

Farewell to 'Riverdance'

Famed troupe make final stop in Boston (April 13, 14, 15)

In 1996, Bill Clinton was president, William Weld was governor of Massachusetts, the old Boston Garden was still stand-

ing, the Red Sox were still in search of their first world championship since 1918 – and a show called "Riverdance" began touring cities in the United States, including Boston, hoping to duplicate its success in Ireland.

Long story short? It did. Now, "Riverdance" is preparing to make its seventh and final stop in town, on April 13, 14, 15 at the Boston Opera House, as part of an extensive farewell to its US tour that will conclude in June.

The show will go on elsewhere in the world, but the imminent end of its 16-year run on American soil is prompting reflection on the "Riverdance" phenomenon and how and why it has made such an impact in the US and around the globe. Toward that end, the show's composer Bill Whelan penned his own musings in last month's *Boston Irish Reporter*: "For the dancers and musicians, Boston's audiences always feel a bit more like their Dublin counterparts – rowdier, more familiar, and eager to celebrate their Irish roots."

Whelan readily acknowledges that he did not foresee how a seven-minute performance



"Riverdance" will be stopping off at the Boston Opera House April 13-15 as it winds up its US tour. See related story, Page 12.
Jack Hartin, Abhann Productions

created as an "interval act" for the Eurovision Song Contest would become a two-hour extravaganza that not only spawned world tours but also TV specials, DVDs, and CDs. But as Whelan, along with numerous other commentators, has observed, the commercial and critical success of "Riverdance" has only been part of the story;

there seemed to be a national-pride component to the show, as if it were an advance guard for Ireland's ultimately short-lived but undeniably optimistic Celtic Tiger era.

The artistic aspects of "Riverdance," of course, were what attracted the most attention. Its innovative transportation of Irish music and dance tradi-

tions into a modern, multicultural setting struck a chord with audiences, and most critics, everywhere – even, or perhaps especially, those who wouldn't know a hornpipe from an Uilleann pipe. For better or worse, in the wake of "Riverdance," Irish music and dance became a bona-fide pop culture "meme," glimpsed or heard on Hollywood

movie soundtracks, TV coffee commercials, even a "Simpsons" episode or two.

So what did "Riverdance" mean to Americans, and how will it be remembered? Several Irish music and dance experts recently offered their thoughts.

"Many contest the 'pop' nature of 'Riverdance,' but in my mind, the most important contribution it made was to bring Irish dancing and Irish music to a much broader audience than it previously reached," says Susan Gedutis Lindsay, musician, author and former *Boston Irish Reporter* arts and music writer. "Now, even kids' movies like 'Shrek' and 'Barnyard' have 'Riverdance'-style dancing sequences, even if just for fun. That never would have happened before 'Riverdance.'"

"Riverdance" put Irish dance on the world stage," says Boston-area Irish dancer, teacher, and choreographer Kieran Jordan. "Before that time, Irish dance was mostly known in its own circle of participants – among dancers, dance families, parents, musicians, feis goers, the Irish diaspora, and also folk festival audiences."

The Chieftains, along with the Green Fields of America and Comhaltas Ceoltoiri Eireann tours, did a lot to bring step dancing around the world into concert settings, she says,

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'Who knows where I will be buried now'

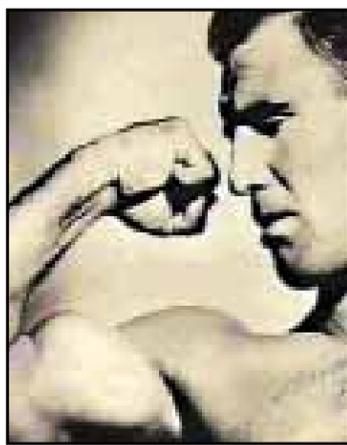
BY PETER F. STEVENS
BIR STAFF

Third in a four-part series.

Nine years ago, in late July 2003, the *Jeanie Johnston* glided into Boston Harbor. Onlookers could be excused for thinking what a splendid sight she was. The vessel, framed against the city's skyline, did present a seemingly idyllic glimpse of days when canvas sails and wooden hulls ruled the seas. The *Jeanie Johnston*, however, was a replica of the Famine ships – "coffin ships" – that ferried the human wreckage of *An Gorta Mor* – "the Great Hunger" -- to America's shores. She testified to the perilous journey that hordes of gaunt, traumatized "Famine Irish" made to Boston and other ports from 1846-50. Their travels were anything but pleasant.

In his *American Notes*, Charles Dickens wrote of the misfortunate immigrants, "If any class deserves to be protected and assisted by the government, it is that class who are banished from their na-

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'Crusher' Casey in his heyday.

The Mighty Casey family returns to the old Dorchester neighborhood. Page 6.

Thomas Myles's voyage into the deep unknown

BY JOHN P. RATTIGAN
SPECIAL TO THE BIR

He stood on the dock that cold April morning, gazing at the hills above Queenstown wondering if he would ever see Ireland again. He looked at the long line of third-class passengers, Irish men and women, waiting to take the tender out to the ship anchored in the channel, a common scene in this seaport town.

He knew what they were thinking. He could see it in their faces. Not so much fear as a mixture of excitement and anxiety. The last goodbyes were finished and now they were heading toward a new life in an unfamiliar land seeking prosperity and security or whatever else it is they thought was needed to make their lives complete.

He almost wished that he could tell his story to each of his fellow passengers. Yes, Thomas Francis Myles was leaving, but this was not for the first time. Tom Myles was born into a comfortable middle-class family in Fermoy, County Cork in 1849. He was fortunate enough to obtain a good education at St. Colman's College in

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Ireland President Michael D. Higgins to visit Boston May 5

The Irish Consulate in Boston has confirmed that Ireland's President Michael D. Higgins will make an official visit to the city on May 5, and will officiate in ceremonies in remembrance of the Irish Famine.

"Mr. Jimmy Deenihan T.D., Minister for Arts, Heritage and the Gaeltacht and Chair of the National Famine Commemoration Committee, welcomed the news that President Michael D. Higgins will lead the official representation at this year's overseas Famine Commemoration, which takes place in Boston on Saturday, 5th May 2012," the Consulate said in a statement.

Deenihan said, "I am delighted that President Higgins is leading the official representation at the Famine Commemoration in Boston this year. Many Irish emigrants during the Great Famine, and indeed after that period, have settled in Boston and on the eastern coast of the United States of America and I know that the community in Boston are working hard to ensure that the Commemoration will be a dignified and fit-

Stonehill grad Toni Earls named IIC Citizenship Outreach Worker

By KIELAN O'BOYLE
SPECIAL TO THE BIR

The Irish International Immigrant has appointed Toni Earls as its new Citizenship Outreach Worker, a position that will enhance the IIC's mission of promoting civic engagement and helping Irish immigrants integrate into society here in the States. She will be promoting the benefits of becoming a US citizen and helping individuals connect with our Legal and Citizenship Services.



Toni joins the IIC team with a strong background in Irish Studies, which started with a semester abroad at the National University of Ireland, Galway. During her time at Stonehill College, she majored in English with a minor in Irish Studies. While studying in Ireland, Toni built a deep connection to Ireland and after graduation, she returned to NUI, Galway to pursue a Masters in Irish Studies followed by a Higher Diploma in Archaeology.

Her academic studies developed a strong foundation for her understanding of the history, literature, and language of Ireland... and living in Galway gave her a fine understanding of the "craic."

When Toni returned the United States, she took an internship at the *Irish Emigrant* newspaper, which involved her in the thriving Irish community in Boston. By attending festivals, community events, and through her work with the paper, Toni feels she has become a part of the Irish community, adding that she is looking forward to helping Irish immigrants become US citizens.

ting tribute to the victims of the Great Irish Famine."

Full details of the Famine Commemoration are expected to be made public later this month. The schedule of related events is available on the BIR website, bostonirish.com

Most Irish organizations are planning commemorative events, including:

Sunday, May 6 2012

AOH Lawrence Event- Division 8 AOH and LAOH will hold a Commemoration of the Great Hunger on Sunday, May 6, 2012 at the *An Gorta Mor* Memorial in the Immaculate Conception Cemetery, 29 Barker Street, Lawrence, MA at 1:30 p.m. A host of County, State and National AOH and LAOH representatives along with other dignitaries are expected to be present. The memorial service will include an oration on the great hunger, a prayer service, and the laying of a wreath at the memorial. Light refreshments will be served following the service.

Division 8 A.O.H. President William J. Sullivan recently said: "It is fitting and appropriate that we pay tribute to the Irish of Lawrence and to the famine descendants who settled in Greater Lawrence. It is our turn to give back to those who gave so much. This monument stands as a testimony to their accomplishments and their lives!"

Irish International Immigrant Center/ Monserrat Aspirers Incorporated event - 2 p.m. - 5 p.m., 19th Annual Black & Green Event, "Hunger Then, Hunger Now, Hunger Here, Hunger There; The Famine in 19th Century Ireland; Hunger Today: Locally and Globally. An afternoon of performance art, thematic presentations, cultural exchange and community building. Monserrat Aspirers Hall, 358 Washington St, Dorchester MA. For More information contact Ally Tzovaras at the IIC at: 617.542.7654 ext. 43 or atzovaras@iicenter.org

Charitable Irish Society and the Eire Society event- at Forbes Museum, 215 Adams Street, Milton, MA, 2 p.m. -5 p.m. "New England Responses to An Gorta Mor, 1845-1848." The program will include tours of the Forbes Museum and two presentations: "Asneath Nicolson in Ireland" by Professor Maureen Murphy, Hofstra University, Biographer of Nicolson. "Captain Robert Bennet Forbes and the Voyage of the USS Jamestown



The Irish American Partnership hosted its traditional St. Patrick's breakfast on Friday, March 16 at the Boston Harbor Hotel. Featured speakers were, right, Frances Fitzgerald, T.D, Ireland's first Minister for Children and Youth Affairs; and, left, Professor Brian MacCraith, President of Dublin City University, Ireland's "University of Enterprise." Several hundred guests at the breakfast also heard a performance of "Danny Boy" performed by the Boston Archdiocesan Boys Choir of St. Paul's school, Cambridge.

Harry Brett photos, courtesy of the Irish American Partnership

to Cork in 1847" by Catherine B. Shannon, Professor Emerita, Westfield State University. Reception and refreshments, Members: \$10, Non Members \$15.00. Reservations required: 617 330-1737

Irish Cultural Center of New England events-May 12: "The Great Irish Famine: Remember Skibberreen." - The evening will begin at 5:30pm with a lecture, a meal and a viewing of the award-winning film *The Great Irish Famine: Remember Skibberreen*. Seamus Mulligan and others will conduct a conversation and Q&A. Location: ICC, Canton.

May 31: "The History of the Irish Famine and its Impact Today" - Professor of Irish Studies Joseph Lee from New York University will lecture on the Irish Famine. Professor Lee is widely recognized as a leading expert on 19th and 20th century history and politics, particularly Irish, British and European studies. Former member of the Irish Senate and current member of the Royal Irish Academy, Lee is also the author of numerous publications including three books on Irish history. The evening will begin at 6:00pm with a reception, followed by the lecture. Location: Downtown Boston.

Other events coming later this year include: **Cohasset Historical Society event**, Sunday, September 9, 2 p.m. - 4 p.m. "The Wreck of the Brig St. John and Its Commemoration, 1849-2012: An Illustrated Lecture" by Catherine B. Shannon, Emerita Professor History, Westfield State University, at the Cohasset Historical Society, 106 South Main Street, Cohasset MA

October 2012- Brig St. John event, Cohasset Annual Commemoration for the victims of the Wreck of the Brig St. John, October 7, 1849 sponsored by the Ancient Order of Hibernians at St. Anthony's Church and Cohasset Central Cemetery, Cohasset, MA. Date to be confirmed.

Irish Cultural Center of New England event October 4: Famine Then and Now: A Look at the 1840 Irish Famine and the Current World Famines in West and Central Africa A panel of historians and nutritionists from Tufts University examine the causes of famines, both in Ireland and throughout the world, with particular emphasis on the similarities between the Irish Famine and the emerging current crisis in West and Central Africa More details to be announced.



APRIL CALENDAR OF EVENTS

Friday, April 6

The Irish Cultural Centre is sponsoring a free genealogy lecture - The Irish in the 1940 Census - at 7:30 p.m. Find out how this census was taken, and how the information gathered can benefit your research. Lecturer Michael Brophy is a professional genealogical researcher, heir search specialist, and lecturer in the Boston area. Pre-registration required: Please e-mail library@irishculture.org.

Thursday, April 12

Gaelic Roots Presents: Irish Songs, a concert by Cathie Rya in the Walsh Hall Function Room, 150 St. Thomas More Rd. on BC's Chestnut Hill campus. 6:30 to 8:30 p.m. Free 617 552-0490. See connolsb@bc.edu; bc.edu/centers/irish/gaelicroots. The Gaelic Roots series is directed by renowned fiddler Séamus Connolly, BC's Sullivan Artist-in-Residence, and sponsored by the Center for Irish Programs at Boston College. Seamus hosts this monthly concert featuring the best in traditional Irish music, song and dance.

Friday-Sunday, April 13-15

Broadway in Boston Presents: Riverdance - Final Tour! Boston Opera House, 539 Washington Street, Boston Ticketmaster 1-800-982-2787. See stories on Page 1 and Page 12.

Saturday, April 14

The Irish Cultural Centre is sponsoring a lecture: The History of the IRA beginning at 8 p.m. Back by popular demand and continuing with our Irish lecture series, Professor Matthews will discuss the history of the IRA (Irish Republican Army). In January 1919, Cathal Brugha, Minister of Defense, required the members of the Irish Volunteers to swear an oath of allegiance to the Irish Republic, thus the Irish Republican Army was born. In this lecture we will trace the history of the IRA from the War of Independence (1919-1921) through the Civil War, the bombing campaign in England, to its demobilization as a result of the 1998 Peace Accord. The Irish Cultural Centre of

New England, 200 New Boston Dr., Canton. Email: cgriffin@irishculture.org. Tickets: General Admission is \$10; ICC members: \$5.

Saturday, April 21

Joyce & Religions - A Symposium. Starts at 9 a.m. in Devlin Hall on the Boston College campus. Keynote speaker is theater critic, historical writer, political commentator, and Ireland's leading public intellectual, Fintan O'Toole. The day will feature panel discussions, a theatre performance, workshops, a tour of the Rural Ireland exhibit at the McMullen museum and much more. This event is free, but guests must pre-register online.

Sunday, April 22

3rd Annual Irish Hearts for Haiti. This benefit fundraiser will take place at the Marriott Hotel in Quincy from 2 p.m., to 8 p.m. See Page 13 for more details.

Afternoon Tea & Spring Fashion Show: The ladies of the Irish Cultural Centre welcome you to their annual spring fashion show with fashions provided by Dress Barn and jewelry provided by Spilada designs. Begins at 2 p.m. \$25 per person. For more information or to purchase tickets, please call the ICC at 781-821-8291.

Thursday, April 26

The Boston College Arts Festival. Runs through April 28. Check main tent on O'Neill Plaza. Noon - 10 p.m. 617 552-0490; bc.edu/offices/artsandcouncil. Every year, the Boston College Arts Festival brings the community together to celebrate the arts. Irish Music, Song & Dance, Seamus Connolly and students, faculty and staff. Over 16,500 people attended the 12th anniversary festival in 2010 - participating in art demonstrations, enjoying music, dance and theater performances, browsing through art exhibitions, listening to literary readings, and appreciating films.

Saturday, April 28

Blackstone River Theater Presents: Lissa Sch-

neckenburger at Cantrip Blackstone River Theatre, 549 Broad Street, Cumberland, RI. 8 p.m.; \$13 advance, \$15 day of; 401 725-9272, riverfolk.org. Lissa Schneckenger's fiddling is uplifting and lively, and her singing is gentle and evocative. Both in concert and in the studio she is regularly accompanied by some of New England's best musicians, including guitarist Bethany Waickman who will join Lissa that night.

The Irish Cultural Centre presents La Gaeilge, a day of Irish Language Immersion in conjunction with Cumann Na Gaeilge. The day includes conversation & writing workshops, getting to know fellow students, and lunch will be served. Workshops are available for all levels. Begins at 10 a.m., runs to 2:30 p.m. \$30 for members and \$35 general admission. Please call 781-821-8291 to register. Following the workshops join us in the cottage for music and dancing.

Meitheal: Come and welcome spring with the Irish springtime tradition of symbolic whitewashing, thatching, preparation/ demonstration, turf cutting, dancing, music and games for kids. All are welcome to take part in this fun tradition. Free event. Begins at 3 p.m. in the cottage.

Old-Fashioned Céilí Dance at Doyle's Café. Live music! Dance lesson from 6 p.m. to 6:45 p.m. Music and dancing begins at 7 p.m. with special guest instructor Aidan Vaughan.

Sunday, April 29

Steps for Sets and Sean-nós Dance Workshops with instructor Aidan Vaughan! 3:30 p.m. to 5:30 p.m., Boston Percussive Dance, Cambridge.

