

POBLACHT NA H EIREANN.

THE PROVISIONAL GOVERNMENT OF THE IRISH REPUBLIC TO THE PEOPLE OF IRELAND.

IRISHMEN AND IRISHWOMEN: In the name of God and of the dead generations from which she receives her old tradition of nationhood, Ireland, through us, summons her children to her flag and strikes for her freedom.

Having organised and trained her manhood through her secret revolutionary organisation, the Irish Republican Brotherhood, and through her open military organisations, the Irish Volunteers and the Irish Citizen Army, having patiently perfected her discipline, having resolutely waited for the right moment to reveal itself, she now seizes that moment, and, supported by her exiled children in America and by gallant allies in Europe, but relying in the first on her own strength, she strikes in full confidence of victory.

We declare the right of the people of Ireland to the ownership of Ireland, and to the unfettered control of Irish destinies, to be sovereign and indefeasible. The long usurpation of that right by a foreign people and government has not extinguished the right, nor can it ever be extinguished except by the destruction of the Irish people. In every generation the Irish people have asserted their right to national freedom and sovereignty, six times during the past three hundred years they have asserted it in arms. Standing on that fundamental right and again asserting it in arms in the face of the world, we hereby proclaim the Irish Republic as a Sovereign Independent State, and we pledge our lives and the lives of our comrades-in-arms to the cause of its freedom, of its welfare, and of its exaltation among the nations.

The Irish Republic is entitled to, and hereby claims, the allegiance of every Irishman and Irishwoman. The Republic guarantees religious and civil liberty, equal rights and equal opportunities to all its citizens, and declares its resolve to pursue the happiness and prosperity of the whole nation and of all its parts, cherishing all the children of the nation equally, and oblivious of the differences carefully fostered by an alien government, which have divided a minority from the majority in the past.

Until our arms have brought the opportune moment for the establishment of a permanent National Government, representative of the whole people of Ireland and elected by the suffrages of all her men and women, the Provisional Government, hereby constituted, will administer the civil and military affairs of the Republic in trust for the people.

We place the cause of the Irish Republic under the protection of the Most High God, Whose blessing we invoke upon our arms, and we pray that no one who serves that cause will dishonour it by cowardice, inhumanity, or rapine. In this supreme hour the Irish nation must, by its valour and discipline and by the readiness of its children to sacrifice themselves for the common good, prove itself worthy of the august destiny to which it is called.

Signed on Behalf of the Provisional Government,

THOMAS J. CLARKE,
SEAN MAC DIARMADA, THOMAS MACDONAGH,
P.H. PEARSE, EAMONN CEANNT,
JAMES CONNOLLY. JOSEPH PLUNKETT.

Rev. Bartley MacPháidín, at 79; Built up Stonehill College for 22 years

The Rev. Bartley MacPháidín, C.S.C., Stonehill College's eighth and longest serving president, passed away on March 17 at age 79. In recent years, he had been living at Holy Cross House on the grounds of the University of Notre Dame.

His funeral Mass was said at Stonehill on Wednesday morning, March 30.

Fr. MacPháidín took office in 1978 and led the college for 22 years. Under his leadership, Stonehill's academic reputation grew dramatically and the college's facilities and endowment were enhanced considerably. Fr. MacPháidín affected every facet of Stonehill life, including academics, finances, physical plant, community involvement, student life, and public image.

"Fr. Bartley was a dynamic president. The college grew dramatically under his leadership. He rallied alumni and friends to the Stonehill cause and translated that affection into a powerful instrument in moving the college forward. As a priest of the Congregation of Holy Cross, he was dedicated to the college and that deep

commitment was evident in how he transformed the college academically, aesthetically, and financially," said Stonehill President (Rev.) John Denning, C.S.C. "Affable and with a natural instinct for making connections and building relationships, Father Bartley always understood the importance of vision and how to secure it, shaping Stonehill into a vibrant community of scholarship and faith," Fr. Denning added."

In 1999, Fr. MacPháidín received Stonehill's Outstanding Alumnus Award in recognition of all that he had achieved for the college. On the occasion of Stonehill's golden anniversary, he received the College's Moreau Medallion in recognition of the important role that he played in Stonehill's first 50 years.

As president of Stonehill, he oversaw the construction of many new buildings and facilities, including: the Bartley MacPháidín, C.S.C. Library; the Sally Blair Ames Sports Complex; the Joseph W. Martin, Jr. Institute for Law and Society; John W. Stanger Hall (Lockary Computer Center); Roche Dining



Commons; Merkert-Tracy Science Center, and numerous student residence halls.

Fr. MacPháidín was active in the promotion of private higher education at state and federal levels. He participated in community causes and also maintained a strong interest in Irish affairs. He served on many boards, including those of the American Ireland Fund, Brockton Hospital, and Xaverian Brothers High School. He was also chaplain to the New England Chiefs of Police.

