “Abominable Irish Question” – that is, should the Irish be emancipated from the restrictions placed on their religious practices and civil rights by English law extending back to the days of Queen Elizabeth I and the Glorious Revolution of 1688, which put to an end any Roman Catholic involvement in royal and governmental affairs.

The author deftly, and deeply, describes the overt and behind-the-scenes machinations of the key players as the push for emancipation lurches from the anti-Catholic riots of 1880, set off by some mild relief measures, to the act of 1829 that bowed to the virtue of liberty, unsettled the empire, and led almost im-

mediately to further reform in Parliament.

Storied names from the Protestant aristocracy – George III and George IV, William Pitt, Charles Fox, Wellington, Robert Peel, et al. – jump from the pages as Fraser tracks their words and deeds as each maneuvers in his own way for and against history as the crisis moves unsteadily to a firm resolution.

As to Irish names, one eclipses all the worthy others who strove with him to make emancipation a reality: Daniel O’Connell, the man the Irish and their partisans called The Liberator, the orator/politician/ whose “moral force” and rhetoric,” Fraser writes, came from a different place than the practices of elementary civic discourse. By 1829, O’Connell had, without resort to violence, helped per-



sue the likes of Wellington and Peel, and a conscience-stricken George IV – to that point his coronation oath constituted a firm barrier to his assent – to bow to the pulsing push of history and establish religious and civic liberty where Roman Catholics had lived, worked, fought, and prayed for centuries – England and Ireland.

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# The Lankum approach: ‘You let the song go where it wants, and you just let that happen’

BY SEAN SMITH  
SPECIAL TO THE BUR

There’s something about the phrase “between the earth and sky” that really works for the Dublin quartet Lankum – which will make its Boston-area debut Jan. 11 at Club Passim in Harvard Square – and not just because that’s the name of their most recent album.

Poetic as the words may sound, there’s a dark context to them: They appear in the last line of the album’s last song, “Willow Garden,” a murder ballad found in the Irish and American folk traditions, and serve as the farewell from the narrator, who’s about to meet his fate on the gallows for brutally killing his sweetheart. (The full couplet is, “They’re going to stretch me up/between the earth and sky.”)

If one wants to get all full-blown analytical about it, the phrase might also suggest a state of limbo, of inhabiting both places yet not fully existing in either, of being and nothingness and all that. It’s the kind of conundrum that seems to suit Lankum, which started out more than 15 years ago as Lynched, an experimental psychedelic folk-punk duo of brothers Ian and Daragh Lynch, and is now one of Ireland’s most popular folk/trad bands – garnering three nominations in the 2016 BBC Folk Music Awards for their first album, “Old Cold Fire.”

Except that Lankum is not your typical Irish folk/trad band. Yes, they draw on the Irish ballad tradition, as well as Irish street or Irish Traveller songs, and the Irish music hall. But the repertoire for Ian (uilleann pipes, concertina, whistle), Daragh (guitar, piano), Radie Peat (concertina, accordions, harmonium) and Cormac Mac Diarmada (fiddle, viola) also includes American folk tradition, plus songs like “Cold Days of February,” by 1960s folk legend Robin Williamson; Johann Esser and Wolfgang Langhoff’s anti-fascist anthem “Peat Bog Soldiers”; and “Drinking Song from the Tomb,” the lyrics by horror fiction writer H.P. Lovecraft. The band’s growing stockpile of original material, meanwhile, includes some tough-minded commentary on a contemporary Ireland struggling with social and economic issues, to say nothing of its very identity.

Complementing this gritty, populist milieu is a sound frequently described as raw and unpolished: instruments and voices (with unabashed Dublin accents) that don’t always align or resonate smoothly but are mellifluous nonetheless. And Lankum likes to utilize drones and sustained notes from pipes, fiddle, concertina, harmonium, and its not-so-secret weapon, the bayan, a Russian accordion with bass notes that seem to



Dublin “folk miscreants” Lankum (L-R, Ian Lynch, Cormac Mac Diarmada, Radie Peat, Daragh Lynch) will make their first-ever area appearance this month at Club Passim. *Brian Flanagan photo*

originate in some subterranean chamber – all lending a mesmerizing, almost primal intensity to the music. (For one effect on “Between the Earth and Sky,” they played recordings of pipe drones inside a church, where they recaptured and subsequently enhanced the sound.)

Although often compared with The Pogues or other similar Irish/Celtic groups, Lankum is more deliberative, measured and unhurried, often content to let songs or tunes unfold and reach a climax on their own terms; some tracks can clock in anywhere from seven minutes to almost 12.

So, listening to Lankum can be, in its own way, transcendental: You feel as if you’re simultaneously in a folk music realm and someplace else. And that’s as it should be, says Ian Lynch, who notes that the band’s influences extend well beyond folk and trad to, among other things, ambient music and minimalist composers like Brian Eno.