Monday, April 30

The Irish Cultural Centre presents an Irish Cooking Workshop: Irish Scones: ICC chef Seamus Healy will teach you how to make one of Ireland's favorites, Irish Scones. 7 p.m. to 8:30 p.m. in the ICC restaurant. \$25 for members & \$30 general admission. Pre-registration is required. To register please call the ICC at 781-821-8291.

Publisher's Notebook

Ireland's children are on her watch

By ED FORRY

Boston's St. Patrick's events were the occasion of the visit to Boston of Frances Fitzgerald, T.D., the Ireland government minister who is designing new initiatives to protect the country's children.

Fitzgerald, T.D., who serves in the Dail representing city residents in the Dublin Mid West constituency, undertook a whirlwind set of public appearances that included the launch of an initiative with the Irish Pastoral Centre, a St. Patrick's breakfast speech hosted by the Irish American Partnership, a star turn as the honored guest at the Irish Network/Boston St. Patrick party at the Moakley Court House, and a visit to Holyoke for that city's St. Patrick's parade.



Ed Forry

Trained as a social worker, with degrees from University College/ Dublin and the London School of Economics, Fitzgerald was born in Cork and moved with her parents to Dublin at age 13. She spent 20 years working as a social worker and family therapist in Dublin and London. Before her election to the Dail, she chaired the National Women's Council of Ireland (1988-1992) and was vice president of the European Women's Lobby.

A member of Taoiseach Enda Kenny's Fine Gael party, she came to Boston just weeks after Kenny's February visit, and she echoed his upbeat, optimistic rhetoric coming just one full year after the Fine Gaels took control of the government in a power-sharing coalition with the Labour party.

"We hit the ground running," she said in a March 16 interview. "We have taken everything that has come our way and in a very constructive, positive sort of way, and we wanted to rebuild our international reputation. We felt that it had been damaged. We feel one year around that we're well on the way, not least of which is typified by our visits to America this week, and the kind of investment that we are getting from American companies.

"Our message is that we are open for business, our international reputation has been won back, and that we have a very constructive approach towards business. We are reforming government, reforming the way things have been done. We are becoming more competitive again, we had lost our competitiveness. We are resilient and we are turning things around."

Minister Fitzgerald said she had been chosen to establish a new focus on children and families, an expertise that has been part of her professional life for decades. "I am very honored to be appointed the first Minister for Children and Youth Affairs," she said. "It's a new post which the Taoiseach decided to create at cabinet level in order to integrate the services for children which were spread across a lot of departments – education, justice, health – to bring together integrated services for children.

"We have had a slightly tortured history in relation to children and institutions and abuse. I see this as a turning point to child protection in Ireland. We are going to have a referendum, we're going to put to the people that now, in the constitution, children have rights; their voice should be heard and that their best interest should be considered.

Speaking about the pedophile crisis that has shaken the Catholic Church in Ireland, Fitzgerald said, "We're in a new place, I think it's a kind of mutual respect. The inappropriate deference isn't there, and I say that on the record. But there's respect for the job the church has to do, respect for the job the state has to do, and that's what [Kenny's] Cloynes speech was about. It was a marker, and it was saying in relation to the practices which had been so exposed in the Cloynes report, that they simply weren't good enough.

"And by the way: the state has failed as well, so there are state failings and church failings, and it's about addressing both. And that's what was in the Taoiseach's speech: 'Enough is enough.'"

Irish America has passionate link to the island where we came from

By JOE LEARY
SPECIAL TO THE BIR

The multitude of St. Patrick's Day events we witness each year, with their music, speeches, singing, and dancing, illustrates the passionate Irish-American connection to the land of Ireland where our ancestors were born.

The nearly month-long series of parades, parties, solemn dinners, "the wearing of the green," official and unofficial visits from Irish politicians, Irish educators, and Irish businessmen -- all focused on celebrating Irishness and Ireland itself -- are public manifestations of deeply held feelings and loyalty to who we are and where we came from.

There is a place in most every Irish American's heart and soul that connects his or her spirit with Ireland. A former prime minister of Ireland once said to me, "We are the envy of nations throughout the world to have such intensity on our side."

The hundreds, probably thousands, of parades across the United States, Canada, Australia, and Dublin that were held last month tell only a small part of the story. One million Americans visited Ireland last year, and at least that number, and maybe more, will do so this year. I know many Irish Americans who have purchased second homes in Ireland to firmly fasten themselves to their heritage.

From where I sit, as part of a national charity that organizes Irish Americans on behalf of Ireland, I have become keenly aware of the remarkable affection that many Irish Americans have for their heritage.

In a small mid-western town, a wealthy Irish-American farmer, now 75 years old and nearing the end of his life, has been thinking about Ireland more and more seriously for several years. He knows the country fairly well for having traveled there every year for some time. Three years ago, he contacted us and began donating significant sums to us to be used in assisting Irish education. No strings attached, he keeps saying. "Just continue helping." He is four gen-

erations removed from Ireland yet remains quietly and intensely Irish American. He is deciding now about a huge seven-figure additional investment in Ireland. No parades, no awards, no \$10,000 a table dinners, just a connection to the old country.

For six and a half years, we received \$30 each month from a not so wealthy gentleman from Pennsylvania. He must have felt very good about his generosity because he kept to the monthly schedule. We don't know how many other Irish activities he participated in, but we are sure he loved Ireland.

We received a letter about 10 years ago from a law firm in Texas stating that a Catholic Monsignor who was pastor of a small Texas parish, had died and left our organization a \$15,000 bequest to be used for Northern Ireland's Catholic schools. He had been a modest donor for several years, but we had never been in contact with him other than by mail. After discreet inquiries, we created a list of six small Belfast schools and delivered \$2,500 checks to each school in his memory. I'm sure that each of the schools still remembers his caring and generosity since without exception they were all amazed that an American priest cared that much about small Catholic schools so far away.

I could go on for pages and pages listing the acts of selfless generosity on behalf of Ireland that I have witnessed over the years. Our first real benefactor in the United States, Mr. Charles F. Feeney, has, with his foundation, given hundreds of millions of dollars to Ireland. He devoted his life for many years to help solve the violence and bigotry in Northern Ireland while also helping to build and grow several Irish Universities that could never have done it by themselves. And all of it anonymously until very recently.

Closer to home, three members of our board of directors have vacation homes in Ireland and give their valuable time and support to our activities.

St. Patrick's Day celebrations are worthwhile expressions of our affection for Ireland and our heritage, proud statements on behalf of the Irish American community. And there are many other less well-known but effective and important Irish activities that also honor Ireland. They should all be encouraged.

Joe Leary is president and CEO of the Irish American Partnership.

Of the fanatic as a martyr

By JAMES W. DOLAN
SPECIAL TO THE REPORTER

During his lifetime, he was known as a fanatic, zealot, and madman. After his death, among abolitionists, he was a hero, revolutionary, martyr. In the South he was condemned as a murderer, terrorist, and traitor.



James W. Dolan

Recently completed *Midnight Rising* by Tony Horwitz, a biography of John Brown, who led the ill-fated raid on the federal armory at Harpers Ferry, Virginia, in 1859, eighteen months before the start of the Civil War.

It was a botched attempt to incite a slave revolution centered in the mountains of western Virginia.

From their mountain hideouts, freed slaves and their abolitionist allies conducted guerilla warfare by raiding plantations to increase their numbers and eventually destroy the south's "peculiar institution."

Ill-conceived and poorly planned, the raid was doomed to fail from the outset. Captain Brown, as he was known, and most of his 21 followers, three of whom were his sons, probably knew that from the beginning. Dedicated abolitionists, they were prepared to sacrifice their lives to end slavery.

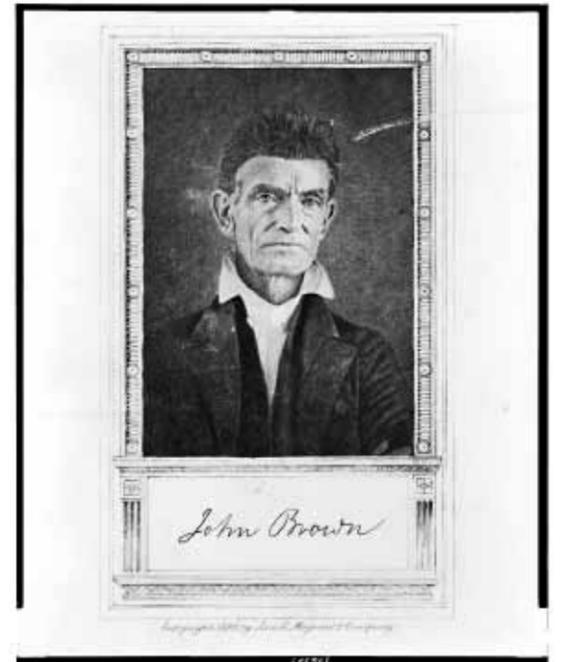
Of the raiders, ten were killed in action when, on Oct. 18, 1859, a company of Marines stormed the engine house where Brown and his men were holding hostages. Seven, including Brown, were captured and later hanged. Five conspirators, who were not in the engine house, escaped. No hostages were harmed. Four townspeople, including the Harpers Ferry mayor, and one Marine were also killed.

Whether someone is labeled a terrorist, zealot, or madman is in the eyes of the beholder. The American Founding Fathers were considered fanatics and traitors by the British and their sympathizers. Early Christian martyrs were considered zealots. The leaders of the 1916 Easter Rising in Ireland were viewed as traitors and terrorists by the British occupiers.

Even the 2001 terrorists, who killed thousands of innocent civilians in what appeared to be senseless acts, are considered heroes and martyrs by many in Islamic countries. What we describe as collateral damage – the unintended consequences of an attack – is viewed as murder by relatives of victims and their sympathizers.

The slaveholders in the South had no problem rationalizing and excusing their ownership of human beings; first, they dehumanized them and then claimed they were better off than they would have been had they not been sold into slavery. They viewed the abolitionists, who aimed to deprive them of their property, as fanatical terrorists.

A laudable goal may lead to excessive means that un-



dermine and ultimately eclipse a noble cause. Captain Brown and a group of his followers viciously murdered several innocent, unarmed, southern sympathizers in Kansas, none of whom owned any slaves, in what known as the Pottawatomie Massacre.

It was in retaliation for similar acts committed against so-called "Free-staters," who opposed Kansas becoming a slave state. The massacre seriously damaged Brown's reputation even among abolitionists and lent credence to the claim that he was a madman.

That reputation was redeemed, at least in the North, when Brown's steadfast opposition to slavery prompted his bold raid. He expected to die when the Marines assaulted the engine house but instead was seriously wounded when he was slashed and stabbed by a Marine wielding a sword.

During his imprisonment and trial and the lead-up to his hanging on Dec. 2, 1859, he impressed all who witnessed those events with his dedication to the cause and his calm and courageous acceptance of his fate. Expecting a firebrand, they saw a dignified old man patiently explaining how slavery violated both religious and constitutional principles. He exhibited no rancor toward his captors and even thanked them for their kindness as he was about to be hanged. A devout Calvinist, he refused the services of southern clergy because they tolerated slavery.

Upon his death, he became a martyr to the cause of freedom and human dignity. Union troops were soon marching to a song that began: "John Brown's body lies a-mouldering in the grave..." Thanks to poet Julia Ward Howe, it later evolved into "The Battle Hymn of the Republic."

Approximately 600,000 soldiers died, North and South, in the epic conflict that ended slavery and fulfilled John Brown's legacy.

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Mary C. Forry, President (1983-2004)

Edward W. Forry, Publisher

Thomas F. Mulvoy Jr., Managing Editor

William P. Forry, Contributing Editor

Peter F. Stevens, Contributing Editor

News Room: (617) 436-1222 Ads: (617) 436-1222

Fax: (617) 825-5516 news@bostonirish.com

On The Web at www.bostonirish.com

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POINT OF VIEW / PETER F. STEVENS

Now, the Irish are stalking the Masters in Georgia

Messrs. McIlroy, McDowell, Harrington strut 'major' stuff

BY PETER STEVENS
BIR STAFF

In July 2011, the gifted Northern Irish golfer Graeme McDowell tweeted the following words: "Darren Clarke – the first Northern Irish golfer to win a major in almost four weeks." McDowell, winner of the 2010 U.S. Open, was lauding Clarke's stunning triumph at the 2011 British Open, the latest in a run of "Majors magic" by Irish golfers after no linkster from the Emerald Isle had snagged one of the game's majors since Fred Daly in 1947. The question for those who play and follow the Tour is whether Irish names will continue to appear atop the leaderboard of the Masters, the US Open, the British Open, and the PGA Championship.

The game's brightest young gun, Rory McIlroy, the young Hollywood, Co. Down, golfer who stormed to victory last in June at Congressional in one of the most dominating performances in US Open history (and in the wake of a final-round collapse that cost him the Masters in April), proclaimed in 2011 that Northern Ireland had become the "world capital of golf." A year later, as the 2012 majors loom and McIlroy chases the Augusta glory his implosion cost him last April, his victory last month at the Honda Classic – in which he withstood a vintage Tiger Woods' charge – serves notice that McIlroy is ready to pick up where he left off in 2011. Of course, Tiger's emphatic win in the Arnold Palmer Invitational over McIlroy's fellow Ulsterman McDowell last month is stirring rumbles that Woods is back in the hunt against all of the Tour's stalwarts.

Hyperbole and national pride from McIlroy and McDowell aside, one can't downplay chances that a man from the Republic or Northern Ireland will con-

tend in all of the majors and perhaps add to the Emerald Isle's Tour trophy case. For all of the golf-mad Emerald Isle, the surge begun by Dubliner Padraig Harrington's breakthrough at the 2007 and 2008 British Opens and the 2008 PGA Championship has spread to the North and across the golfing globe. Some have mistakenly written that Harrington was the first Irish player to win a PGA tourney, but in 1922, Paddy O'Hare, of Co. Louth, finished on top at the North South Open, at Pinehurst, the event not only on the line-up of the fledgling PGA circuit, but also considered one of the era's preeminent professional contests along with the British Open, and the US Open in pre-Masters and PGA Championship days.

Numerous golf observers, including this writer, long believed that Harrington and Clarke had the games to win a major and end Ireland's post-Daly drought. Either could still nail another major; however, it is McIlroy who has become "the man" in the Irish golf firmament. No one would be surprised if McDowell rises to the top of a major board either, rendering both McDowell's and McIlroy's boasts of recent Northern Irish golf dominance hard to dismiss.

The rising superiority of Irish, other European, Australian, and Asian players in recent years has become a question that both bedevils and angers American players and officials alike. Nonetheless, facts are stubborn things, as the adage states, and the facts are that McDowell, McIlroy, and Clarke won



Rory McIlroy, Graeme McDowell, Padraig Harrington

three of the last six majors. Two South Africans – Louis Oosthuizen and Charles Schwartzel – and German Martin Kaymer seized the other three. An obvious American retort is that Tiger Woods has been both hurt and buffeted by his personal woes in this time frame. Fair enough, but with Tiger's legendary roar resounding at the Arnold Palmer Invitational and drowning out McDowell at the Bay Hill tract, in Orlando, Florida, the upcoming Masters might well provide a showdown between Tiger and one of Ireland's four major stars. As Irish Central's Patrick Counihan writes, "Tiger Woods has sent out a Masters warning to Rory McIlroy – after taming his compatriot Graeme McDowell in Florida... The win is the first for Tiger since the controversy surrounding his infidelities and is seen as ominous for McIlroy and his rivals ahead of the return to Augusta in a fortnight."

Although Woods might well back on track, and no Irish golfer has won the Masters, McIlroy, McDowell, Harrington, and Clarke have shown they all have the stuff in a major way. The luck of the Irish – with a large dollop of skill – could end the island's drought at Augusta.

LOGUE'S DIAMOND

100 years ago, he put the green in new Fenway Park

BY PETER F. STEVENS
BIR STAFF

Opening Day always makes April special, but never more so than this year, when the Red Sox take the field at Fenway in the 2012 home opener – the 100th anniversary of the grand old park. When new manager "Bobby V" sends his first Sox starting nine out of the dugout, they will owe in some measure a debt to an Irish-born builder who literally helped shape the turf where Pedroia, Gonzales, Ellsbury, Lester, and company are playing today.

It was 100 years ago, on April 20, 1912, that some 27,000 souls jammed the ballpark stands for the Red Sox home opener. This opening day, however, heralded a new era for the club. As starting pitcher Buck O'Brien rocked into his wind-up and uncoiled the season's first pitch at the New York Highlanders' leadoff hitter, he did so in a brand new ballpark. Fenway Park was in business, in large part thanks to an Irish immigrant named Charles Logue. The Derry-born contractor's company had built the ballpark that was destined to become a shrine to "the Grand Old Game."