Francis X. Dillon, a 1970 Stonehill graduate who is now vice president for advancement at Stonehill, worked closely with Fr. MacPháidín throughout

his tenure. Dillon said that Fr. MacPháidín had a uncanny knack, noting that he was "a gifted and multilingual story teller who was blessed with plenty of Irish charm and a razor sharp intellect. Fr. Bartley had flair and a capacity for making things happen. He did so repeatedly in leading the college but, at the same time, his pastoral outreach was legendary. I might add, he was a very fine cook, especially when preparing wonderful Italian cuisine."

A native of Donegal, Fr. MacPháidín earned his Bachelor of Arts degree from Stonehill in 1959. He was ordained a priest in the Congregation of Holy Cross in 1963.

Applications open for Global Irish Summer Camp Deadline is April 20

DUBLIN – Ireland's Minister for Diaspora Affairs, Jimmy Deenihan, has announced the opening of applications for the Global Irish Summer Camp, noting that the "initiative will bring a group of 20 young Americans of Irish heritage to Ireland for the first time and is aimed at deepening their engagement with the country of their ancestors."

The camp program will be piloted this year with the participation of 20 Irish-American high school students. Funding will be provided under the Department of Foreign Affairs and Trade's Emigrant Support Program and the camp itself will be administered by the Institute of Study Abroad Ireland and the UCD Clinton Institute.

The program will include classes and workshops on Irish history, language, and culture in addition to field trips to important sites across the island. While the camp will have a strong educational focus, it will also include interaction with all facets of Irish society and

culture as well as day trips and outdoor adventures. For the pilot phase, applications are being sought from Irish-American high school students aged 15-17 years who have never visited Ireland.

"The Summer Camp program is an excellent opportunity for children of Irish emigrants to strengthen their links with Ireland though a short immersive visit," said Deenihan. "Following their participation, it is hoped that they will leave with a new-found love of Ireland which will stay with them for many years."

Added Professor Liam Kennedy of the UCD Clinton Institute:

"This is a great initiative that imaginatively engages the next generation of the Irish diaspora. We look forward to welcoming the first cohort of students and helping to build an exciting and sustainable program for the children of our emigrants."

Applications must be made through globalirish-summercamp.com before April 20.

Minister Humphreys lauded in Boston visit



Irish Minister Heather Humphreys, BIR publisher Ed Forry, Irish Consul General Fionnuala Quinlan, State Senator Linda Dorcea Forry, and Partnership President Joe Leary at The Irish American Partnership's St. Patrick's Day Breakfast on March 17 at the Boston Harbor Hotel. Minister Humphreys spent a busy four days in Boston over the St Patrick's weekend, and represented the Irish government at holiday events sponsored by several Irish organizations.

Aer Lingus adds extra Boston-Dublin flights

Officials of Aer Lingus have announced that it has added two extra roundtrip flights between Boston and Dublin during the first week of September, making 1,000 additional seats available to meet the strong demand from BC football fans wanting to see the season opening game of Boston. The extra flights will operate on September 1 and September 1, 2016.

The Aer Lingus College Football Classic between Boston College and Georgia Tech will take place in Dublin's Aviva Stadium on Saturday, September 3, and is the third time in five years, an American college football game will be staged in Ireland.

Aer Lingus Chief Commercial Officer, Keith Butler said: "We are very proud to partner with Irish American Events, Boston College and Georgia Tech for the Aer Lingus College Football Classic in 2016. Aer Lingus operates three daily services from Boston to Ireland with connections to over 40 cities in Europe and we are delighted to increase our capacity on the route to meet the strong demand from US visitors who are keen to experience the game in Dublin's Aviva Stadium. We look forward to offering guests a warm welcome on board our flights in September."

Save the Date!

The Eire Society of Boston

Cordially Invites You to the
79th Annual Gold Medal Dinner

Honoring Mary P. McAleese
President of Ireland (1997- 2011)

Saturday evening, April 2, 2016
Omni Parker House, Boston

The Eire Society of Boston annually honors a person or persons who exemplify the best of Irish culture and ideals. On the occasion of our 79th anniversary, we are proud to honor President McAleese for her contributions to Irish culture on both sides of the Atlantic.

In the coming weeks, more information will be forthcoming on this elegant and prestigious event. For more information on Eire Society of Boston programs and events, contact Barbara S. Fitzgerald, ESB Corresponding Secretary, at barbaras.fitzgerald@gmail.com.