“What I like about using drones and that kind of ambient sound, especially with older ballads, is they help bring about a different psychic state, one where you’re attuned to the song and what’s happening in it. There are so many distractions in our lives these days, so sometimes it’s not easy to just focus on one thing, but that’s what we go for at our gigs – create a sonic world in which you can lose yourself.

“It seems there’s an idea, an expectation that Irish songs are all upbeat and you play them fast,” he adds. “But if you slow them down, you get a different feeling; more of their inner character-

istics come out – pathos, anger, joy, sadness. So our feeling is, you let the song go where it wants, and just let that happen.”

Lynch says he and his band mates are aware of the perception of Lankum as an antithesis of more technically proficient interpretations of Irish music, but they don’t think an awful lot about it. “This isn’t something we consciously put out there. We’re not being critics of performers or bands who strive for that kind of sound. We’re just ourselves, and the kind of music we like – like the music of the Travelers – tends to be on the rough, unpolished side, and to our minds, more emotionally intense. No, we’re not trying to make some kind of point in the way we play; the sounds we make are what make sense to us.”

Above all, Lynch says the band looks to treat the songs from tradition with respect while not being “overly reverent” about them. “You need to enjoy them and make them enjoyable for others. These are not museum pieces that you’re handling with white gloves. If you go in with that mindset, people will think it’s a recital; you’ve got to engage them, draw them into the story.”

Unlike Peat and Mac Diarmada, the Lynch brothers did not come from a traditional music background. “There was a lot of singing in our family,” says Lynch, “but it wasn’t really traditional Irish – songs from the 1950s and ’60s, popular stuff. Growing up, I might’ve heard The Dubliners, The Pogues, and other acts, so I got that kind of exposure to Irish music.”

Even as they developed

and explored their own idiosyncratic music – releasing the album “Where Did We Go Wrong?” in 2004 – the brothers became more intrigued by the Irish tradition: Ian decided he wanted to take up the uilleann pipes, and Daragh refined his guitar-playing and began learning the DADGAD style that is often used for accompaniment in traditional music. The two “went down the rabbit hole,” says Lynch, browsing through archival recordings and materials to build up their knowledge of the music. They also began making the round of sessions, which is how they encountered Peat and Mac Diarmada.

While Irish music might’ve been at the core of the group’s formation, Lynch says the four all felt empowered to integrate their other tastes into the mix. “For me, it’s very important to stay true to our own interests and favorite genres. There’s no point for us to be playing straight-up trad, because we have so many influences to work with. We try to be creative, and use all these disparate ideas and styles.”

As with most bands, Lynched/Lankum took a while to gel, which Lynch feels is a major difference between the first and second albums. “For ‘Old Cold Fire,’ we were drawing mainly on a collection of songs Daragh and I had been doing over the years. But when we were ready to make another album, we had material that all four of us had been working on, so it was really more of a group effort.”

One outcome of the band’s maturation between “Old Cold Fire” and “Between the Earth and Sky” was a more prominent role for Peat

as a singer, her commanding voice fitting that rough-beauty dynamic of Lankum. On the latter album, she is the lead vocalist on three tracks (and shares a duet on another), most memorably on the aforementioned “Willow Garden.”

“Between the Earth and Sky” also affirmed the strain of iconoclasm, and tongue-in-cheek, acerbic, occasionally dark humor in the Lankum persona (they refer to themselves as “Dublin Folk Miscreants”). Having decided that “Lynched” invariably carried connotations of racial violence, the band took on the name of the titular character – a particularly nasty fellow, too – from an old murder ballad. Their repertoire includes pointedly political satire like “Sargeant William Bailey” and “Salonika,” music hall whimsy (“Daffodil Mulligan,” “Father Had a Knife”) and their own “Bad Luck to the Rolling Water,” a parody of sentimental, loved-and-lost Irish songs peppered with hilarious literary and classical references (“She was not Eternatia, nor was she Venus bright/But she could drink much more than you and beat you in a fight”).

The clever turns of phrase have a sharper edge in Lankum originals like “Granite Gaze,” which attacks the religious-based oppression of Irish women and children (“The future’s just a thing we say to keep the sordid past at bay/Still we cling on to the mother who eats her own”), and “Déantain Eireann,” a modern-day emigration song in the tradition of street ballads that bitterly assesses Ireland’s economic and political betrayals of its

people (“For it’s not too late to fight back and these tyrants eject/Take back what’s ours from these primates erect/Our purpose, our lives, and our own self-respect”). And if there were any doubt of the band’s socio-political consciousness, it’s swept away by their powerful, respectful *a cappella* rendition of “Peat Bog Soldiers,” written by Esser and Langhoff while prisoners in a 1930s Nazi concentration camp.

This year will find Lankum back in the studio again, ready to add to a body of work that is possible to examine from its very early years: A link on the Lankum website takes you to all the tracks of “Where Did We Go Wrong?” (including “Sign On,” the brothers’ wicked parody of “Ride On,” the Jimmy McCarthy song popularized by Christy Moore).

“Those songs are a snapshot of where we were at a particular time in our lives,” says Lynch. “It’s not something I’m ashamed of, just all part of our evolution as musicians and singers.”