In the years before the Charles Logue Building Company's crews first put pick and shovel to the plot of land between Lansdowne and Jersey streets, its owner and other local Irish contractors had begun to leave brick, steel, and granite marks across the Boston landscape. In *Beyond the Ballot Box*, Dennis P. Ryan writes, "Irish immigrants learned early that the city streets were not paved with gold, but some, as contractors, found that fortunes could be made by digging them."

A number of Boston Irishmen parlayed practical hard-won knowledge of construction and unbridled ambition into fortunes. Thomas H. O'Connor, in *The Boston Irish* notes, "With the growing need for roads, houses, sewers and bridges in the new Irish neighborhoods, the contracting business also flourished. Patrick O'Riordan became a millionaire working on city projects, Timothy Hannon helped fill in the Back Bay; and Owen Nawn's trucking company that carried granite from the quarries attracted lucrative contracts from City Hall and the public utility companies."

In the vanguard of Irish-born contractors turning construction into cash was Charles Logue, born in Derry in 1858. A bearded man with a genuine talent for shaping land to architects' plans and the father of a large family, Logue carved a stellar reputation as a man whose company finished jobs on deadline and without questionable cost overruns, something that could not always be said of the city's more than 250 Irish contractors in the early 1900s. Logue's business approach, which earned him financial success from building structures for the Catholic archdiocese and for Boston College, would serve him well in 1910-1911 when John I. Taylor, son of *Boston Globe* publisher General Charles H. Taylor, who had given his son the ballclub as a "perk," began in earnest the search for a contractor to build a new park for his team.

One June 24, 1911, when the younger Taylor announced that he intended to build the park, his father's newspaper trumpeted the news with a half-page draw-



Fenway Park: the early days.

ing of the proposed design and a detailed story meant to stoke every fan's fervor. The article stated: "With the new park covering 365,306 square feet of land and the stands of the most approved type, and the home club brought up to its best pitch, the fans hereabouts can confidently look forward through the winter months to some great baseball games next season."

Trolley lines ran near the site in the Fenway, which had been a fetid mudflat until it was drained as part of Frederick Law Olmsted's Emerald Necklace plans. It would seem fitting if the park had actually been named for the site itself, but the truth is that "Fenway Park" paid tribute to the Taylors' land company – Fenway Realty.

Many baseball historians have deemed the ballpark's construction as little more than a lucrative real-estate deal. Once the first shovels bit into the Fenway, the Taylors sold 50 percent of their interest in the club for a pricey \$150,000 to cover their initial outlay. Then, in a slick financial gambit, they held onto outright ownership of the rising new park.

Charles Logue, the Derryman with a reputation for straight-shooting negotiations, reliability, and deadlines met, broke ground in the Fenway on Sept. 25, 1911. A state-of-the-art steel and concrete ballpark, one of the first of its kind, began to materialize on a tract whose most distinctive previous buildings had been the Park Riding School and a church. A different type of church, one later deemed a "baseball cathedral," quickly began to rise, courtesy of the Taylors' bankroll and the skill of Charles Logue and his "pick-and-shovel-men." Many of them, like their boss, were Irish immigrants.

Logue and his crews had to follow both the architects' plans and the realities of day baseball. A Fenway Park historian wrote: "There was no thought of night baseball in 1911, so the architects had to make sure batters would not be facing into the sun late in the afternoon. Thus, home plate was set in the southwest corner of the yard to ensure that the sun would be behind third base, bothering only the right fielder." To the eternal agony of countless rightfielders who lose balls in the Fenway sun -- Dwight Evans might be the only man

who ever really mastered that blinding experience -- Logue followed the plan to the letter.

When he and his men laid out left field they did not build the legendary 'Green Monster.' That landmark would not rise until 1933. They did build, however, to specifications. The fact that the Boston & Albany Railroad's line wound along the tract's far side meant that Lansdowne Street would lie only a shade more than 300 feet from home plate.

The distance from the plate to the fences did not mean much to builders during baseball's dead-ball era. Few players could drive the leaden ball of the day more than 350 feet, and outfield fences, as Curt Smith writes, were "supposed to eliminate gate-crashing and free looks from the street."

By Opening Day 1912, Logue had delivered the goods. Fenway Park was ready, completed at a cost of \$650,000 in private funds. John I. Taylor officially moved his Boston Red Sox from the Huntington Avenue Grounds, which they had leased, to the new ballpark, built specifically for them.

Washed out by rain for two days, Fenway's first game was played on April 20, 1912, the stands packed with fans gaping at the technological marvel. The New York Highlanders, who would be renamed the Yankees in 1913, were a fitting opening-day foe, as the raucous rivalry between the clubs for decades to come would prove.

The New York nine cuffed Red Sox starter Buck O'Brien around for three runs in the top of the first, and the Fenway Faithful – featuring a who's who of local politicians – might have thought a long afternoon was on tap. However, the Sox clawed back and went up 5-1. O'Brien was yanked in the fourth in favor of reliever Charley Hall. By the end of the ninth, the score stood at 6-6.

In the 11th, Boston second baseman Steve Yerkes, already five for six in the No. 2 slot, got on base again. Future Hall of Famer Tris Speaker stepped to the plate and drove in Yerkes for a dramatic 7-6 victory. Fenway's first game had lasted 3 hours and 20 minutes.

What should have been the Boston newspapers' big story, the Red Sox win in their maiden game at Fenway, was eclipsed on the front pages by the most recent developments in "the story of the century" – the Titanic had gone down just a few days before. Following their Opening Day triumph, the 1912 Red Sox went on to rack up their best record ever, 105-47, and beat the New York Giants in the 1912 World Series.

If Yankee Stadium is "the House That Ruth Built," perhaps in some degree, Fenway Park could bear the title "the House That Logue Built" (or helped to build, anyway). In 1995, Charles Logue's grandson, John I. Logue, wrote: "It's important to me and my extended family that my grandfather is known as the builder of the ballpark which is so prominent in the history of baseball."

A century from Opening Day 1912, the distinctive green of Fenway Park's field, its stands, and even its Monster, are a fitting hue for Derryman and Boston Irishman Charles Logue.

A TOUGH RACE

Remembering 'The Toughest Family On Earth'

'Crusher Casey Challenge' Proved a Special St. Pat's Event

BY PETER F. STEVENS
REPORTER STAFF

"The Crusher Casey Challenge Race" – the name peals formidably, and rightfully so for a family the *Boston Globe* once called "the toughest family on earth."

On St. Patrick's Day 2012, the Riverside Boat Club, on the banks of the Charles River in Cambridge, kicked off its rowing season with the 10th annual "Crusher Casey" race, but this time the occasion was different. Attending the event were members of the Casey family, who arrived from England on March 14, commemorating the Casey brothers, who were not only once fixtures in Dorchester, but a legend in local rowing circles.

The Riverside Boat Club's Kate Sullivan, with Dorchester resident and fellow club member Jack Kowalski, arranged for the visit of Paddy Casey, his son Gary, Gary's wife and two children, a nephew. Paddy, the son of Jack Casey – one of the seven Casey brothers, who were dubbed "the Famous Casey Brothers" for their rowing and wrestling prowess -- presented the Crusher Casey trophy to the winners and Riverside Boat Club presented him with a photo of his uncle, Steve "Crusher" Casey launching his single from the Riverside docks. After a breakfast at the Boat Club, the Caseys visited Jack's Melville Avenue home, once owned by Jim Casey, one of the great family rowers of the 1930s.

In a 1940 *Boston Globe* article, the "Famous Casey Brothers," whose family hailed from County Kerry, recounted how they had issued a challenge to "race any crew [rowers] in the United States." The challenge was resonant of former heavyweight champ John L. Sullivan's boast that he "could lick any man in the bar"; the Caseys' mother, Bridget Sullivan Casey, was "distant kin"



The Casey family visited the Kowalski home on Melville Ave. on March 17. The Victorian house was once owned by Jim Casey. Pictured are District 3 City Councillor Frank Baker, Paddy Casey, Lindsey Casey, Richard Casey, Carl Casey, Lynda Casey, Gary Casey and Jack Kowalski. Photo by Kate Sullivan

of the famed boxer. Rowing out of the Riverside Boat Club, which had been founded in 1869 by mainly Irish immigrant printers and laborers from the Riverside Press, part of Houghton Mifflin, the Caseys embodied the club's reputation as "the working man's club."

Dick Garver, the club's historian and author of *A Brief History of Riverside Boat Club*, notes that the brothers' challenge was "quite a gauntlet to toss before the proud society of Boston and Cambridge rowing circles by sons of Irish immigrants." Those immigrant sons qualified for the 1936 Munich Olympics in single scull racing. Paddy's uncle Steve "Crusher" Casey, whose nickname testified to his status as a world champion professional wrestler (1938-48), recalled: "A Philadelphia crew took us on, but then backed out....Then



The Kowalski home on Melville Ave., former home of Jim Casey.

Russell Codman, former Boston fire commissioner under Mayor Jim Curley, himself a national champion, came forward and

said, 'I will row the three Casey brothers [Steve, Tom, and Jim] and beat them in single sculls...' Tom Casey finished

first, Jim second, Steve third, and Codman fourth. Tom's victory surprised no one who knew anything about rowing locally, Dick

Garvin writing that "Tom Casey...would move a rowing shell in the fastest time ever seen then on the Charles River – under a minute for the quarter mile. Singly and with his brothers, Tom Casey would win every race entered thereafter at the then unheard pace of 40 strokes a minute – a pace that would not become commonplace in rowing for more than three decades."

Crusher Casey proudly proclaimed, "Nobody ever beat Tom when he was rowing." From a member of that famed rowing clan, the words were high praise.

The Casey's prowess on the water flowed literally from both sides of their family, with their father, Michael, a fine rower along with their uncles Pat and Mike Sullivan. In 1985, Crusher Casey told *Boston Globe* writer William P. Coughlin that "we'd come from County Kerry....Uncle Pat was the skipper of Cornelius Vanderbilt's yacht in Newport, Rhode Island. One day he told Vanderbilt he could get a crew to win the world rowing championship. Vanderbilt said, 'If you can get them, I'll pay their way to Newport to train.' That's how it [the Caseys' rowing renown] started."

What the Caseys started in Kerry and Dorchester continues with the Riverside Boat Club's Crusher Casey Challenge Race. The Brothers Casey would no doubt have been delighted to see some 65 people on the water in the single and eight races, not to mention Paddy and his family there to take it all in along the Charles and in Dorchester.

Kate Sullivan said, "All in all, the Casey family had a wonderful and very memorable visit." The same can be said for the rowers, their families and friends, and all the club members who met the Caseys.

Thomas Myles's voyage into the unknown

(Continued from page 1)

the post-Famine era. Eventually, he and two brothers decided that their destiny lay in the wider world and they set off in different directions. Tom recalled that he, too, was apprehensive on the day he left Ireland, now some forty years ago. That journey eventually brought him to America and, in time, to Cambridge, Massachusetts.

Starting out with little money, he learned the real estate business, worked hard, and later married. Tom's property investments grew rapidly and soon he and his wife, Mary, built a fine home where they raised their two sons and four daughters. He had achieved a level of affluence that few immigrants could imagine.

Tom reflected on the many blessings he found in his adopted land. He was sure these fellow emigrants, standing on the dock with him, would not regret the decision to follow their dreams just as he had.

His uncertainty about ever returning had been on his mind for a while. Although he had been able to travel to Ireland often during the intervening years, he had just turned sixty-three and was unsure of how much more time

would be measured out to him. He had arrived in Ireland a few months earlier to settle some estate matters and to provide for his handicapped younger brother James, his only remaining family member in Ireland. Although he enjoyed the visit, now that his work was complete, he was anxious to return to Cambridge. His departure was delayed by a coal mining strike in Britain, but he was finally able to book passage home: in second-class aboard the newest, largest, most luxurious, and safest vessel on the transatlantic passenger run, a "floating palace" that everyone was talking about. Now, with the ship underway, he stood at the starboard rail taking a last look at the land receding in the distance. Once again, he thought – would he ever come back?

The answer, of course, was "never." Never again would he see his native land, nor would he reach his destination on the far shore, for Tom was aboard the White Star liner, RMS Titanic, on her maiden voyage to New York. On April 14, 1912, three days into the crossing, the Titanic struck the sharp end of an iceberg and sank, taking with it more than 1,500 hundred souls, including Thomas Francis Myles.

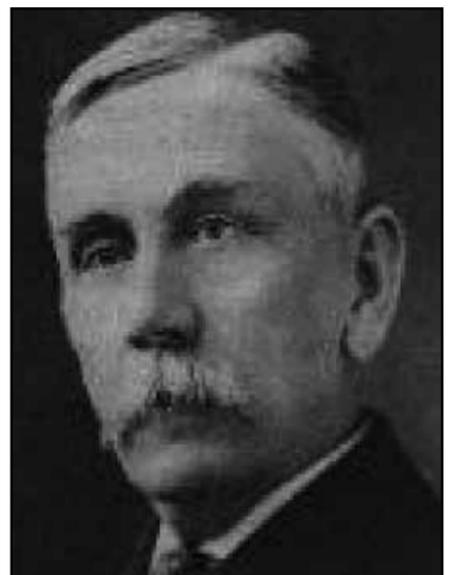
As he and the other passengers watched the last lifeboat pull away from the ship, it is said an almost holy stillness replaced the earlier pandemonium on deck, with those remaining on board preparing for their voyage into the unknown.

Weeks later, one of the survivors visited the Myles family and said that he had met Tom during the journey and watched as he gave up a seat in a lifeboat to a woman. He last saw Tom on deck, kneeling with others in prayer, as the ship went under. Of the 120 Irish third-class passengers who boarded the *Titanic* with Tom Myles at Queenstown, only 38 survived the tragedy.

Tom's son, Doctor Leo T. Myles, travelled to New York to await the arrival of the rescue ship *Carpathia* hoping he would find his father among the survivors, but like hundreds of others, Tom's body was never recovered.

Members of The Charitable Irish Society of Boston adopted a memorial resolution to Thomas Francis Myles in May 1912 describing their brother member as "the ideal Irish gentleman." Dr. Myles, also a member of the Society, later became its president.

The fate of Tom Myles is but one of



Thomas Francis Myles

the many threads woven into the larger narrative of the Titanic tragedy, a story of life and death and shattered dreams. That story, 100 years old now, still holds us in its grip.

The family of Thomas Francis Myles has planned a Memorial Mass at 11 a.m. on April 15, the 100th anniversary of his death, at Saint Paul Church in Cambridge.

Boston Irish Reporter's Here & There

By **BILL O'DONNELL**

The Chieftains At 50: Better than Ever—The Irish Taoiseach calls them “living treasures whose music has transcended all boundaries.” And ain't it the truth. After 50 years as a major international music group, the Chieftains, led as they have been since the beginning by **Paddy Moloney**, have won just about every award imaginable for their richly nuanced traditional Irish music offerings.



Bill O'Donnell

They remain after a half century the leading purveyors of traditional music fare and the best-selling group in the world. Performers come and go, from hot, to surviving, to forgotten, yet the Chieftains, despite cast changes not only survive but also thrive. Moloney, in accepting yet another Chieftain award as guests of honor at

a Ireland Fund gala last month noted, “I often get worried when presented with a ‘Lifetime award’ but in our case, we are still going strong: 2012 is our busiest year yet.”

It hardly seems to be nearly two decades since 1991 when Moloney, standing in for the entire group, was honored here in Boston by the Eire Society for the Chieftains' contribution to Irish culture around the world. My favorite memory of the group were the several days I spent in Manhattan in the late seventies when they were playing at an Irish gala at Carnegie Hall. We shared a nearby hotel and I found myself joining the musicians for breakfast at the local automat. The Chieftains all had retained their day jobs, from postal clerks, to government employees, to shopkeepers, and none of them was throwing money around. They were delightful company and had a grand time with other gala performers such as **Siobhan McKenna, Maire Keane, Anna Manahan, and Donal McCann**, all regrettably gone to their reward now. Long may Paddy and the Chieftains reign!

Oil Strike May Be Ireland's Eldorado—For years, especially in difficult times, the Irish papers regularly carried stories full of speculation about how this or that oil find would surely change Ireland's destiny. Ultimately, there was invariably less than met the eye and that's been the case until the recent discovery off the Cork coast of an unprecedented commercial oil strike by Providence Resources, an Irish company majority-owned and run by **Tony O'Reilly, Jr.**

The oil strike at Barryroe Field is the most promising find in the history of oil and mineral exploration in Irish waters. The discovery is initially producing some 2,000 barrels a day, exceeding earlier but less productive strikes by Esso and Marathon. The Barryroe findings, Providence Resource officials believe, could lead to a renewal of interest in the Irish offshore industry and increased activity from international investors. Ireland can certainly use something like that.

Famed Irish Movie Studios Facing Closure—Ireland's world famous Ardmore Studios in County Wicklow, the scene of film production for some of the most celebrated movies over the past half-century, is closing. The studios have been in some financial difficulty in recent years and the unexpected loss of a rich contract to host production of the MGM TV series “Vikings” may well have pushed Ardmore over the line. The studios have been at the forefront in the development of the Irish film industry.