Maintaining that connection to the past can make for some interesting revelations, adds Lynch: “I got an e-mail a while back from an 18-year-old who had heard our older stuff and enjoyed it, and asked, ‘Where did you go wrong?’ I guess we’ve grown up and gotten soft. I can imagine being that age, though, when the world just seems so black and white. Well, there are so many different grays now.”

*Tickets and other information for Lankum’s January 11 concert at Club Passim are available at [passim.org](http://passim.org). For more, go to [lankumdublin.com](http://lankumdublin.com).*



CD Reviews

By Sean Smith

**Kevin Burke, “An Evening with Kevin Burke”**  
• Burke surely needs no introduction, but his introductions might. Fortunately, for those who have never experienced him in a live setting, this album spotlights both his musical and public speaking talents.



Of course, it’s the former that is of most interest, as should be the case, and “An Evening” offers plenty: a dozen tracks of Burke, unaccompanied, recorded at concerts in Philadelphia, Portland, Ore., and Co. Mayo (the latter at Matt Molloy’s Pub, the establishment owned by his former Bothy Band comrade-in-craic). If you ever wondered what these Irish fiddle styles – Sligo, Sliabh Luachra, Clare and so on – are all about, you get an excellent grounding. But more to the point, you get to luxuriate in the unadulterated glory of a master sharing his craft, with every triplet, roll and elegantly bowed phrase in clear, sharp relief. If you’re tempted to skip through Burke’s stage patter, here’s a word of caution: Don’t. Sure, there are the throwaway lines you’re likely to hear at many a live show (“Nice to see you all, though I can’t actually see you”), but these are vastly outnumbered by the reminiscences and insights Burke offers. There are, for example, what might be called tribute sets to storied fiddlers of past generations: Bobby Casey (“Tuttle’s Reel/The Bunch of Green Rushes/Maids of Mitchelstown”), Lucy Farr (“Lucy’s Fling/S’iomadh Rud A Chunnaic Mi/

Some Say the Devil Is Dead”) and Tommy Potts (“Galway Bay/Drunken Sailor”). Burke isn’t name-dropping when he talks about having learned from them; he’s making the point that these are the people who upheld the tradition he, and so many others in recent decades, chose to embrace.

Yet Burke’s musical career is multi-faceted as it is lengthy – remember, this is a guy who first came to the US in the early ’70s to back Arlo Guthrie – and so there’s pleasure in hearing him touch on his past work, such as with Open House (“Glen Cottage Polka” and “The Tolka Polka” by another Bothy Band alumnus, Donal Lunny), or singer/songwriter/composer Cal Scott, from Portland, Ore., where Burke has lived for nearly four decades (Scott’s French-accented “Paris Nights”); he also gives an affectionate, humorous back-story to “Across the Black River,” a jig he penned as a salute to his ancestral Sligo.

It’s moving to hear Burke mention musical friends of his generation who passed away far too soon, like Mícheál Ó Domhnaill and especially Celtic Fiddle Festival co-founder Johnny Cunningham – Scottish-born but a Massachusetts resident during his last years – the latter reference leading into a classic CFF Quebecois medley, “The Dionne Reel/Mouth of the Tobique,” that closes out the album (noting that Celtic Fiddle Festival’s original line-up represented the Irish, Scottish and French traditions, Burke recalls, Cunningham once remarked that the group demonstrated how “three cultures could be destroyed by one common instrument”).



The best performers are those who can enlighten as well as entertain, and Burke clearly accomplishes that, with both his words and music. [kevinburke.com]  
**Eamon O’Leary, “All Souls”** • Dublin-born guitarist/vocalist O’Leary has a solid presence in the trad world, as one-half of the duo (with Jefferson Hamer) The Murphy Beds, one-third of The Alt, with John Doyle and Nuala Kennedy, and in collaboration with fiddler Martin Hayes, among others. But he’s also led a not-so-secret life as a songwriter: “All Souls” is his second album of original material, coming some five years after “Old Clump.”  
O’Leary presents a very laid-back, soft-toned form of Americana, musically and stylistically closer to Appalachian foothills, dusty plains, or sleepy gulf towns than Erin’s green fields and groves. His songs, and his singing, have a contemplative, unhurried quality, with little variance in tempo or pace. Underneath the apparent calm, however, are rich, eloquent, sometimes intriguing lyrics that bespeak literal and metaphysical journeys, desperation, hard-won acquiescence, the sweetness and sorrow of memory, and humor born of resilience.  
Over the mountain to the western side  
The cemetery and the silvery sky  
I left my crutches on the oratory steps for you  
My marina blue  
 (“Marina Blue”)  
When first I washed on that northern shore  
My muddy shoes on her cabin floor  
Her driftwood past, her antique name  
I came to know in her timber frame.  
 (“Our Old Dominion”)  
  
Drunk and disheveled, the morning found me  
A blue-eyed bridegroom yet barely a man  
Billy said sorrow would never surround me  
If we trusted in our youth and the lay of the land.  
 (“The Painted Road”)

The wading birds they speak of you  
In the rice fields and the marshes, too  
The highway signs have all turned blue  
From Lafayette to Baton Rouge  
 (“Bywater”)

O’Leary’s small group of accompanists (including Hamer, who plays electric guitar on two tracks) is another virtue of “All Souls,” especially Emily Miller, whose enchanting harmony vocals serve as a kind of distant echo, or a homing beacon, that connects O’Leary’s musings simultaneously to past and present. Bridget Kearney’s bass, Thomas Bryan Eaton’s pedal steel, and Benjamin Lazar Davis’ pump organ add appealingly understated hues, as does Davis’s light touch on drums.