Among the movies filmed in part or entirely at Ardmore are such familiar titles as: “My Left Foot,” “In America,” “Angela's Ashes,” “Dancing at Lughnasa,” “In the Name of the Father,” “The Field,” “The Commitments,” “The Lion in Winter,” “The Spy Who Came in from the Cold,” and “Shake Hands with the Devil.”

Ardmore has done superb work in hundreds of quality movies and it would be a shame if stranded Ireland is unable to find private or government financing for this invaluable and world-respected asset.

Christian Brothers Abuse Claim Deadline—A year ago this month the Christian Brothers of Ireland, North America, Canada, and other varied locations filed for protection under Chapter 11 of Title 11 of the United States Bankruptcy Code. In a legal notice in The Boston Globe, the principals in the litigation had to publicly and officially notify anyone who might have sexual abuse claims against any brother or others connected to the Christian Brothers here, in Ireland, Canada, or elsewhere that the deadline for filing a claim is August 1, 2012.

Other contact references or to obtain information about Christian Brothers institutions, and/or to obtain and file a proof of claim: Claims Agent, phone 1-800-873-4094; or phone 1-888-667-4266 or write: Claims Agent, Omni Management Group, 16161 Ventura Blvd. Suite C, PMB608, Encino, California 91436.

If you or a loved one or family member in Ireland or North America have a claim of having been sexually abused by Christian Brothers or their agents

in Christian Brothers institutions or elsewhere, the deadline for filing is roughly 120 days from today.

European Central Bank Credit Watch—Here's the situation as it exists today for Europe's Central Bank with regard to it being the bank of last resort for troubled European countries like Greece, Ireland, and Portugal and the ECB's relationship with our own Federal Reserve Bank. The Fed under chairman **Ben Bernanke** has lent the ECB \$108 billion. Bernanke calls the loan “a very safe proposition ... [the ECB] is well-capitalized and has behind it the national central banks of 17 countries.” That's Bernanke's spin and sounds good to these untutored ears. But hold on! In one week alone last month, the ECB lent 800 banks about \$700 billion. The current balance sheet/money lent of the ECB is close to \$4 trillion, (that's a capital ratio for Europe's big bank of 36 to 1), hardly the most secure leverage factor. Some respected experts like **Rex Nutting** in Reality Check believe that with such a high leverage “it wouldn't take much of a decline in the value of ECB's assets to eat through all of its capital.” Who's right: Bernanke or expert Nutting?

Yes, Boston Can Do Better—The corner outside the recently shuttered Borders Bookstore is situated amidst an historic and well-traveled part of Boston that will become even more strategic and busier when the Filene's hole-in-the-ground debacle is resolved. The idea — maybe, alas, it may already be a fait accompli — to put a Walgreens drug store into the Borders building (with likely an atrium added or whatever) adds zilch, a big goose egg, to Boston's downtown. That's for the openers.

The School & Washington streets corner is also host to the City's Irish Famine Memorial. A few doors up School Street is the first home of Boston Latin School and the well-preserved old City Hall. Across the street on Washington is the Old South Meeting House. Just feet from the Borders location a CVS is well-entrenched and prospering. Is Walgreens in a strictly competitive posture vis-a-vis CVS?

Here's one (maybe lonely) native Bostonian's vote for **Mayor Menino** and the BRA's **Peter Meade** to sit down and brainstorm their way to a resolution that treats Boston, the Famine Memorial, and the adjoining location and history with respect and imagination, not another (unnecessary) drug store.

No Pope For Eucharistic Congress—The 1932 Eucharistic Congress eighty years ago was one of the largest and best attended Catholic Congresses of the 20th century. The news that **Pope Benedict** will likely not be in attendance this June, preferring a televised message from the Vatican, should come as little surprise for Ireland's battered Catholics. In 1932, **Pope Pius XI** stayed in Rome and used radio to communicate with the faithful in Dublin. The crowds in 1932 were huge, with half a million Irish Catholics crowding O'Connell Street. The attendance this year will be relatively muted. The largest crowd is expected to be 80,000 at Croke Park in June.

From the pastoral to the commercial: The Irish Independent newspaper, with tongue nowhere near cheek, reports that the pope, now 84, has found the time to accept a signature eau de cologne that was created especially for him by Italian perfumer **Silvana Casoli**. This is not Casoli's first time out of the box. Before creating a suitable scent for the pope, she had worked with **Sting, Madonna, and Spain's King Juan Carlos**. Casoli had also previously concocted two other colognes for the Catholic Church, “Water of Hope” and “Water of Faith.” The pope's new scent, which will not be available to buy, is exclusively for his use and is yet unnamed.

Casoli said she realized that the pope's essence “had to have at its core something pure and clean, recalling the idea of peace.” Amen.

The Little Museum Of Dublin—It's only six months old and nicely located on St. Stephen's Green, but few of the faithful except a handful of history-minded Dubs know of its existence. The idea of having a museum devoted exclusively to the city of Dublin and its inhabitants tells the story of the Fair City in the 20th century. The artifacts and memorabilia of this non-profit visit down Dublin's memory lane have been donated by hundreds of Dubliners to create a collection that highlights the social, cultural, and political history of Ireland's capital.

The acquisition of material almost exclusively from volunteer Dublin contributors is unique. Among the items donated and on display at the Little Museum are art, photographs, letters, advertising, postcards, ephemera, and related objects between the years 1900 and 2000. It's part archeology, part social history. Among the objects on display are the lectern **President Kennedy** used to address the Irish Dail in 1963 and **James Joyce's** death mask.

It is more than likely that as word of the Dublin Museum gets around that more artifacts will find their way to the ground floor of the Georgian townhouse at 15 St. Stephen's Green. The museum will present regular lectures from March into December with an array of fascinating speakers with topics as varied as Easter Widows, Dublin 100 years ago, Murders found in Joyce's Ulysses, **Manix Flynn's** Dublin and The Incredible Life of **Brendan Bracken**.

I haven't been to the museum but I'll visit the next chance I get. All in all and from a distance, the Little Museum of Dublin seems to be a treasure ready to be discovered.

Belfast Experience a \$120 million Event—No-

body made bigger or faster ships than Harland & Wolfe and the Titanic experience in the opening years of the 20th century knew no boundaries or man-made limits. Out of the Titanic Quarter in April, 1911 came a doomed vessel that would intrigue the world and play a role in a tragedy that is with us today.

Belfast has lived with the historic back-story of the building and sinking of the ship that couldn't sink. A hundred years later, Belfast, recovering from three decades of the Troubles, has created an attraction that it hopes to parlay into a city-saving, exciting and novel tourism treat. Three years under construction at a cost exceeding \$100 million (the same construction time table for the Titanic itself) the city of Belfast hopes to bring in somewhere close to half-a-million sightseers and history buffs to relive those formative days of the greatest ship on the waters. There are nine separate galleries that trace the different aspects of the selection of Belfast as the shipbuilder, to the launch, to the fateful journey itself. The final gallery recounts the discovery of Titanic's final resting place 70 years later to diving excursions to the wreck some two-and-a-half miles below the surface of the Atlantic. The Belfast Experience officially opened on March 31.

Shafts Of light In The North—Belfast City Hall, for several centuries a Unionist/Protestant bastion, has its first Irish legendary-themed stained glass window celebrating Cu Chulainn and the cattle raid on the Cooley peninsula. The Hall's newest art work was commissioned by the City Council. It brings to mind the **Bob Dylan** lyric that notes the times “are a-changin'.”

The DUP mayor of a unionist council, **Ian Stevenson**, has discovered that his grandfather played Gaelic games, and despite cultural differences, Stevenson confirms that part of his heritage is his deep interest in hurling. Recently he journeyed to Dublin's Croke Park to watch the All-Ireland hurling championship final, a first for a unionist politician.

RANDOM CLIPPINGS

Congressman **Richie Neal** of Western Mass confirms what many of us already know: There is no support or sympathy for breakaway republicans among Irish Americans. ... 5,000 days and counting for the Orangemen who still seek to walk Drumcree. That's 14 years and holding. ... The Mahon Tribunal that exposed **Bertie Ahern** as a rogue and dissembler has racked up nearly \$300 million in costs, much of that for grossly overpaid Irish lawyers. ... Incidentally, Ahern (age 61) collects over \$200,000 every year for life. His junior partner, **Brian Cowen**, has to make do on \$198,000 a year but he's only 51 and will cost Irish rate payers a whopping \$7 million

with a normal life span. ... Jet Blue, the successful small airline, says it has no interest in buying the Irish government's 25 percent interest in Aer Lingus. ... Irish late show TV personality **Ryan Tubridy** has a winner in his book on JFK's 1963 Irish trip. ... A new entry into Irish American trade and investment, the Ulster American Society, has a trade mission to Northern Ireland coming up in mid-September. ... Citizens United has allowed billionaires to call the shots in the GOP primaries, but Democrats aren't unhappy. The process has exposed the loopy-goopy underside of the befuddled Republican candidates. ... You and I might not be **Ian Paisley** voters, but we have to applaud his comeback from his apparent death bed at 85.

Sinn Fein president **Gerry Adams**, who doubles as a Dail member from Dundalk, is saying that a poll on the future of the border in Ireland is inevitable. But Mr. Adams is not saying much on his earlier prediction that 2016 would be a pivotal year. ... Meanwhile, Sinn Fein's national party chairman, **Declan Kearney**, is saying aloud that the IRA should say “sorry” for its actions, at least some of them. ... Canada's realistic and compassionate emigrant entry rules have attracted some 6,000 Irish workers this year to find jobs and a new life north of the border. ... Galway Mayor **Hildegard Naughton** has changed her mind about a statue to **Che Guevara**. No go, says Galway's civic leader. ... **President Obama** broadly hinted to Taoiseach **Enda Kenny** when the latter was in Washington that he would love to go back to Ireland, but he has an election to win first. ... Ireland's Poor Clare nuns, a contemplative order that lives by strict rules, has begun reaching out to the outside world via the Internet. ... **Brian Patrick Lamb** is stepping back as CEO of the non-profit C-Span after thirty years on the job in a masterful tour de force. A great run by a first-rate communicator. ... The Globe reports that **John McGrail**, a Boston pub owner and developer, borrowed almost \$200 million to try to get super rich during the building bubble. His Anglo-Irish bank loans are now held by Wells Fargo and McGrail is doing the only thing left to do — He is suing Wells Fargo. Boston lawyers will get financially healthy with this litigation.

RIP Barbara Eachus—She was the ebullient, all-knowing face of the British Consulate in Boston for three decades. She had answers for everything, passed on information with a smile and a handful of good words, and was the default switch if you had to get the story behind the story on things British. She was great fun, had an elegant big heart, and she could almost always make you forget what you were angry with the Brits about. In all, the best hire the British government ever made on this side of the water.

St. Patrick's other legacy

BY SISTER LENA DEEVY
SPECIAL TO THE BIR

St. Patrick's Day is behind us for another year. Reflecting back on all the wonderful celebrations of this past week, I found myself marveling at the way in which this "Irish day" has become a national holiday in the United States. A cynic might tell you that much of this can be attributed to humanity's tendency to over-indulge, but I maintain that there's much more to it. In fact, anyone who knows anything about St. Patrick's life needs no convincing as to his relevance for contemporary society.

Famously, of course, Patrick was not born in Ireland. Most historians agree that he likely came from what is modern day Wales and that, when he was just sixteen years old, he was kidnapped and sold into slavery in Northwest Ireland. Far from home and stripped of every comfort, he spent six years as a shepherd before escaping and making his way back to Britain. The experience solidified his Christian faith and on his return home, he determined that he would dedicate his life to spreading God's message.

Passing up what would have been a very comfortable life by 5th-century standards, the now Bishop Patrick chose to return to Ireland, and to spend the rest of his life working to persuade the Irish people to accept Christ's message. Patrick the immigrant brought with him not just a new set of religious ideas, but an entirely new perspective on human existence, a belief system that would nurture the learning and culture for which Ireland would become famous.

The debate around immigration both here and in Ireland has too often hinged on what immigrants "cost" us rather than on the ways in which they enrich our society. St. Patrick's life is a reminder to us that many of the lasting positive effects of immigration are seen only with the benefit of hindsight.

Indeed, it is precisely for this reason that we should remind ourselves, and particularly our young people, of the historical context within which the American celebration of St. Patrick's Day arose. The story is important both because it illustrates how far we've come, and because it serves as a powerful reminder of our connection to all those who find themselves strangers in a strange land.

James Flannery, writing in the *Irish Times* of March 17, makes this last point very well. He argues that the parades and overt displays of ethnic pride we see each year reflect the historical reality that the Irish weren't always welcome in the United States. These celebrations developed as defensive displays of ethnic pride and unity in the face of considerable discrimination and anti-immigrant feeling. The extent to which the day has become a national holiday celebrated by people of many different backgrounds, Flannery argues, speaks both to the successful integration of the Irish into this society, and to the corresponding growth in openness that has accompanied their newfound confidence and security as a people.

This relatively new self-confidence is also evident in Ireland itself where campaigns to remind people of our own historical journey have resulted in a more fulsome welcome being extended to contemporary immigrants to the country.

We at the IIIC are proud to work with those who will be our fellow citizens because we know that America's success owes much to its willingness to play the odds, to welcome strangers, and to bet that this country will be richer for them in the end. If you doubt the wisdom of this, ask yourself whether the Island of Saints & Scholars would have existed without the immigrant called Patrick.

Sister Lena Deevy is the executive director of the Irish International Immigrant Center.



IIIC Program Updates
Free US Citizenship Classes: The next IIIC Citizenship Exam and Interview preparation class starts on May 3 for 6 weeks. We have afternoon classes and evening classes. Anyone who is interested in signing up should contact Chris Tegmo at 617-542-7654.

Free Legal Clinics in April: At the IIIC office, 100 Franklin St., Boston, on Tues., April 3, at 4 p.m. At the Green Briar Pub, 304 Washington St., Brighton, on April 9 at 6:30 p.m. At the South Boston Labour Center, 275 West Broadway, South Boston, at 6 p.m. Please call 617-542-7654 for more details.

BY DANIELLE OWEN
SPECIAL TO THE BIR

St. Patrick's Day weekend is quite an experience if you live in Boston. There is a style, passion, and commitment that Bostonians uniquely have for Ireland's patron saint, ranging from leprechauns manning the pumps at gas stations to mid-day revelers on the T with huge green pint-shaped hats and painted shamrocks on their faces. Even if you are not Irish, it's hard not to be affected by this March Madness!

If you love someone with an alcohol problem, though, it's a holiday that seems to revel in a behavior that hurts their family. Some families dread festive occasions like these: Thanksgiving, Christmas, weddings, funerals, birthday parties, any excuse, really. What is a special occasion in some homes is the norm in theirs. Families awakened late at night by their loved one singing or fighting downstairs, oblivious to others' broken slumber; or

Free Health Screening: At the IIIC office in Boston, on Mon., April 2, 3 p.m. to 6 p.m. Contact Kielan at 617-542-7654 for more details.

Host Families Needed for Wider Horizons Program: The Wider Horizons program brings young Irish men and women to Boston for six-week internships in community-based organizations. The experience provides a great opportunity for personal and professional growth for these young adults who make a tremendous contribution to the local Boston community with over 1,000 hours of service to local organizations in 2011 and return

to Ireland with new skills and confidence which allows many to become future community leaders, youth workers, care providers, and more. Please consider supporting this program by opening your home to one or two of these young adults for their six-week stay! IIIC Staff supports all host families throughout the six weeks and compensation is provided. For more information, contact Ann-Marie Byrne at 617-542-7654, Ext. 16.

April 9 is Immigrant's Day: Please come to State House between 10 a.m. and 12:30 p.m. to ensure our collective voice is heard on important immigrant

issues, including citizenship, civic participation, access to health care, adult basic education, ESOL, and education equality. The day is coordinated by MIRA, the Massachusetts Immigrant & Refugee Advocacy Coalition. The theme is "Building Power Together—New Americans Vote."

Please join us to celebrate the contributions immigrants make to the Commonwealth and to encourage legislators to advance the rights of immigrants and refugees across the state and in the national arena. Join us and bring a group! RSVP to malmelida@miracoalition.org.

Matters Of Substance

When the storm is over...find hope!

families unable to sleep, fearing what will happen if they are not awake to make sure their loved one doesn't leave a lit cigarette on the couch to catch fire, or the gas stove on when cooking a night time snack.

Often these families feel alone. The truth is that many families experience these worries and fears and do not have to face them on their own. For a long time now, adults and their children have found support in Al-Anon meetings all over the world. No matter who you are, if your life is being affected by someone who drinks too much, they are here to help. Al-Anon MA's message is one of hope: "It is the story of men, women and children who once felt helpless, lost, and lonely because of another's alcoholism. Today these men, women, and children have courage and confidence. They have found understanding friends. They have learned what to do to help themselves – and this can indirectly help their alcoholic relatives,

loved ones, and friends, whether sober or not."

I hear from wives, husbands, girl/boyfriends, mothers, sisters, fathers, brothers, daughters, and sons, all who are wondering if they are "crazy" because they think there is a problem. Ask yourself the following and you may find you are quite sane!

Are holidays and gatherings spoiled because of drinking?

Do you tell lies to cover up for someone else's drinking?

Do you feel that if the drinker cared about you, he or she would stop drinking to please you?

Are you afraid to upset someone for fear it will set off a drinking bout?

Do you feel like a failure because you can't control the drinking?

Do you think that if the drinker stopped drinking, your other problems would be solved?

Do you feel angry, confused, or depressed most of the time?

Do you feel there is no one who understands your problems?



Danielle Owen

There is hope and help. Al-Anon MA is there for you. So too is my office (Danielle at 617-542-7654, Ext. 14, or by e-mail to dowen@iicenter.org), which specializes in supporting families worrying about a drinker in their lives. You can call Al-Anon MA at 508-366-0556 or check out its website: ma-al-anon-alateen.org. Check out this useful resource at <http://tinyurl.com/c6nkptn>.

Danielle Owen LADCII is the IIIC's Director of Wellness and Education Services.

About conditional permanent residence

Q. I received a two-year green card, based on my marriage to a US citizen. I see that the card is due to expire in a few months. What do I do now?

A. Your two-year permanent residence (as opposed to green cards granted for ten years in other circumstances) is "conditional," because you were married to your US citizen spouse for less than two years at the time when your application for legal permanent residence was approved. Now you and your spouse MUST jointly file Form I-751 with US Citizenship and Immigration Services (USCIS) during the three-month window before your current card expires in order to "remove the condition" and obtain a green card with a ten-year validity period. Neglecting to file this application on time can have serious adverse consequences, including the loss of permanent resident status.

USCIS wants to see that you are still married and living with your spouse, and that you therefore still have a basis for permanent residence (and also that you do not have any disqualifying issues

such as criminal convictions). The kinds of documents that you use to demonstrate the current marriage relationship are essentially the same as those that you presented at your original green card interview, except that this time you mail the evidence to USCIS along with the Form I-751.

For example: Birth certificates of any children born of the relationship, showing the applicant and spouse as the parents; copies of federal and state tax returns filed with the "married filing jointly" status; evidence of joint checking, savings, or other accounts or assets (stocks, bonds, mutual funds, retirement accounts, pension plans, etc.), or joint obligations on any loans; photo ID cards (such as driver's licenses, school IDs, or amended passports) showing the wife's married name; an apartment lease or a letter from the landlord indicating that both spouses live at the residence.

There is one important additional requirement with regard to marriage evidence at this stage: Applicants also must submit at least two sworn affidavits from people

who know the spouses as a married couple and who can briefly describe their relationship with them. No one has all the example evidence listed above, but every couple has at least some of it.

IIIC can assist applicants with the I-751 form and affidavits and help them to evaluate whether their marriage evidence documentation is adequate. Also, if there are any criminal offenses since the grant of conditional permanent residence, or if the spouses are divorced or separated, it is essential to consult with an immigration lawyer before filing.

Visit one of IIIC's clinics as noted elsewhere on this page for a free, confidential consultation about this or any other immigration law issue.

Disclaimer: These articles are published to inform generally, not to advise in individual cases. US Citizenship and Immigration Services and the US Department of State frequently amend immigration regulations and alter processing and filing procedures. For legal advice seek the assistance of an IIIC immigration specialist or an immigration lawyer.



Citizenship Class

Are you interested in becoming a U.S. Citizen?

If you need to begin your application for citizenship, our Immigration and Citizenship Services Staff can also help you through the whole process.

If you are interested, please join us at the Irish International Immigrant Center for Citizenship Classes to prepare for the citizenship exam starting in March.

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or

Thursday Evenings
6:00 PM - 8:00 PM

March 8, 2012 - April 12, 2012

For more information, please contact Chris Tegmo at the Irish International Immigrant Center at (617) 542-7654 ext. 41

To register, please visit our office during normal business hours.

Irish International Immigrant Center
100 Franklin St., LL 1
Boston, MA 02110
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TOGETHER FOR ALL.

BRETT'S BOSTON

By Harry Brett

Exclusive photos of Boston Irish people & events

Irish Minister Frances Fitzgerald T.D. was the honored guest at the annual St. Patrick's party held March 16 at the John J. Moakley Federal Court. The event is hosted by the Ireland Consulate and IN/Boston, the Irish Network/ Boston. Among the guests was US Sen. Scott Brown.

1.) Kate Boland, Hingham; Consul General Michael Lonergan; Scott Perman, Newton; Margaret O'Brien, W. Dennis; Lori Berkowitz, Newton; 2.) Ray Flynn, Jr.; Ambassador Ray Flynn, So. Boston; Jim Brett, Dorchester; Gerry O'Doherty, Braintree; 3.) Jack and Marie Meehan, Quincy; 4.) Mrs. Karen and Dr. Larry Shields, Newton; 5.) Paul and Meredith Moore, Dorchester; 6.) Tom and Brenda Byrne, Reading; 7.) Mirian Costelloe, Boston; Stephan Kairns, Manchester, NH; 8.) Bill and Kate Nichtern, Hanover; 9.) Declan Boland, Hingham; John O'Brien, W. Dennis; Jim O'Brien, Dublin; 10.) Kerry Fleck, Brookline; Maureen Murphy, Back Bay; Ellen Donovan, Back Bay; 11.) Nancy O'Doherty, Braintree; Kathy Flynn, So. Boston; 12.) Joe Freeley, Pembroke; Ted Harrington, Braintree; Dan Harrington, W. Roxbury; Andy DeJean, Randolph; John Harrington, Wellesley; Bill Harrington, Hingham.



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Farewell to 'Riverdance'

(Continued from page 1)

but "Riverdance" went in a dramatically different direction. "It was a major dance theater production with dance at center stage, which is not to say the music was less important in any way. The large cast of dancers, the Broadway style lineup of percussive dance in unison, plus professional lighting, new costuming and stage design – all of this brought the folk dance form into contemporary theater and contemporary culture, and made it accessible to a worldwide audience."

"On the one hand, it was this powerful, electric rebirth of Irish dance, but at the same time it became a global dance. You did not have to be Irish to get it, or enjoy it, or feel its powerful pull. Its influence is still felt for all of those reasons."

Bill Black, a Cape Cod-based Irish music and event organizer, says, "Riverdance" served the same purpose for a later generation of people potentially interested in Irish music as the Clancy Brothers, Dubliners, and Chieftains did for an earlier generation. I'd like to think that for folks knowing little or nothing about Irish music, "Riverdance" provided a kind of 'foot in the door' to allow them a look inside at what the tradition might look like. And once they had the look, they could decide for themselves to what extent their interest in what was presented would continue.

"Where in the 1970s, you could make the move from the Chieftains and Clancys to the Bothy Band and De Danaan, in the '90s and later you could make the move from 'Riverdance' to any number of traditional experiences, provided and enhanced by

technology that had never previously existed."

WGBH-FM "A Celtic Sojourn" host Brian O'Donovan agrees. "Riverdance" did an amazing job of turning people's heads towards traditional music." O'Donovan notes that at a recent concert in The Burren, local musician Joey Abarta recounted how seeing a video of the show practically changed his life to one of dedication to playing the Uilleann pipes.

"Riverdance" may have set the stage for other major Irish/Celtic-themed productions, such as "Celtic Woman," but O'Donovan says there's no comparison with the original. "One thing that always did, and still does, set 'Riverdance' apart from other big, blockbuster 'Celtic' shows is the quality of the musicianship and dancing. Top notch. Always. Just look at the personnel that have toured with them over the years, like Eileen Ivers and Anuna. That is not the case with subsequent shows currently touring. Many of these are simple commercial efforts with little artistic integrity but a lot of marketing savvy. 'Riverdance,' while big and extravagant-like, has delivered on artistic quality."

Yet there exists a certain ambivalence about "Riverdance" and its relationship with Irish tradition, a feeling that while the show may be rooted in the old music and dance, it exists outside that domain.

"Put it this way: Have you ever heard a musician play a 'Riverdance' tune at a session?" says Black. "I can't be entirely sure, but I don't think its producers ever pretended that 'Riverdance' was anything but a reflection – maybe



"On the one hand, it was this powerful, electric rebirth of Irish dance, but at the same time it became a global dance," says Boston-area dancer Kieran Jordan on the impact of "Riverdance." "You did not have to be Irish to get it, or enjoy it, or feel its powerful pull. Its influence is still felt for all of those reasons."
Jack Hartin, Abhann Productions

an idealization? – of what has existed 'on the ground' in the tradition for many years, performed by the old guys in the then-smoky pubs and the little girls in the outrageous dresses.

"It could be argued that the whole 'Riverdance' phenomenon took infinitely more from the tradition than it gave back, at least in terms of content. But if two percent or 10 percent or 20 percent of its audience allowed themselves to go beyond 'Riverdance' to the point where they at least became conscious of the trad world 'behind the door,' then on balance we'd have to say that the show has been a good thing."

The journalist Earle Hitchner, whose March 1996 article in the *Wall Street Journal* helped to fuel interest among the US media and public for the show's debut in America, says the "splashed, novel, iconoclastic" depiction of Irish tradition unquestionably influenced other modern stage showcases

of Irish stepdancing, "typified by sexy or sleek attire and moving arms."

In commercial and critical terms, Hitchner adds, "Riverdance" may have set the bar impossibly high. "What most dance and music critics today want is something different from 'Riverdance' but equally galvanizing. That's a tall order and an ongoing challenge for Irish choreographers, composers, dancers and musicians: how to make it new. Retreads or knockoffs won't do," he adds, noting the negative reviews for "The Pirate Queen," produced by the "Riverdance" team of Moya Doherty and John McColgan on Broadway a few years ago.

For Jordan and many others, however, the most salient feature about "Riverdance" has been, and will continue to be, its innovations with traditional Irish dance, like percussive rhythmic exchanges and fusion with tap, Flamenco and other

genres or traditions. Seeing the show in Dublin about a year before it came to the US was unforgettable, she says.

"I was sitting in the audience, deeply moved, but maybe also a little rattled or disturbed. I was seeing the very same dance steps that I grew up doing, but here it was so dressed up. It was professional and so beautifully executed. It was also jazzy and snazzy. Flashy. And in the years that followed, its success led to a real commercialization of the dance form."

A truism of "Riverdance" is that the doors to Irish dance schools throughout the US were driven off their hinges by hordes of youngsters (or even non-youngsters) wanting to be the next Jean Butler or Michael Flatley. Inevitably, as with most any pop culture phenomena, some converts' enthusiasm has burned out or been superseded by other interests and commitments. But there is little question that

Irish dance has an energy level it has seldom seen since before "Riverdance."

Lisa Chaplin, co-director of the Boston-area O'Shea-Chaplin Academy of Irish Dance, says the trend – a surge, followed by a leveling-off – has certainly been in evidence where her school has been concerned. But the numbers aren't as significant as the level of interest, performance opportunities, and experiences the school and its members have benefited from during what might be called the "Riverdance Era." In fact, where "Riverdance" is concerned, O'Shea-Chaplin has come full circle: One of their dancers, Scott Doherty, had a stint in the show, and last year more than 20 O'Shea-Chaplin members performed in NBC's "Riverdance on Ice."

"Riverdance" continues to combine the best of traditional and contemporary Irish dance along with music and song," says Chaplin. "It has opened the Irish culture to both the younger and older generations, and that ensures that we are carrying on our heritage and traditions."

Jordan echoes that sentiment. "Right now, Irish dance seems to be experiencing another rebirth in performance. I am glad to see some original, authentic voices in the choreography of the shows and solo works that are emerging now. There seems to be less copying going on, and more risk-taking, and that is good for any art form as it develops. 'Riverdance' certainly laid the foundation for this kind of risk-taking. Its legacy is impressive. As a lifelong Irish dancer, I am grateful to have witnessed and participated in this period of Irish dance history."

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**40 countries,
4 continents,
350 venues
'Riverdance'
legacy – so far**

By R. J. DONOVAN
SPECIAL TO THE BIR

The international sensation known as "Riverdance" has played in 40 countries across 4 continents in more than 350 venues to a worldwide audience surpassing 22 million people. That's astounding when you consider that the two-hour celebration of Irish music, song, and dance began life as a seven-minute intermission entertainment for the 1994 Eurovision Song Contest televised throughout Europe.

After touring America for the past 16 years, "Riverdance" returns to Boston one final time, from April 13 - 15, for five performances at The Opera House. (The Farewell Tour comes to a close on June 17 in Virginia.) I recently had a chance to speak with Maeve Croke, who's served as the show's Dance Captain for the past five years.



Waterford native, Maeve Croke, "Riverdance" Dance Captain.

Born in Waterford, Ireland, Maeve began dancing as a child. Like many of her cast members, she has earned her share of stellar dance championships. Plus she has seen her dance career

take her everywhere from The Great Wall of China to the Kremlin. She's also toured in "Lord of the Dance" both in Europe and across the United States.

We had a chance to speak by phone when "Riverdance" was playing in Chicago. Following is a condensed report of our conversation:

BIR: Boston is eager to welcome you and your cast mates back to town. When were you here last?

MC: Four or five years ago I think. I just love Boston. I love, is it Quincy Market? That area down there. There's a great buzz . . . I just want anyone in the Boston area who hasn't seen the show to know that this is the last time that we're going to be there. They should come out and see us. We're excited to get there.

BIR: Your job as Dance Captain puts you in charge of all the dancers in the company while you're on the road. What's an average day like for you?

MC: (With a laugh). It can vary. Basically I just have to make sure the show is the best it can be. We're on a very long tour at the moment, and it's a very hectic tour as well.

BIR: Do you have a standard set of tasks when you arrive at a venue?

MC: When we get there, we usually do what we call troupe checks. We go through any problems we may have had the night before. Or maybe somebody new has come into the show and we try to slot them into the different numbers. I get notes from our stage manager. I can watch the (in-house) videos and just tidy up the things that may go wrong, which doesn't happen very often . . . We warm up together, do a bit of cardio, do our stretches to make sure that we're warmed up enough for the show, and that's basically it.

BIR: Have you had a lot of cast changes to deal with?

MC: We will have a change-over, I think, just after Boston. We'll have two new girls that come into the show and one new male dancer.

BIR: And it's your responsibility to get the new people up to speed?

MC: A lot of the times the dancers will have gone through some kind of rehearsals back in Dublin with our dance director. So they have the basics of the actual steps. It's more getting into the show, getting your bearings on stage and getting your steps, because there are so many people on stage at all times. You have to be in the right spot, where you're supposed to be, you know what I mean.

BIR: You started dancing as a small girl, didn't you.

MC: I was five or six. I started in my regular school as most kids do in Ireland, like as part of your kinder-



Natalie Haas, a one-time Boston resident and Berklee College of Music faculty member, will be back in town for her acclaimed collaboration with fiddler Alasdair Fraser on April 14 at First Parish Church in Cambridge. Irene Young photo

Natalie Haas and the cello: They were made for each other She and Alasdair Fraser set for April 14 outing

By SEAN SMITH
SPECIAL TO THE BIR

Siblings usually find out early on in childhood—often to their dismay—that they can't always have what the other one is having. But once the cries of "No fair!" and "Mom always liked you best!" have faded, the aggrieved sister or brother may discover that, you know, the thing they wind up with isn't bad at all.

For instance, after seeing her younger sister Brittany take up violin at age 5, Natalie Haas—then 9--decided she wanted to play an instrument, too. On the advice of a music teacher, however, Natalie was steered to the cello to avoid any hint of competitive sibling tension. Under those circumstances, it might have been understandable if Natalie had regarded the cello as some kind of consolation prize: not bad, but never as good as what your sibling gets.

Instead, she took to the cello as if it were made for her, and never looked back.

In fact, over the past decade, Haas, a one-time Boston resident who taught at the Berklee College of Music, has helped spark a major wave of interest in the cello's capabilities in Celtic music. Trained at Juilliard but influenced equally, if not more, by years of fiddle camps, Celtic festivals, and sessions, California native Haas has drawn accolades for her expressive playing, and her ability to use the cello's full range of characteristics as accompaniment, harmony or lead.

Most musicians who play in the Celtic traditions usually have a large reservoir of antecedents upon which to draw—if you're an Irish fiddler, for example, you could practically run through the alphabet, from Michael Coleman to Martin Wynne. But while the cello has a distant history in Scottish music, at the time Haas became interested in playing Celtic music, she was venturing into largely uncharted territory. Yet she feels this worked to her advantage.

"I was blissfully unaware of what I was doing," she explains. "Because there were so few recordings at the time of anyone doing 'Celtic cello,' I think I felt freer to try more things. It actually helped me not to listen."

Among all her work—which includes guest appearances with Solas and Natalie MacMaster, and projects with folk/classical-crossover musician Mark O'Connor—it is Haas' partnership with legendary Scottish fiddler Alasdair Fraser that has generated the most acclaim. On April 14, the duo will visit the Greater Boston area, playing at First Parish Church in Cambridge, with Scottish-born harpist and vocalist Maeve Gilchrist opening.