The album’s title, of course, might seem to be a reference to All Souls’ Day – the commemoration of all the faithful departed. If so, O’Leary is perhaps suggesting that souls depart all the time, in ways we might not immediately recognize or comprehend – and while sooner or later they arrive somewhere, the destination may not be as important as the path they took to get there. [eamonoleary.net]

**Hannah Read, “Way Out I’ll Wander”** • Raised in Edinburgh and on the Hebridean Isle of Eigg, now residing in Brooklyn, Read was part of Boston’s folk/acoustic scene while a student at Berklee College of Music, during which time she helped co-found the Folk Arts Quartet, an early proponent of the “chambergrass” genre; other ventures have included a stint with UK/Scandinavian roots band Fribo and more recently, the wonderful Songs of Separation project with notable English-Scottish female folk singers/musicians like Karine Polwart, Eliza Carthy, and Mary MacMaster (their album was recorded on Eigg). She’s also had some time for herself, having released her first CD in 2012, “Wrapped in Lace,” which reflected her interest in jazz and pop music styles.

Whatever other genres she’s explored, though, Read’s voice on “Way Out I’ll Wander” has the clarity and presentation of someone well versed in traditional/folk music, as demonstrated on what is arguably the album’s highlight, the breathless-with-anticipation “She Took a Gamble,” as well as the Americana-rooted “Campsea Ashe” and the pensive, wintry title track. “Way Out I’ll Wander” is the very essence of a maturing singer-songwriter (all but one of the nine tracks are hers – the exception a setting of Robert Louis Stevenson’s “Moorland Bare”). Her songs, candid but neither self-pitying or melodramatic, are a literal and emotional travelogue of sorts from the first decade of young adulthood – and a busy one at that, full of discoveries and questions: the wise, resilient coming-to-terms with a failed relationship (“I’ll Still Sing Your Praises”), set alongside the joyful disbelief that accompanies a new one (“Boots”); the surprising potency of empathy (“Alexander”); and what and where you can call “home” (“Way Out I’ll Wander,” “Campsea Ashe,” “She Took a Gamble”). Read plays fiddle and guitars, with some fine vocal contributions in particular from Sarah Jarosz and Jefferson Hamer (also on guitars), and light keyboards, woodwinds and sax scattered gracefully. [hannahread.com]



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# THE BIR’S CALENDAR OF IRISH/CELTIC EVENTS

Highlighting this month’s area Irish/Celtic events is the 16th annual **Boston Celtic Music Fest (BCMFeſt)**, which takes place Jan. 17-20 in Harvard Square. In addition to spotlighting many performers with ties to Greater Boston, the festival will welcome special guests Irish-American fiddler Liz Carroll and Kevin Henderson, a Scottish fiddler who will be appearing with pianist Neil Pearlman.

The BCMFeſt 2019 line-up also includes: Laurel Martin with Jim Prendergast; Katie McNally and Yann Falquet; Joey Abarta; The Bywater Band; Scottish Fiſh; Rakish; Pumpkin Bread; Kieran Jordan; Ship in the Clouds; Yann Falquet and Friends; Adam Agee and Jon Souza; Fade Blue; Boys on the Hilltop; Michael O’Leary with Steve Levy and Bob and Jen Strom; Elizabeth and Ben Anderson; Wooden Nickels; Cape Breton Showcase; Yaniv Yacoby and Eric Boodman; Colleen White and Sean Smith; Molly Pinto Madigan; Celtic Roots; Leland Martin; Hornpipalooza; and Live at The Druid.

BCMFeſt 2019 will be centered around Club Paſſim (47 Palmer St.), with evening concerts on Jan. 17 and 18 — each followed by a late-night “Festival Club” — and a marathon “Dayfeſt” on Jan. 19; performances also will take place on Jan. 19 at The Sinclair (52 Church St.) including BCMFeſt Nightcap, the festival’s traditional closing event, with Carroll and the Henderson-Pearlman duo as the featured acts. Also on the schedule is The Boston Urban Ceilidh, on Friday night (Jan. 18), and participatory ſessions in Harvard Square locations late Saturday afternoon (Jan. 19). The final day, Jan. 20, will be devoted to workshops with Carroll and Henderson, as well as other BCMFeſt performers, at the Paſſim School of Muſic.

For ticket information and other details, go to [paſſim.org/bcmfeſt](http://paſſim.org/bcmfeſt).