Fraser's and Haas's local appearance comes in the wake of their recent CD, "Highlander's Farewell," their third recording together. The album includes contributions from another heralded duo, Irish musi-

cians Martin Hayes (fiddle) and Dennis Cahill (guitar). "We're not very deliberate in how we approach recording—we tend to be very organic in our processes," says Haas, who has been living in Montreal for almost three years. "But one thing Alasdair and I felt was that this one should have more guests than on our previous CDs. As much as we enjoy playing as a duo, we love to collaborate with other musicians, and we decided it would be fun to bring in some friends we've played with and work out some arrangements."

The Fraser-Haas-Hayes-Cahill alliance (along with fiddler Bruce Molsky) gets the CD off to a stirring start on the title track, which traces the musical and geographical journey of the tune "Highlander's Farewell." It begins as a slow strathspey, Haas undergirding that uniquely Scottish rhythm, until Fraser, Hayes, and Molsky segue into its Irish cousin, the reel "Farewell to Ireland"; the ensemble suddenly breaks into the jig "O'er the Water to Charlie" (evoking the tune's transatlantic voyage) before Cahill's guitar lays down a pulsing 4/4 beat, and "Highlander's Farewell" reappears and morphs into its Appalachian descendant—while, just a little down in the mix, you can hear Haas reprising the strathspey rhythm, a faraway but vivid memory of the starting point. This shouldn't work, you might find yourself thinking, and yet it does. Very well.

Other guests on the album include aforementioned sister Brittany (who has done very well for herself as an Appalachian/old timey-style fiddler, notably with the band Crooked Still); Boston resident Hanneke Cassel on piano and fiddle; fiddlers Laura Risk and Evan Price; Ryan McKasson and Emily Onderdonk on viola; and cellists Mike Block and Crooked Still's Tristan Clarridge.

But it is Haas's duets with Fraser that, as always, still stand out the most, characterized by their patented "ducking and diving," in which they exchange riffs, trade off melody versus rhythm, and otherwise converse in various tones of emotion and intensity—you can practically hear their instruments laughing at in-jokes. While there's no doubting the traditional content—witness Fraser's playing on "The Wee Man from Uist," as he captures the intricacies of a bagpipe—at various times, there are hints of classical, jazz, and downright experimental music flowing between, and from, them. If this sounds like the sort of thing that comes with lots of practice, well, yes and no.

"A lot of what we do is intuitive," says Haas. "We spend half the year touring and teaching, so in fact we don't do a lot of practicing—as I said, we're very organic. We'll fool around with our ideas, melodies and riffs, make things up, then at some point record and listen, so we can develop a tune or a set further. It helps when you play a lot together, because you have a good sense of what the other person might want to do."

Haas's partnership with Fraser extends back to her teenage years as a student at Fraser's Valley of the Moon fiddle camp in northern California. Haas first

(Continued on page 14)

(Continued on page 13)



A column of news and updates of the Boston Celtic Music Fest (BCMFest), which celebrates the Boston area's rich heritage of Irish, Scottish, Cape Breton music and dance with a grassroots, musician-run winter music festival and other events during the year.

— SEAN SMITH

Kyle Carey's "Gaelic Americana" — Although she is steeped in Gaelic music, language and culture, Kyle Carey is not strictly speaking a "traditional singer." But her traditional-influenced songwriting style has made an impression on listeners in New England and beyond, and she'll be sharing it at this month's Celtic Music Monday concert, on April 9 at Club Passim.

"The best term I've been able to come up with for what I do is 'Gaelic Americana,'" says Carey, who spent part of her youth in New Hampshire and is now living in the Boston area. "I'm not a traditional singer, but my songs draw on traditional subject matter, and I do my best to try to make them sound like the old ballads that I love. When I perform, I mix my show with my own originals, ballads in English from Ireland and Scotland, and traditional songs in Scottish Gàidhlig. The subject matter of my own songs fits well with the traditional stuff, though we do tend to skip around the globe a bit thematically."

Carey's interest in folk and traditional music has taken her to such places as Cape Breton, where she studied fiddle styles and struck up a friendship with fiddling legend Jerry Holland, and the Isle of Skye in Scotland, where she became immersed in Gaelic song and language. These experiences, along with other various literary influences, have served as the inspiration for her songs. Her debut CD "Monongah" was selected as one of the top albums of 2011 by World Music Central.

This appreciation for folk and traditional music started literally right at home for Carey, who credits her "armchair folklorist" father for exposing her to ballads of England, Ireland and Scotland.

"We also listened to folks like Nanci Griffith and Joan Baez on family car trips," she says. "When I started exploring music myself I gravitated to Gillian Welch, and later when I was getting into Gàidhlig singing, Kathleen MacInnes — I love her natural vocal delivery and progressive approach to Gàidhlig song."

Carey, recently returned from a tour in the Netherlands, has found the music scene in Boston much to her liking: She performed at BCMFest 2012 in January and as part of the notloB Concerts series, and this past month led a workshop in Gaelic song at the Passim School of Music. This spring she'll be appearing at Kiva House Concerts in Billerica and at the Cantab Lounge. She's also enjoyed hanging around at The Burren and the Lizard Lounge.

"There is plenty of good music and inspiration to be found around Boston, no question," she says.

Carey's Celtic Music Monday show begins at 8 p.m.



"Gaelic Americana" singer-songwriter Kyle Carey visits BCMFest's Celtic Music Monday April 9.

Admission is \$12, \$6 for members of Passim, WGBH and WUMB. For more information, see passim.org.

Stay in touch — News and updates on BCMFest are available on bcmfest.com, and you can also sign up for the BCMFest e-mail list. You can also follow BCMFest on Facebook and Twitter [www.twitter.com/bcmfest], and check out the BCMFest Blog at bcmfest.wordpress.com.

40 countries, 4 continents, 350 venues 'Riverdance' legacy — so far

(Continued from page 12)

garten. Irish dancing is part of the curriculum there because it's such a huge part of our culture. It's part of our physical education. So I started class there. And then my parents saw I had a keen interest and took me to lessons outside of that, to a private school (The Troy School of Irish Dance). So I would go there maybe three or four times a week and practice after school.

BIR: And then you began to compete.

MC: I started competing at a higher level. I would have been around ten, until I was 16 or 17 . . . I placed second and third in the Munster championships, which are my regionals. And I placed Top Ten in the All Ireland Championships.

BIR: Your career has taken you all over the world. Do you find a great difference in audiences from country to country?

MC: They're very different, based on the location. When we were playing in China, when we first came out, the audience was very, very quiet at the beginning. So we didn't know how to take it. We were a bit like, oh, do they like it? But then towards the end of the first act and into the second, they absolutely loved it . . . Americans are the best audiences, they clap for every number we do.

BIR: What do you think it is that makes "Riverdance" such a hit around the world?

MC: Backstage, when I meet people, the general opinion I get is that there's so much more to "Riverdance" than just the Irish dances. Everyone comes to watch the dancing, but then they're blown away by all the other aspects of dance incorporated into the show. We have the American tap dancers. We have our Spanish dancers as well. People love to see that collaboration between the different types of dance . . . They leave wanting more. And the music. The music is what makes it for me. I never ever get bored with it. It's beautiful, beautiful music.

BIR: Any special, personal memories of dancing in the show as the tour comes to a close?

MC: I suppose for me, it's when my family comes to see me. Because America's so far away to come, and because I've been touring America for such a long time, when I play in Ireland during the summer my family and my friends can come and see me. That just makes me very proud, that they can see that I've put this much work into it. Because as a kid I was always away at weekends, competing. And after school I was always in class, you know. They can see that I put this hard work in and it paid off.

R. J. Donovan is publisher of *OnStageBoston.com*.

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Martin Hayes heads ensemble for 'Masters' event in Somerville

World-renowned Irish fiddler Martin Hayes leads an ensemble of top-rank musicians when the "Masters of Tradition" tour comes to the Somerville Theater on April 14.

Joining Hayes will be his long-time accompanist, guitarist Dennis Cahill, as well as vocalist Iarla O Lionaird, accordionist Mairtin O Connor, Uilleann piper David Power, guitarist Seamie O Dowd and fiddler Cathal Hayden. The musicians will perform solos, duets, trios, and full group collaborations, offering insights into the journeys that they, and the music they play, have taken over the years.

"Masters of Tradition" is named for the music festival held each August in the Irish coastal town of Bantry, Co. Cork. Hayes devised the festival, in collaboration with the classical music organization West Cork Music, to create a space where the heart of traditional music could be revealed. The April 14 concert at Somerville Theater will begin at 8 p.m. For tickets and other information, see worldmusic.org. — SEAN SMITH



The "Masters of Tradition" tour will bring a wealth of Irish music talent to Somerville Theater on April 14: (L-R) David Power, Martin Hayes, Cathal Hayden, Máirtín O'Connor, Seamie O'Dowd, Dennis Cahill and Iarla O Lionaird.

Haas and the cello: made for each other

(Continued from page 12)

started attending VOM at age 11, on the advice of her sister's music teacher, Audrey Gray. "I didn't really know much about traditional music, but Brittany had gotten interested in fiddle, and Audrey thought Scots was 'cleaner' for her," says Haas. "Audrey knew about Alasdair and the camp, so I went to VOM at first as Brittany's sidekick."

The sisters were too young at first to take part in VOM's storied after-hours jam sessions and other spectacles, but even then Haas says "you could see the

vibe, the energy in the air," and they kept coming back for more. Although VOM was strongly fiddle-oriented, Haas was able to take classes from Abby Newton, a pioneer of "folk cello" (another source of inspiration for Haas was Rushad Eggleston—the original cellist for Crooked Still—who made occasional appearances at VOM). The year she went to VOM at age 15, Fraser came into her life.

"Alasdair was looking for a cello player willing to go off the written page," she recalls, "so he scoped me out. We began by looking at some collections of Scottish music from the 18th century, when the cello and violin were typically in the local dance bands of Scottish villages. But our feeling was that the cello part—which usually was a bass-line drone—could be expanded on, and we started from there."

This experimentation led to their first appearance together on a concert stage in 1999. Yet even as Haas found a calling in her music, she also wanted to build on her overall foundation, so she moved east to attend Julliard.

"It was just too good an opportunity to pass up," she says. "I felt I needed a set of tools so I could do what I wanted with the cello. I felt I could work on traditional music on my own, and that I didn't need a degree in it. Going to Julliard made me a better musician, not only in technical terms but also playing as part of an ensemble, with musicians who are the best at what they do. Doing that brings your game up."

But Haas, it's worth noting, did not give up playing

Celtic music during her Julliard sojourn: She went out to Irish sessions in New York City regularly, and even formed a band, The Spondoolix. So, even while she has become associated with Scottish music, Haas has a pretty solid foothold in Irish as well. She's played and recorded with Solas, for example, and appeared as part of a special "Song for Ireland" showcase at this year's Celtic Connections festival; she also was invited to teach at the University of Limerick master's in traditional music program.

Haas has continued to expand her boundaries, exploring Scandinavian music in collaborations with performers like Vasen and Annebjorg Lien, and more recently—especially since she's been in Montreal—playing Quebecois.

The prospect of returning this month to Boston, however briefly, is a very appealing one for Haas, who greatly enjoyed her residency in the area (even though she spent a great deal of it on the road). She found fulfillment not only in Boston's Scottish offerings, but in the Cape Breton and Irish scenes as well.

"There's such an amazing level of talent in Boston—so many good musicians, so many exciting things going on. I really loved it here, and I always look forward to coming back."

The April 14 concert with Alasdair Fraser & Natalie Haas, plus Maeve Gilchrist, will begin at 8 p.m. in the First Parish Church, 3 Church Street, Cambridge (in Harvard Square). For ticket information and other details, see heptunesconcerts.com.

BC Irish Dance troupe to perform on campus April 14

Boston College Irish Dance will give its sixth annual spring performance on April 14, when the all-student troupe presents "Rince" at 6 p.m. in the Robsham Theater Arts Center on the BC Main Campus.

Almost 30 dancers strong this year, "BCID" is one of the nation's largest collegiate Irish dance ensembles.

Senior co-president Peter Cronin says this year's show will once again be a blend of traditional and modern dance forms, "from set dances to hip-hop," and featuring a special surprise collaboration with another BC dance team.

For ticket reservations and other

information, go to the Robsham Theater website at www.bc.edu/robsham or call 617-552-4800. For more on Boston College Irish Dance, see their website at bcirishdance.com.

NEFFA on tap April 20-22

One of the longest-running folk and traditional music events around, NEFFA (New England Folk Festival Association), takes place for the 68th year during April 20-22 in Mansfield, Mass., with plenty of Irish and other Celtic music offerings.

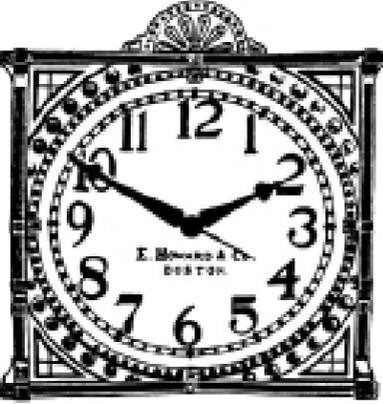
Among the Irish/Celtic performers appearing at NEFFA will be Nancy Mulrey, NØIR, Mulligan's

Fancy, The Jolly Beggars, Last Night's Fun, Jordan Cannady, Corvus, and the trio of Tyler Buck, Bill Bumpus and Amy Conley. In addition, local quartet The Ivy Leaf will team up with piper Joey Abarta and dancers Siobhan Butler and Jaclyn O'Riley as "Old Hearth Music." Participatory dancing is a big part of the festival, and this year will include a session on Irish barn dancing with Tim Van Egmond and Traditional Brew.

The events all take place at Mansfield Middle School and High School, located near Route 495. For all information on NEFFA, see neffa.org.



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CD ROUNDUP

BY SEAN SMITH
SPECIAL TO THE BIR

“Close Your Eyes, Love: Lullabies of the Celtic Lands,” by Aine Minogue—A Tipperary native who now lives in the Boston area, harpist-vocalist Aine Minogue has imbued her interpretation of Celtic music with an appreciation for its underlying myths, rituals, customs, and spiritual aspects. Hers is often an ethereal, even other-worldly sound, and while it may not be to everyone’s taste, the authenticity and sophistication—not to mention the artistry—Minogue brings to her work put it beyond other more recent, and commercial, efforts in a similar vein.



On this CD, Minogue explores the harping tradition’s *suantri*, or “songs of sleep.” She notes that lullabies, as we commonly refer to them, were created not just for children but for all ages. So in a high-speed society where we often

seek relief from stress and anxiety, she says, why not look to *suantri* as an aid to meditation or other form of relaxation?

Obviously, you may not have much interest, or belief, in the restorative powers of music, but on its merits as a recording, “Close Your Eyes, Love” has plenty to recommend it. Minogue’s gossamer-soft soprano glides through songs in English, Gaelic and Welsh, including her composition “Take Time to Thrive,” Stephen Foster’s “Slumber My Darling”—with co-producer Scott Petito on guitar and cellist Eugene Friesen providing a suitably gentle, understated backing—and the traditional “Gartan Mother’s Lullaby,” Friesen again supplying a sensitive, subtle accompaniment to Minogue’s harp. (Also noteworthy is the appearance of Seamus Egan from Solas, playing a distant low whistle on “I Am Asleep.”)

The instrumental tracks, some traditional, others by Minogue, are showcases of dexterity—her solo piece “Mary’s Lullaby” in particular, as well as her interplay with Petito’s guitar and Michael Pennington’s oboe on “William’s Lullaby.”

As producers, Minogue and Petito create an effectively aural dreamscape, with healthy but not overdone reverb, and vocal accompaniments that seem to echo from the stratosphere. No, there isn’t a lot of variation in tone or tempo, and presumably that’s what Minogue had in mind. If you can’t get into the whole altered-consciousness aspect of “Close Your Eyes,” then look at it as perhaps a substantial change of pace in your Celtic music listening. Life isn’t always about jigs, reels and Dropkick Murphys rave-ups.

“All the Way Home,” by Cathy Jordan—Nostalgia tends to smooth out the rough edges and round off the sharp corners of our lives—and often impels recording artists to make albums drawn from youthful memories. So it is with Cathy Jordan, whose three-decade singing career is best known for her membership in Dervish, which stands along with Solas and Altan as among the more influential bands to emerge in the post-Planxty/

Bothy Band phase of the modern Irish music revival. On this CD, Jordan reaches back to her Roscommon childhood, with a selection of songs and instrumentals rooted in her family life as one of seven children growing up in rural Curradrehid. To underscore the down-memory-lane nature of this project, the CD sleeve displays old family photos as well as a more recent shot of Jordan—or rather a reflection (get it?) of her in a mirror—and includes a little foreword by her that sets the context for the album.