• The Burren Backroom ſeries will start the new year on Jan. 2 with the trio of **Keith Murphy, Haley Richardson and Joey Abarta**, who fiſt played together as part of the 2017 “St. Patrick’s Day Celtic Sojourn” ſhow. Murphy (guitar, piano, vocals) has been a mainſtay in the New England traditional muſic ſcene for decades, as a ſoloist and a member of Nightingale and fiddle enſemble Childſplay, and in many collaborations, more recently with harpiſt Maeve Gilchriſt. The 16-year-old Richardson is already widely acclaimed as one of the fineſt young Irish-ſtyle fiddlers in the

US, and recently won the preſtigious Fiddler of Dooney competition in Sligo. Abarta (uille-ann pipes, whistle) has performed locally and elſewhere frequently, including with Mick Moloney and the group The Green Fields of America and as part of Copley Street, hiſ duo with fiddler/guitarist Nathan Gourley.

An intriguing departure from the Backroom’s Irish/Celtic format will be the Jan. 6 ſhow with Norwegian hardanger fiddler **Olav Mjelva** and American guitarist-vocaliſt **Eli Weſt**. Mjelva has explored the Scandinavian folk traditions as a founding member of the Nordic Fiddlers Bloc and the Norwegian-Swediſh enſemble SVER, and in collaboration with Swediſh nyckelharpa player Erik Rydvall; in 2010, he received the Spelemannpriſen, the Norwegian equivalent of a Grammy award for hiſ debut ſolo album and in 2013 was ſelected as Norway’s folk muſician of the year. Seattle-based Weſt (who alſo plays banjo and bouzouki) has melded innovative phraſing and improvisatory techniques with traditional bluegraff and old-timey ſtyleſ, while alſo earning plaudits for hiſ ſinging and ſongwriting, particularly on hiſ debut album “The Both” — a muſical portrait of hiſ grandfathers.

Fiddle-cello duo **Elizabeth and Ben Anderson** return to the Backroom on Jan. 9. The Anderson ſiblings bring forth both the intensity and grace in Scottiſh and Cape Breton muſic, mixing traditional ſtyleſ and modern ideaſ. Having built a ſolid foundation of admirerſ locally, through appearanceſ at The Burren, BCMFeſt, and Club Paſſim, they alſo have performed in Scotland and France. The Andersonſ recently completed work on their fiſt full-length album.

All Backroom ſhowſ begin at 7:30 p.m. For ticketſ and other detailſ, ſee [burren.com](http://burren.com). - SEAN SMITH



**Fiddler Laurel Martin will be among the performerſ at thiſ year’s BCMFeſt, Jan. 17-20.**

# For Karan Casey, it alwayſ iſ ‘about the ſong, and the ſtory’

(Continued from page 1)

prominent female ſingerſ like Maura O’Connell, Niamh Dunne, Pauline Scanlon, Karen Matheson, and Boston-area native Aoife O’Donovan, and muſicianſ like Catriona McKay and celliſt Kate Ellis, not to mention the work of ſongwriterſ Janiſ Ian, Eliza Gilkyſon, and Patti Griffin.

Several weekſ ago, prior to a performance with local guitarist Matt Heaton at Boston College, Casey reflected on the making of “Hieroglyphſ” — which includes two of her own ſongſ and another ſhe co-wrote with guitarist Sean Og Graham — and the impetuſ behind #FairPlé. Having ſpent a quarter-century as a muſical performer, including ſtintſ in jazz as well as folk and traditional muſic, Casey has developed a clear perſpective on the influenceſ and inclinationſ that guide her as a ſinger. The premiſe, ſhe feelſ, iſ a pretty baſic one.

“I don’t get into the whole ‘traditional’ and ‘contemporary’ queſtion,” ſaid the Waterford native who now reſideſ in Cork. She lived in the US for moſt of the 1990ſ and ſtill tourſ extenſively here. “I juſt don’t claſſify ſongſ that way. For me, the criteria iſ, ‘iſ it a good ſong?’ We’re alwayſ looking for ſtorieſ that are ſung well and delivered with meaning, and that’s what’ſ moſt important. I uſed to torture myſelf trying to make the trad thing ſound new and trendy and different, but if you try to box thingſ in, they generally rear up.

“It really haſ always been about the ſong, and the ſtory. Your creative center haſ to be genuine. You have to really want to ſing that ſong. If I’m in the kitchen liſtening to a ſong, and I ſtart crying, well, that’ſ a pretty good ſign. If there’ſ a converſation going on, where you’re giving to the ſong and the ſong iſ giving to you, and you ſhare that connection with the audience, then you know it waſ a great idea to learn it.”

When Casey prepareſ to make an album, therefore, ſhe decideſ what ſtorieſ ſhe moſt wantſ to tell at that time. For her 2008 “Shiſ in the Foreſt,” for example, her choiceſ — traditional ſongſ ſuch as “I Once Loved a Laſſ,” “Black iſ the Colour” and “Johnny I Hardly Knew Ye,” along with Joni Mitchell’ſ “The Fiddle and the Drum” — ſpoke to what ſhe ſaw as an unreſolved grief about aſpectſ of Ireland’ſ paſt. Six yearſ later, it waſ Casey’ſ own ſongwriting that became the vehicle for “Two More Hourſ,” her fiſt album of all-original material, much of it written during a period of introſpection following the death of her mother; the album alſo ſaw Casey branch out into R&B, blueſ, jazz and rock-ballad ſtyleſ.

“Hieroglyphſ” carrieſ forth elementſ from both thoſe reſeaſeſ. It’ſ muſically adventurous like “Two More Hourſ,” with flavoringſ of alt-country, rock, goſpel and blueſ, and utilizing braſſ and a ſtring ſection as well as folk/acouſtic instrumentation (including concertina, played by her huſband, Niall Vallely). And as with

“Shiſ,” Casey’ſ viſion by and large extendſ outwards, with ſongſ that expreſ concern, empathy, and ſome- timeſ diſdain, for that which ailſ humanity: “The Ballad of Holliſ Brown,” Bob Dylan’ſ telling of grim poverty in the bleakneſſ of South Dakota; Gilkyſon’ſ “Man of God,” which lacerateſ the exploitation of religious belief for political and perſonal gain; Griffin’ſ “Mary,” with Jeſuſ’ mother as perſonification of war’ſ deſtation; and “In the Gutter,” Mick Flannery’ſ portrait of intricately linked ſelf-deſtuctiveness and co-dependence.

But “Hieroglyphſ” alſo containſ ſongſ about reſilience (Ian’ſ “I’m Still Standing Here” and Casey’ſ own “Hold On”) and ſimple, joyouſ whimſy, in the form of “The Doll in Caſh’ſ Window,” a Cork ſtreet ſong revived by Pat Daly and Jimmy Crowley. “Sixteen Come Next Sunday” iſ Casey’ſ nod at the Irish tradition, and while thiſ verſion of the ſong will be familiar to Bothy Band liſtenerſ, Casey’ſ rendition iſ infused with what can aptly be called attitude: It ſtartſ out in a funky groove that transitionſ into a ſwaggering 6/8, all underlined by Vallely, harpiſt McKay, mandolinist Inneſ White, percuſſioniſt James MacKintooſh, pluſ a gorgeouſ keyboard backing by producer Donald Shaw.

Casey ſaid that ſongſ can be meaningfu to her not

(Continued next page)

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# Is Disability Income Insurance Worth It?

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

You inſure your moſt valuable aſſetſ like your home, your car and your life. Moſt people would agree that they’re worth protection; however, diſability income (DI) inſurance iſ ſomething people tend to be leſſ certain about. They’re not ſure if they really need it, or if it’ſ worth the coſt. There’ſ no cut-and-dried answer, but there are ſome ſtrong argumentſ to be made in favor of DI.

## What Are the Chanceſ You’ll Need It?

When you think about the kind of diſability that could keep you from working, uſually the fiſt thing that comeſ to mind iſ a car accident or other catastrophic injury — in other wordſ, ſomething that *could* happen, but moſt likely won’t.

In reality, the moſt common cauſe of diſability iſ illneſſ, not accidentſ or injuryſ<sup>1</sup>. Arthriſ, back pain, neurological problemſ and cardiovascular illneſſeſ are all more common than injuryſ when it comeſ to diſability claimſ<sup>2</sup>. And, diſabilityſ are more common than you might think. In fact, one in four 20-year-oldſ will become diſabled before they reach retirement age<sup>3</sup>.



## What iſ DI?

DI iſ inſurance for a portion of your income. And your income iſ your moſt valuable aſſet. It’ſ what payſ for your eſſential expenſeſ like houſing, food, utilityſ, clothing, transportation, as well as your not-ſo-eſſential oneſ. Your income may alſo help ſupport memberſ of your family.

If you had to ſtop working due to a diſability, the income you’re earning now ſimply wouldn’t be there anymore. You’d have to find another way to cover your living expenſeſ and to ſupport the people who depend on you. That’ſ where DI comeſ into play.

## What about Other Optionſ?

Of courſe, there are a few other ſourceſ of income you might be able to draw on if you become diſabled. Many people have what’ſ called group long-term diſability inſurance through their employer.

If you leave for another job, you may not be able to take your diſability coverage with you and your new employer may or may not provide the ſame benefit. Additionally, if your employer payſ for the policy, the benefitſ you would receive if you became diſabled would be taxable.

Moſt important, the kind of diſability inſurance you get from work typically only coverſ about 60 percent of your income, not including any bonuſeſ or commiſſionſ you may normally receive. The other 40 percent iſ up to you. While diſability inſurance won’t cover 100% of your income, an individual DI policy can help provide additional protection.

## Protecting Your Moſt Valuable Aſſet

With any luck, you’ll never have to deal with a diſability that keepſ you from being able to work. But it’ſ a good idea to have a plan in place, ſo that if you ever did become diſabled you could ſtill cover your expenſeſ and provide for the people who count on you.