An impressive collection of guests appears on the CD, including Jordan’s Dervish bandmate Seamie O’Dowd, Andy Irvine, Liam Kelly, Eddi Reader, Michael McGoldrick, and Rick Epping, who along with O’Dowd and Jordan make up the American-Irish-roots band The Unwanted. But the most frequent, and important, contributors are a pair of Scandinavian multi-instrumentalists, Gustaf Ljunggren and in particular Roger Tallroth, who produced “All the Way Home.” Tallroth, while a frequent collaborator with Celtic performers, brings a fresh perspective that perhaps keeps things from getting overly mawkish or sentimental.

But there is to, be sure, a generally melancholic feel to most of the album. That’s not unexpected, given that some of the people and places Jordan associates with the material here are gone, in one way or another. The first track, “The Bold Fenian Men,” sets the tone for the album, with a subdued, respectful take by Jordan on this ode—often sung, she notes, by her mother—to the heroes of the 1916 uprising. “The Road I Go,” a Jordan composition, is an obviously autobiographical song of farewell to the familiar; it segues into the exquisitely bittersweet “River Field Waltz,” also by Jordan. “In Curraghroe,” a Patrick Devine poem set to music



by Jordan, is the next step along the metaphorical road, a haunting remembrance of scenes from home. Continuing in the same direction is a scintillating rendition of the traditional “Sliabh Gallion Braes,” guided by Tallroth’s guitar and a shimmering lapsteel accompa-

niment by Ljunggren, and McGoldrick’s expressive Uilleann pipes.

Don’t get the idea that the album is one big vale of tears, though. “The Banks of the Foyle” is sweet-natured through and through, and “Ould Ballymoe” is playful and spirited. The climactic title track—another Jordan original—is easily the best of the bunch: It’s an anthemic bookend to “The Road I Go,” with Jordan’s triumphant, affirming vocals bolstered by a chorus of family and friends, as if they had just welcomed her through the front door.

Whatever shortcomings of “All the Way Home”—and there are really not that many—Jordan deserves credit simply for the respect and love she shows for not only her family, but also for the place that helped nurture her considerable gifts as a singer. Her message is, enjoy and savor your journeys and all they teach you, but never forget where you’re from.

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Traveling People

A castle for the night? Ireland has plenty to offer

By JUDY ENRIGHT
SPECIAL TO THE BIR

Elegant castles and ruins are scattered across the Irish countryside and add an air of romance and mystery to this mystical island. It's fun trying to imagine life in those feudal days and how castle dwellers coped without instant communication, grocery stores, or malls.

Some of these castles and tower houses have been restored, with many of the larger castles now serving as deluxe hotels, including Ashford, Kilkea, Dromoland, Kilronan, Abbeyleix, and Ballynahinch.

Several years ago, we visited the construction site at Dunboy Castle Hotel, Castletownbere, Co. Cork, which looked very promising, but reportedly work came to a halt during the recession and has not resumed. This was to have been Ireland's first six-star hotel. We'll check on the progress again soon, but the last we heard, the property, which includes the derelict Dunboy Castle, was for sale. The hotel construction was at the site of the former Puxley Mansion.

TOWER HOUSES

Depending on which source you believe, there are anywhere from 2,000 to 3,000 tower houses in Ireland, most of which are derelict. Some scholars say there were once as many as 8,000 of these fortified towers that were primarily built during the Middle Ages.

Some of the more famous tower houses include two that were once home to Granuaile, the notorious Pirate Queen who terrorized the English and ruled the West Coast. Five miles outside Newport, Co. Mayo, on a side road off the N59, is Rockfleet, also known as Carrickahowley Castle. Another of her tower castle homes, Kildavnet, is on nearby Achill Island. Both are accessible and well worth a visit.

Doolin, in Co. Clare, is the site of another well-known and oft photographed tower house: Doonagore Castle, which was rehabbed in the 1970s and made into a holiday home. Doonagore is reportedly still owned by the family

of an Irish American, John Gorman (or O'Gorman depending on your source), who is said to have made his money from a cigar plantation in Ecuador. He also donated the bell from that plantation to Doolin's Holy Rosary Catholic Church. This castle is a private home and not open to the public but it can be photographed from lots of different angles, from below, from above, and from a side road beside the castle that leads out to the great Clare Jam Company (be sure to stop) and the coast road.

Many of the other old tower houses across the country are in ruins now but they're very picturesque and make for great photos.

If you're looking for comfortable accommodation, be sure to check out Ireland's numerous and excellent castle hotels. Many offer extensive outdoor activities for guests, great food, and outstanding service. Castle hotels can be pricey but you do get what you pay for in most instances.

B&B IRELAND

We have stayed in many B&Bs in Ireland and have almost always had a great experience. There have been one or two in all our visits that were not too great but overall, B&Bs are economical, clean, and comfortable, and the hosts are outgoing and accommodating.

Recently, a group called "B&B Ireland" began to categorize properties into nine specialist services provided by owners: eco-friendly, pets welcome, golfers welcome, food lovers welcome, Gaeltacht experience, farmstays welcome, adventure seekers welcome, and anglers welcome.

Sounds like you can find almost any interest by visiting the website: bandbireland.com.

LIGHTHOUSES

Wouldn't it be fun to stay in a lighthouse or lighthouse keeper's cottage? A different accommodation experience is surely in store when you book into one of Irish Landmark Trust lighthouses or stay in a Northern Ireland lighthouse keeper's cottage.



How about booking the Blackhead Lightkeepers' House at Whitehead on the County Antrim coastline? The scenery is breathtaking all along that coast and there are a number of seaside walks and other activities and attractions around the area, too.

There are a number of Irish Landmark Trust properties where you can stay, including Loophead Lighthouse in Co. Clare (sleeps five), and the still-working Galley Head Lighthouse, Co. Cork, where you can hire one or both of two connecting lighthouse keeper's houses. Wicklow Head Lighthouse also offers accommodations with lovely views of the Irish Sea.

If you don't want to stay in an Irish lighthouse, why not experience maritime Ireland by visiting one?

Hook Head Lighthouse, Co. Wexford, is the oldest operational lighthouse in

the world and guided tours are available all year. The Mizen Head Lighthouse in Co. Cork is also worth a visit although, to reach the visitors' center, you must be brave enough to cross the Mizen Head Bridge that is suspended high above the sea.

TITANIC

The world's largest Titanic attraction, Titanic Belfast in Northern Ireland, opened last month and, even before that happened, more than 50,000 tickets had been sold to residents of more than 20 countries, including the US, Australia, New Zealand and even Réunion, the French island in the Indian Ocean.

The visitor center is described as "a spectacular physical presence featuring a unique architectural design influenced by several maritime themes, including ice crystals, ships' hulls and the insignia of the White Star Line, the owners of the Titanic. Some 3,000 shards make up the building's impressive exterior while the plaza includes one of the world's largest outdoor maps of the northern hemisphere tracing Titanic's route across the Atlantic.

"And dominating the approach to the building is a 15-ton Titanic sign recently winched into place. Laser-cut and made from eight 30mm-thick solid steel plates, the 4.5m tall, 15m long sign is the same length as the private promenades available on RMS Titanic's most expensive accommodation, the First Class Parlor Suites. The new sign is also the same weight as Titanic's main anchor."

The Titanic Belfast Festival will feature a varied program of spectacular events through April. To learn more about these anniversary events,

visit discoverireland.com/ni2012 www.titanicbelfast.com.

COBH TITANIC EXPERIENCE

The Titanic Experience, located in the original Cobh offices of the White Star Line, is part of a year-long series of events and activities, called Titanic 100, taking place in this Co. Cork harbor town to commemorate the loss of the luxury liner. Events include concerts, Titanic trails and boat tours, a maritime festival, vintage and gourmet festivals, and tours of Cobh pubs where people enjoyed a farewell drink before they boarded the Titanic.

Cobh was the last port of call for the liner that stopped there to pick up 123 people heading for New York. The fate of the passengers who embarked at Cobh (then named Queenstown) is also revealed: only four survived.

IRISH HERITAGE

Those of Irish descent are invited to celebrate their heritage by applying for a Certificate of Irish Heritage, an official program of the Irish Government.

Evidence of Irish Ancestry is required as part of the application process. Certificates can be given as gifts, subject to the ancestry requirement, so, for example, parents, siblings and partners could present them to other family members.

Says Niall Gibbons, chief executive of Tourism Ireland: "The Certificate of Irish Heritage is a wonderful way for people around the globe to celebrate their Irish roots. As part of Tourism Ireland's promotions this year, particularly in markets like Great Britain, the US, Canada and Australia, we are targeting the Diaspora and those people who are interested in tracing

There are said to be more than 3,000 tower house remains in Ireland, built throughout the 15th and 16th centuries. Among them is this four-storey tower house on an inlet of Clew Bay in Co. Mayo called Rockfleet Castle and formerly the home of Granuaile, Ireland's Pirate Queen.

Left: Doonagore Castle, a round 16th Century tower house, overlooks the sea in Doolin, Co. Clare. Doonagore was restored in the 1970s and is now a holiday home, inaccessible to the public, owned by an American family.

Judy Enright photos

their ancestry and we are maximizing the impact of online access to our genealogical records.

"In the second half of the year, Tourism Ireland will promote The Gathering Ireland to the 70 million people across the world who feel linked by family, friends or otherwise with Ireland," Gibbons said.

The Certificates come in a number of designs, reflecting themes of emigration, landscape, and Celtic design. Apply or get further information at heritagecertificate.ie.

PRISON ART SHOW

If you're in Dublin between now and April 15, there is an art show at Kilmainham Gaol Museum that sounds interesting and features 145 different pieces of prison art. The Irish Prison Service runs the national art show every two years, with work from serving inmates as well as from two post-release centers in Dublin.

A prison source said while works are not openly for sale, some had been sold in the past and if a potential buyer was very interested, contact could be made with an inmate with a view to selling the piece. "The money goes to the prisoner," said the source. "But sometimes, if it was a group piece that was chosen, we might give the money to a charity or that kind of thing."

TRAVEL

Enjoy your trip to Ireland whenever you go. It's spring, flowers are blooming, sheep are lambing. It's a glorious time to visit. Be sure to go to the various airline websites for air and ground travel deals and visit discoverireland.com for information about happenings in Ireland at any time of year.

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The Irish Language

by Philip Mac AnGhabhann

We will keep using our two “model” verbs, **céangail** /KAHN-guhl/ “tie” and **osgail** /OS-guhl/ “open” for our discussion of the rest of the two-syllable verb tenses. These are the so-called “Class II” or “Type II” verbs – simply because they have two syllables. **Céangail** “tie” begins with a **consonant**; the second, **osgail** “open” begins with a **vowel**.

Remember that the first thing to do with “Class II” verbs, in the **Habitual Present** tense, is to “telescope” the final syllable. This is easily accomplished by removing the last **vowel(s)** – a single **vowel** or **vowel “clusters”** which may contain one or more “**silent vowels**”. Many Irish **vowels** are “silent” to fulfill the Irish “vowel rule” for balance, “Broad to broad and slender to slender” and to tell the reader how to pronounce the following **consonant**.

This is why when you first see Irish written it looks like a daunting task – the vowel rule coupled with “**eclipsis**” – **clach** but **an gclach** -- makes English speakers shake their heads and turn away. Irish is really not all that difficult once you learn to “break the code”. Don’t expect Irish words to be pronounced as English letters. In English there are at least three ways to pronounce “slough” – a daunting task for Spanish speakers, for example. No language has a perfect writing system.

If the “telescoped” word has a final **consonant**, it is moved over to become part of the “root” word, thus maintaining the meaning. There are still two syllables, the first one and the “telescoped” second one to which the **verbal endings** or **person+tense suffixes** are attached. The “root” of **céangail** drops the **-ai-** and becomes **céangl-**; **céan** is the first syllable and **-gl + person+tense** ending is the second. **céanglaíonn tú**, “You tie.” Remember that “silent” **-a-** to meet the spelling rule.

In the same manner **osgail** will drop the **-ai-** to become **oscl-**. **Os-** is the first syllable and **-cl + person+tense** ending is the second. **Osclaíonn tú**, “You close”.

We already learned that there are three “Person” endings in the **Habitual Present** for two-syllable verbs – “I”, **-(a)ím** /eem/, “we” **-(a)imid** /ee-muhj/. Endings for “you, he, she, you-all, they” are **-(a)íonn** /een/.

Many two-syllable (Type II) verbs end in **-igh**, pronounced /ee/. Examples are **coinnaigh** /KOH-nee/ “hold, keep”, **oibrigh** /OH-bree/ “work”, **salaigh** /SAH-lee/ “soil, get dirty”, **éirigh** /EH-ree/ “get up, awaken”, **gortaigh** “hurt, injure”, and **dubhaigh** “blacken”.

In the case of “Type II” verbs ending in **-igh**, simply drop the whole ending. Here are some examples in the **Present Habitual tense**:

Eirigh for “I would be **Éirím ar a leathuir tar éis a sé gach lá** /Eh-reem ar uh LEY-oor tahr eysh uh SHEY gakh lah/ -- “I get up at half-past six every day.”

Oibrigh for “you” would be **Oibríonn tú ar seacht uairean gach lá** /OH-breen too ar SHAHK oor-een gakh lah/ -- “You work seven hours every day.”

“We” is **Salaímid muid féin nuair oibrímid** /SAHL-ee MOO-uhj feyn NOOR-ehr OH-bree-muhj/ “We dirty ourselves when we work” or, better English, “We get dirty when we work.”

Some verbs take an object. We call these “transitive verbs.” **Gortaíonn tú mise nuair deir tú an sin** /GOHR-teen too MEE-shuh NOO-ehr JEYR too uhn sheen/ --

“You hurt me when you say that.”

Abair /AH-per/ “talk, speak” is an **irregular verb** with the form **deir tú, sé, sí, sibh, siad** and the forms **deirim** and **deirimid** in the **Present Habitual tense**.

For the **Definite Past** tense of Type II verbs what do we do? First, don’t “telescope”, simply **lenite** (“aspirate”) the **initial consonant**. Recall that verbs beginning with a vowel “artificially lenite by prefixing **D’**. There are no **person+tense** endings for the “one shot” **Past Tense**.

Céangail becomes **chéangail** /HEN-guhl/; **osgail** becomes **D’osgail** /DAHs-kuhl/.

Compare these sentences:

Present Habitual:

Céanglaíonn sé a bhóga. “He ties his shoes.”

Definite Past

Chéangail sé a bhróga. “He tied his shoes.”

Present Habitual:

Osclaíonn sé an doras gach lá.

“He shuts the door every day.”

Definite Past:

D’osgail sé an doras inné.

“He shut the door yesterday.”

Present Habitual:

Éirím ar a seacht a chlog. “I get up a seven o’clock.”

Definite Past:

D’éirigh mé ar a seacht a chlog.

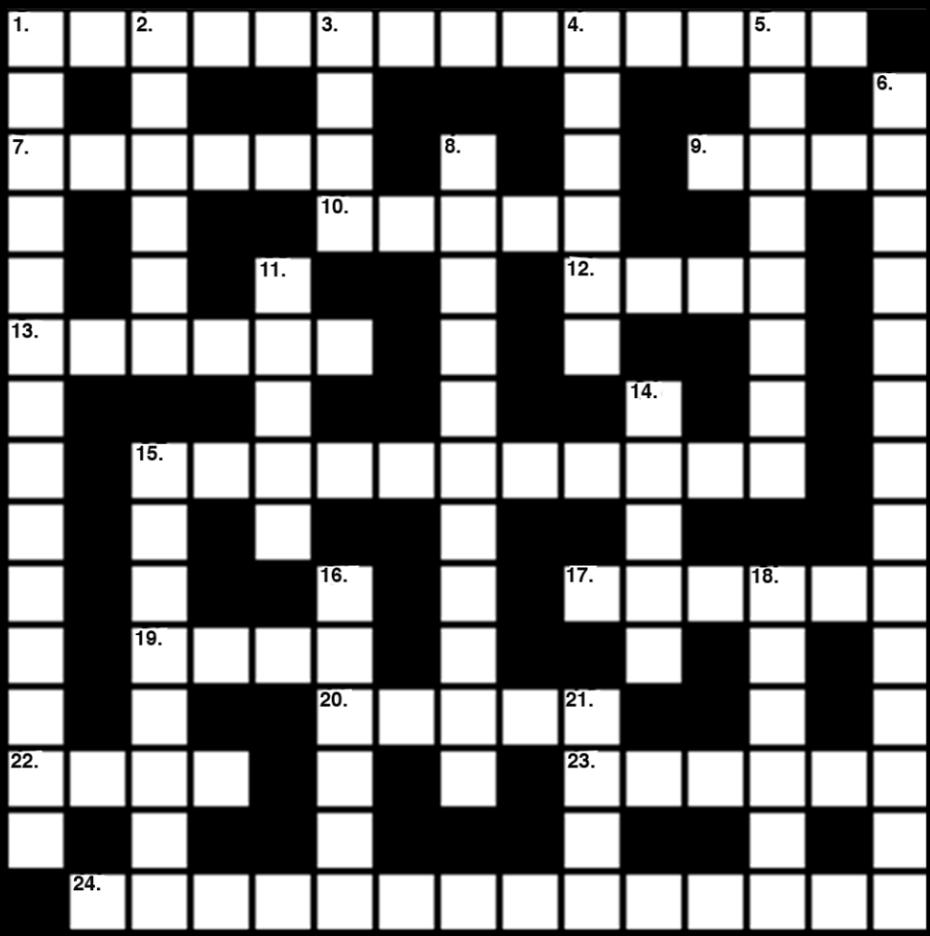
“I got up at seven o’clock.”