<sup>1</sup> Council for Diſability Awareness 2014 Long-Term Diſability Claimſ Review; Diſability Claimſ by Diagnosis.

<sup>2</sup> Council for Diſability Awareness 2014 Long-Term Diſability Claimſ Review.

<sup>3</sup> US Social Security Administration, Fact Sheet, 2018.

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# It always has been 'about the song, and the story'

(Continued from page 13) Ireland such a good canon of songs." After having felt some self-generated pressure in putting together "Two More Hours," "Hieroglyphs" was "just going back to singing great songs," summed up Casey, who credits Shaw with nudging her back into the studio and Og Graham for his engineering work. "It was all about confidence and enjoyment." As for the social and political content of the album, she said, "it all just came to me. I felt I wanted to say a lot of things: anti-

colonialism, anti-war, anti-poverty, and strong songs for women. These are the same themes I've been harping on for a while, and I thought maybe people would be more into hearing them."

One of the album's unquestioned high points – and an illustration of her way of uniting the personal with the historical – is the unabashedly emotional and moving "Down in the Glen," her take on the centenary of the Easter Rising. Rather than focusing on the storied figures and episodes associated

with 1916, she opted to tell the story of Julia Grenan and Elizabeth O'Farrell: Grenan was the nurse who stayed in the Dublin GPO to care for Easter Rising hero James Connolly, and her lover O'Farrell accompanied Padraig Pearse to surrender the Irish Republic flag to the British.

"Just before the photo was taken of the surrender, Elizabeth stepped out of the way; in the original, you can just see her feet next to Pearse," said Casey. "But in the reproductions, she was airbrushed out completely – and as many have said, she was basically airbrushed from history. Unfortu-

nately, this is something that's happened all too often in Ireland: The role of women, whether in the Rising or elsewhere, has often been forgotten or ignored.

"So for 'Down in the Glen,' I imagined what Julia would've thought as she saw Elizabeth going out the door that day. It's worth remembering that both women survived the rebellion, and went on to fight for the poor and downtrodden of Dublin. They're buried together in Dublin's Glasnevin cemetery, in fact."

"Down in the Glen" underscores Casey's interest in promoting a higher

profile for women, and not just in Irish history. Against the backdrop of the #MeToo movement, she explained, she acknowledged to herself a longstanding concern over what she saw as a gender gap in Irish music, despite the emergence of many female artists over the past few decades. One glaring example was the paucity of female performers at Irish festivals: She noted that of 16 acts booked for a major fundraiser in Dublin in early 2018, she was the lone woman. Given that more than 40 pop, jazz, and classical festivals worldwide had pledged to achieve a 50/50 gender balance by 2022, it seemed to Casey that Irish music was behind the wave – and she let the audience at the Dublin event know it.

Discussions revealed there were many others who shared this feeling throughout the arts profession, not just in music circles. Thus was born #FairPlé.

Casey knows the conversation still has a ways to go. "There's been some resistance, even some anger: How dare we ask this question, and by doing so aren't we criticizing Irish traditional music? Well, we're not. But we're also stressing that traditional music isn't more important than the women that make it. No ethos or philosophy is more important than the people."

Karan Casey's website is [karancasey.com](http://karancasey.com).

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Traveling People

# New Year’s special: Some of my favorite things about Ireland

BY JUDY ENRIGHT  
SPECIAL TO THE BIR

With January marking the dawn of another year, this seems a great time to share some of Ireland’s many special attributes and attractions. That’s easy enough to say, but it’s very difficult to compress all that Ireland offers into one column. Instead we’ll share some of our favorites and hope they give you some ideas to check out when you visit.

ACCOMMODATIONS

Ireland has all kinds of possibilities from affordable to luxury. You can rent self-catering apartments and houses, stay in a B&B, a farmhouse B&B, an Airbnb, or rent a room in manor houses and castles. Your choice no doubt depends on where you’re going, whether you are with others or traveling alone, and what kind of accommodation suits your travel plans and budget. You can find just about anything you want on the Emerald Isle.

I have several favorites where I stay every time I’m lucky enough to visit Ireland. I enjoy Riverfield House B&B in Doolin, Co. Clare, and the wit and wisdom of owner and proprietor Caitriona Garrahy. If Riverfield is booked, Caitriona’s son Don and his wife, Martina, have a B&B next door that’s lovely, too. Both B&Bs are well located and an easy walk to pubs near the harbor or in the other direction. Very good meals are available at McDermott’s and O’Connors as well as in Fitzpatrick’s Bar in the Doolin Hotel across the road from Riverfield House. Ballinalacken Castle in Doolin also offers accommodation and fine dining.

When I land and then before I leave Ireland, I enjoy staying at Cahergal Farm, which is just minutes from Shannon (my favorite, no-stress airport.) Noreen and Michael McInerney make you feel welcome in their lovely B&B, a working farm surrounded by manicured fields where cows and sheep happily graze. You would never know you were so close to a major international airport when you’re there. Be sure to ask Noreen for one of her special breakfast omelets – they are superb as are her scones.