See if you can translate these sentences in to Irish: 1.) “Liam tied his shoe.” 2.) “Nora tied her shoes.” 3.) She is eating breakfast.” 4.) “We got up at five o’clock today.” 5.) “My husband is a policeman. He gets up at six o’clock every morning.” 6.) “Good morning, Mary. How are you today?” 7.) “Did you shut the door?” 8.) “Mum, I shut my door every day?” 9. “How did you get your dress dirty?” 10.) “They blackened their shoes.” 11.) “Who is it?” 12.) “What time is it?”

Answers: 1.) **Chéangail Liam a bhróige.** 2.) **Chéangail Nora a bróga.** 3.) **Tá sí ag ithe bricfeasta.** 4.) **D’éirigh muid ar a cúig a chlog inniu.** 5.) **Is mo dhuine guarda é. Eiríonn séisean ar a sé a cholg gach lá.** 6.) **Dia duit, a Mháire. Conas atá tú inniu?** or **Cad é mar atá tú?** or **Cé chaoi a bhfuil tú?** 7.) **An d’osgail tú an doras?** 8.) **A mhamaí, éirim mo dhoras gach lá.** 9.) **Cad é mar shalaigh tú do ghunna?** 10.) **Dhubhaigh siad a bróga.** 11.) **Cé ata ann?** or **Cé sin?** 12.) **Cén t-am é?**

CELTIC CROSS WORDS

The Irish crosswords are a service of an Ireland-based website which provides Irish Family Coats of Arms by email. You are invited to visit www.bigwood.com/heraldry



IRELAND IN CROSSWORDS ©-bigwood.com

ACROSS

1. I ran non-art shop over in Clare’s gateway to Ireland, which has its ups and downs. (7,7)
7. Are set in order at this rising time of the year in Ireland. (6)
9. Hit hard when good person goes to the United Nations. (4)
10. “The whole worl’s in a — o’ chassis.” Seán O’Casey. (5)
12. “Too — for a statesman, too proud for a wit.” Goldsmith (of Edmund Burke) (4)
13. His run up leads to a sudden incursion (in Co. Dublin, near to Lusk?). (6)
15. Huge land log chopped up in Wicklow holy site where Saint Kevin built a hermitage. (11)
17. Desert rat gets rib and leg broken. (6)
19. Nore in turmoil over Nevada city of speedy unsplicing. (4)
20. Tiler in retreat having fired again. (5)
22. Dublin ullage has invalid content. (4)
23. We’re disturbed about six, to pass comment on the book. (6)
24. Selling, ask Bill about Kerry Irish speaking seaside village near Waterville. (14)

DOWN

1. Lined stack risk. (anag.) In Strangford Lough, County Down, where there is a Norman castle ruin. (8,6)
2. “Gladstone tried to guess the — to the Irish Question, but whenever he got warm, the Irish secretly changed the Question.” W.C. Sellar (6)
3. Rowing boat propellers seen in Sligo arsenal. (4)
4. It was not long ago that the centre was rebuilt. (6)
5. Cut back spending, but dig a hole again. (8)
6. We lack monk’s nod up in the Tipperary mountains above the Abbey of Mount Melleray. (14)
8. Rails a plank. (anag.) Kerry estate and hotel on the shore of the Kenmare River near Sneem. (11)
11. Panes get smashed by quivering tree. (4)
14. Naturists seen in the shifting dunes? (5)
15. Irregular soldier could lure Gail over. (8)
16. First notes taken in Gweedore mishap. (2,2,2)

18. Little to wear on the Pacific atoll of big bangs. (6)
21. “I shall be like that —, I shall die at the top.” Swift. (4)

CROSSWORD SOLUTION ON PAGE 18

Irish Sayings

Blind should be the eyes in the abode of another.
A man with loud talk makes truth itself seem folly.
The lake is not encumbered by the swan; nor the steed by the bridle; nor the sheep by the wool; nor the man by the soul that is in him.
If you don’t know where you’re going, any road will take you there.
When the apple is ripe it will fall.
Give your love to your wife and your secret to your mother.
In the land of the blind, the one-eyed man is king.
Many an Irish property was increased by the lace of a daughters petticoat.
The best way to keep loyalty in a man’s heart is to keep money in his purse.
A narrow neck keeps the bottle from being emptied in one swig.
Show the fattened calf but not the thing that fattened him.
Marry a woman from the mountain, and you’ll marry the mountain.
It’s better to solve the problem than to improve the law.
The thing that is closest to the heart, is closest to the mouth.
Don’t bring your troubles to the person who hasn’t got sympathy for your case.
A scholar’s ink lasts longer than a martyrs blood.
Take gifts with a sigh, most men give to be paid.
A country without a language is a country without a soul.
The person that isn’t strong, has to be clever.
Youth sheds many a skin. The steed (horse) does not retain its speed forever.

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'Who knows where I will be buried now,' she asked

(Continued from page 1)

tive land in search of the bare means of subsistence... The law is bound at least on the English side...to put an end to that system by which a firm of traders in emigrants purchased of the owners the whole 'tween decks of a ship, and send on board as many wretched people as they can get, without the smallest reference to the convenience of the steerage...or anything but their own immediate profit."

The voyage from Ireland to Boston and other points posed physical and emotional nightmares that few of the Irish had ever dreamed of encountering. Aboard

leaking, lurching vessels packed with passengers who retched with every rise and fall as the ship plowed through the stormy Atlantic, the trip to "the promised land of Amerikay" proved nothing short of hell. Thomas Gallagher, in *Paddy's Lament - Ireland 1840-47*, his absorbing and well-written look at the Famine and the mass emigration of the Irish to escape the ravages, combed the logs and records of Famine ships, recording unforgettable scenes of human fear and misery.

"My soul from the devil," exclaimed one woman to her husband, "this looks like his home."

Gallagher paints a grim portrait of conditions aboard the ships: "The law required that every four adult passengers be allotted a space of six feet by six feet, which was to contain not only the two tiers of berths on which they were to sleep, and eat, but also their clothing, bundles, chests and sea store of provisions. These allotted spaces, resembling horses' stalls or cattle pens, were small enough to create in anyone a dread of tight, enclosed places. But any ship carrying 'Royal Mail' was exempt from the legal space requirements. With even one post office bag on board, a captain could give his passengers even less space."

Each berth looked like a scoop or shell of rough, unfinished pine or fir and was attached to one of the ship's bulkheads or walls, with a wooden plank nailed to the shell's outer edge in hopes of keeping the occu-

pant from being pitched out of it with each roll of the vessel. At only eighteen inches wide, each berth was, a passenger noted, "three to four inches less than the average width of the back of a man's coat."

In an 1848 letter penned by British official Stephen E. De Vere, the description of the berths is chilling: "The passengers have not more [room] than their coffins."

A Parliamentary Report of the Select Committee to Investigate the Operation of the Passengers Acts related: "I have known cases of females who had to sit up all night upon their boxes in the steerage," said one eyewitness, "because they could not think of going into bed with a strange man." With men and women packed into steerage so tightly, there were scant or no means to preserve even a semblance of privacy or modesty.

Edwin C. Guillet's *The Great Migration* wrote: "Most parents kept their single daughters in their berths with them, sleeping with them if necessary, rather than exposing them to the dangers of bunks so inadequately divided. Some young girls never before exposed to even the rudiments of sex became hysterical when caressed in the middle of the night by men who did not have to reach far to touch them. The girls often jumped screaming from bed, racing and tripping the crazy aisles to some other part of the ship, where they soon found themselves within arm's reach of other men."

The desperate enormity of every step each and every Famine refugee gathered at a ship's gunwales had taken materialized as Ireland faded in the distance. One man said, "May I never set eyes on anything greener than that. ... "That island will stand, the soil will be there, moist and fertile, long after we're gone... overrun with England-bound cattle it will be - and a few leftover Celts!" An elderly woman slumped against the rail of a coffin ship and exclaimed, "God save me. Old as I am, I should never have left Ireland. Who knows where I'll be buried now."

Many of the Irish of the Famine ships would endure and carve out new lives in Boston and elsewhere across America. Others, however, would be laid in unmarked graves. In May 1847 - "Black '47" - Boston city officials established a quarantine station on Deer Island to deal with the hordes of Irish Famine immigrants still weak with hunger. Many arrived wracked with typhus, cholera, and an array of fevers. At least 850 were buried in unmarked ground on Deer Island, the worst fears of that old woman coming to pass.

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PUZZLE SOLUTION FROM PAGE 17

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Of James Connolly, and his road to the Rising

By **STEPHEN M. PINGEL**
SPECIAL TO THE BIR

Following is the second in a series of retrospective articles on individuals who made notable contributions to civic life in Ireland during the 20th century.

James Connolly 1868-1916

Although the closing years of the second decade of the 20th century and the early years of the third are remembered for their importance in the Irish quest of independence, the time had been ripe a few years earlier for a movement to loose the island from the British crown, in particular the Easter Rising of 1916 during which a man named James Connolly made a substantial mark before he was set before a British firing squad.

From his roots as a Scottish-born Irish immigrant, to his dabbling in Marxist ideology, to his role as commandant of the Dublin brigade during the Rising, James Connolly remains one of the more interesting and overlooked leaders in the history of local Irish governance right up to his death by fire at age 48.

The Early Years

James Connolly was born in Edinburgh, Scotland, on June 5, June 1868, in the Cowgate area of the city, an impoverished, ghettoized area the memory of which would deeply affect Connolly's views on life and death and governance. His family, originally from Monaghan, comprised mostly laborers, and the young James followed much in the same path after attending his Catholic parish school until the age of ten. Unskilled labor in that era was harsh and hardly rewarding, so he followed in his brother John into the British army

when he was 14, using a false name and forged birth certificate, a means widely used at the time to escape the unrelenting hardship of poverty-class civilian life.

James Connolly's time in the service of Queen Victoria at the height of *Pax Britannica*, when the imperial red of the British empire colored great patches of the world's maps, would later shape both his quasi-military strategy and tactics as the Irish agitated for independence and his political attitude toward all things British as the 20th century loomed just ahead.

The British Army Years

For the first seven years of his Army service, Connolly's regiment was stationed in Ireland, which gave him a close-up look at the brutal effects of British oppression in the country. Scholars of Irish history see these years as the most influential in Connolly's life. Using a later-day comparison, it would not be a stretch to draw parallels between his experiences and those of Ernesto (Che) Guevara, who experienced the same sorts of epiphanies of indifference to local life of foreign imperialists while traveling throughout South America as a medical student during the early 1950s.

But Connolly's military career would be short-lived. What he saw every day bred in him a deep hatred and mistrust of the British, and when his regiment was transferred to India in 1889, he deserted and returned to Scotland.

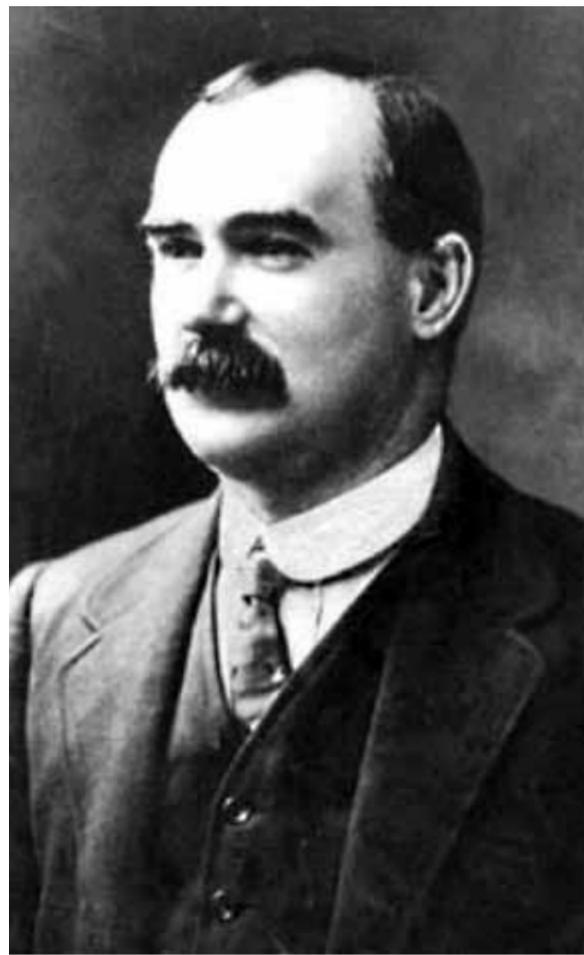
Looking to Irish Independence

On his returned to Edinburgh, Connolly married Lillie Reynolds, in 1890, and turned his mind to political events, centering

on socialist movements that embraced labor reform and joining the Independent Labour Party and the Scottish Socialist Federation. His brother John signed up with him in these activities. But it was also a time of financial strain for James and his growing family, and they moved to Dublin where he hoped to find work. And he did, with the Irish Socialist Club, which later became the Irish Socialist Republican Party, a movement generally regarded by scholars as one of the most important early players in Irish Republicanism.

Socialism has many faces, and that ideology has always been a strong aspect of Irish Republicanism, although not in the sense of what most in the United States see as socialism. Irish ideals have historically been geared toward agrarian reform and welfare programs, not gross business nationalization and the like as seen in other socialist experiments.

During this time (1900-1912), Connolly also traveled to the United States several times, setting up socialist groups and promoting Irish independence. In 1910 he wrote a relatively unknown, yet important book – *Labour in Irish History* – which gave him leverage in the Irish labor movement as he worked to support unions, usually meeting with mixed success. All of this brought Connolly more deeply into the cause of independence, and, in 1913, he organized the Irish Citizen Army (ICA), 250 or so armed men intent on establishing an independent Ireland, albeit one with more socialist leanings than those held by the likes of the influential Eamon de Valera.



James Connolly: Led Dublin brigade.

The Easter Rising

Although Connolly would head up the Dublin brigade, arguably the driving force behind the rising, he found himself was at odds with the Irish Republican Brotherhood (IRB) and de Valera. By its standards, the Brotherhood saw the ICA as too rash and radical, but for practical reasons -- the threat of the ICA creating a rising and fighting

the British alone -- the IRB agreed to a compromise by which they would help plan and carry out the revolt. Connolly, Tom Clarke, and Patrick Pearse led their adherents into the Rising, with Connolly the majority leader by virtue of his control of the Dublin brigade. It was a losing cause, and bloody, and the British were rarely gracious winners when it came to the Irish.

Connolly was among those taken prisoner and he was held at Dublin Castle, not at a gaol as popularly believed.

Execution and Legacy

Gravely injured in the fighting, Connolly was reportedly in such condition that he was not expected to stay alive for more than a day or two. Visited by his wife at Royal Hospital Kilmmainham, he spoke of his actions and said, "They will all forget I am an Irishman." Soon after, he was taken on stretcher by ambulance to Kilmmainham Gaol and led into the prison courtyard. Unable to stand, and given no help to do so honorably, deprived of a last meal, he was tied to a chair and shot dead, his body later dumped into a unmarked mass grave along with the brothers-in-arms who paid the ultimate price in the pursuit of their ideals.

James Connolly was a man of deeply held views who was often at odds with his contemporaries in the fight for independence. Curiously, his overall political views, his socialist instincts, and his support of far-left radical unions left a bigger mark in Scotland than in Ireland. But as the de facto leader of the failed Easter Rising, the ashes of which gave rise to more muscular and coherent movements for independence, he gave his life for a better Ireland, a legacy noted to this day by monuments to him in Dublin, near Liberty Hall, and in Chicago in Union Park.



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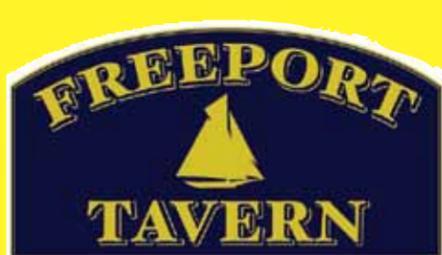
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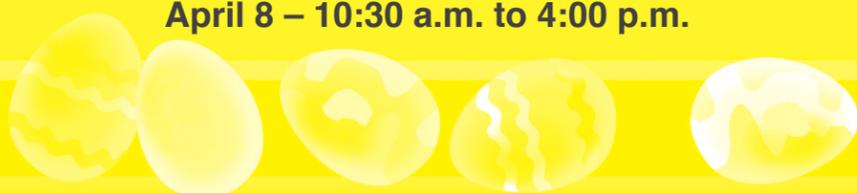
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