Further upcountry, I am a devoted fan of Connemara and all it offers. My favorite hotel in Ireland is Lough Inagh Lodge Hotel in the beautiful, unspoiled Inagh Valley. The hotel is a definite destination for fishing folks but it also treats non-fishermen/women like members of the family. Owner Maire O’Conner has assembled the most gracious staff and they make staying at Lough Inagh like going home. I’ve stayed there for more than 15 years and have met some of the nicest fellow visitors there who have become friends that I see every year. Lough Inagh is highly recommended for the food, staff, and accommodation.

Nearby is the beautiful Kylemore Abbey, which is well worth a visit to



Kylemore Abbey in Connemara, Co. Galway.

tour the grounds and the former girls’ school but also to stop by one of the best gift shops anywhere. And, stop in Clifden, too, for lunch at Mitchell’s Seafood and a little shopping fun at The Whistlestop and Clifden Bookshop.

This autumn we stayed at Lough Rynn Castle in Co. Leitrim for a wedding. What a beautiful estate. It offers a total of 44 rooms in the main building and outbuildings on several hundred acres! Everything was perfect from the rooms and food to the staff. See [loughrynn.ie](http://loughrynn.ie) for more. If you’re in that area, it’s a lovely place to stay but midweek is recommended since weekends tend to be booked out.

We didn’t specifically mention luxury accommodation, but there is plenty in Ireland from Adare Manor, Dromoland, and Ashford Castles to the Clare Island Lighthouse. If budget is not a problem, there are many outstanding options available across the country.

THE WEST

There are many very beautiful places to visit in Ireland; my particular favorite place is the Western coast. For anyone with an interest in photography, the West, with its rugged landscape and constantly changing light, is sheer bliss. It’s nearly impossible to take a bad photograph there and it’s definitely impossible to run short of amazing landscapes and other images to shoot.

Don’t get me wrong. Among other beautiful parts of Ireland are the Ring of Kerry, Dingle Peninsula, Beara Peninsula, Burren in Co. Clare, to name just a few. But I find the West very special. Landscapes or cityscapes, Ireland has it all and when you travel around, you’ll find your favorite spots.

The Irish Tourist Board’s designation of



Titanic museum in Belfast, Northern Ireland.

the west coast as the Wild Atlantic Way has drawn many people to the area and breathed new life into the economy there. From Donegal down to Cork, the scenery is breathtaking and there are many thriving attractions along the way.

I’ve rented a house in Mulranny, Co. Mayo, every spring for nearly 25 years and, while it’s an area that not too many Americans visit, its attraction speaks volumes about the fact that no matter where you go in Ireland, you can find interesting places, great restaurants, and fun things to do.

Local favorite dining places in the area where I rent are Nevins Newfield Inn in Tiernaur, the Mulranny Park Hotel, Grainne Uaile Pub in Newport (all on the Great Western Greenway, an extremely popular off-road trail), and the Beehive

on Achill Island. There’s a well worn-out myth that food in Ireland is not good. But believe me, it’s excellent and whether you’re in a hotel, pub or restaurant, you can find good meals.

COLOR ON THE ISLAND

Something that always strikes me is the color of Ireland. There’s green, of course, but there’s also the brilliant yellow of gorse bushes, daffodils, and fields of rape seed, multicolored houses on the Beara Peninsula, the stunning pink of rhododendrons, azalea and apple blossoms everywhere, the bright orange of Montbretia in the fall.

And, of course, there are the colors local farmers use to mark their sheep. We’ve seen combinations of orange, purple, blue, and red. There’s color all around if you look.

I was once told that the Irish could tell if you were American because many

of us dress in such bright colors. Well, those days are long gone because the Irish now wear colors just as bright as any we ever wore.

SHOPPING

And, what about shopping? Is there any shopping to be had in Ireland? Well, if you’ve been there, you know the answer to that.

Nearly every attraction has a gift shop and most feature the work of local artists and artisans. Beautifully knitted wool sweaters are available nearly everywhere you travel. Stores abound in the cities but also in smaller towns.

Because Westport is the nearest “big city” where I go for serious grocery shopping, I am familiar with many of the very nice shops in that Co. Mayo town. I have shopped at O’Reilly & Turpin on Bridge Street for many years and applaud their

taste in jewelry and other fine items they sell. It’s a lovely store with great staff.

Down the street is Westport Design, a newcomer to Bridge Street that offers interesting and different items, including original art and prints. And, don’t miss Seamus Duffy’s Bookshop for the latest great reading as well as calendars, cards, and other items.

Drive down to The Quay in Westport (near Westport House) and you’ll find a variety of original art at The Quay Gallery, a collaboration of local artists, including Suzie Sullivan, a well-known, award-winning fiber artist.

FAVORITES

It won’t take visitors long to compile a list of their favorites – food or drink or shopping or accommodation. There’s much to see and to enjoy on this very small island.

Judy Enight photos





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