Mary P. McAleese served as the eighth President of Ireland from 1997 to 2011. She was the second female president and the first from Northern Ireland. She earned a Law degree from Queen's University Belfast in 1973 and today remains a member of the Irish Bar. McAleese described her presidency as "building bridges," regularly visiting Northern Ireland during her two terms. Throughout her career, she received numerous awards and honorary doctorates, and is a member of the Council of Women World Leaders, an international network of current and former women presidents and prime ministers who seek to mobilize the highest-level women leaders for collective action on global issues of critical importance to women.

THE EIRE SOCIETY
OF BOSTON

PROMOTING BOSTON IRISH CULTURE SINCE 1937

Jibes top menu at Southie’s St. Patrick’s breakfast

BY JENNIFER SMITH
REPORTER STAFF

The annual St. Patrick’s Day Breakfast at the convention center last Sunday delivered laughs, groans, and an enduring image of Mayor Martin Walsh wearing a dense, pseudo-fur coat that seems destined to grace screensavers across the city.

State Sen. Linda Dorce-na Forry, hosting the annual event for the third time, led the way through a chortle-and-crige-worthy set befitting the breakfast’s hallowed and awkward tradition of top state and city elected officials trying their hands at comedy, but surely relieved that they have less joke-reliant day jobs.

The failed attempt earlier in the month by the mayor and police commissioner to shorten the post-breakfast St. Patrick’s Day Parade through South Boston infuriated locals and served as fodder for fresh zingers. “Mayor Walsh was trying to get the breakfast cut in half, too,” Sen. Forry said, to laughs from the 600-some guests.

The barbs at the “love-in” breakfast were gentler than Irish Minister for Arts, Heritage and the Gaeltacht Heather Humphreys had been led to expect, she said at the podium. But the politicians gamely leveled their shots against their colleagues and themselves on stage and in pre-recorded video sketches, amid breaks for Irish musical interludes.

Sen. Elizabeth Warren, after a crack about trying her best to avoid the annual political laugh/groan fest, took aim at the presidential race and the crowd before her. “It seems that there are more

people here this morning than all the people who voted for Jeb Bush,” she said, to a combination of laughter and “awws.”

“You have as many college students as at a Clinton rally, the diversity of a Sanders rally, and the combined blood-alcohol of a Trump rally,” she added. “People here have been drinking since the crack of dawn, and yet you’re still more coherent than Donald Trump.”

Trump also provided the set-up for some delightful prop humor, as Congressman Steve Lynch revealed giant fake hands, a take from a campaign trail reference to Trump’s small hands that Lynch used to needle Mayor Martin Walsh.

A number of politicians made easy fun of the embattled Sen. Brian Joyce, who is the subject of an ongoing ethics probe. Joyce allegedly had received free dry cleaning for years while in office, making him a soft target for jibes.

Governor Charlie Baker made a slightly delayed entrance, hoisting a basket of laundry at the podium. “I’m sorry I’m late,” Baker said. “I’ve been waiting for Senator Joyce. I had some laundry I needed done. And boy, I hear he gets a really good deal.”

The Republican governor noted that his high approval ratings have not seemed to translate into successful endorsements -- Scott Brown and Richard Tisei in 2012 and 2014, and, most recently, the ill-fated run by New Jersey Gov. Chris Christie in the presidential race, who then endorsed Donald Trump, whom he had vilified when he was a candidate.



Congressman Stephen Lynch scored with a St. Patrick’s Day Breakfast routine that teased Mayor Martin Walsh and GOP presidential front runner Donald Trump.
Don West / fOTOGRAfIKS

“So I’m here today to take a moment to publicly endorse Elizabeth Warren, Marty Walsh, and Maura Healey for governor in 2018,” Baker said, a whimsical kiss-of-death political move on his own behalf.

As in previous years, prepared videos played a central role at the breakfast. A chuckle-worthy in-office sketch featured Massachusetts House Speaker Robert DeLeo assessing the Legislature’s work on marijuana legalization by pretending to be high in his State House office.

Two other filmed sketches sparked hearty laughs. In one, the governor and Sen. Forry unleashed their inner scampson Southie, chucking water balloons at City Councillor At-Large Michael Flaherty’s car, ringing Congressman Lynch’s doorbell and scurrying

off, and decorating the South Boston sidewalks with chalk before South Boston Rep. Nick Collins appropriated their drawing utensils for himself.

And Walsh, after taking his lumps over the parade kerfuffle, won points by the end of the breakfast. Referencing the juggernaut Adele music video for “Hello,” the mayor sipped Doughboy coffee and ambled around as images and headlines of the Baker-Walsh “bromance” floated across the screen.

Clad in the absurd fur coat, Walsh stared longingly with arms outstretched toward the State House from Boston Common, looking for his gubernatorial BFF to talk about GE bringing its headquarters to Boston. Walsh mumbled mournfully through the musical



Sr. Brenda Forry, a South Boston native and cousin to the breakfast host, offered the opening prayer on March 20.
Don West / fOTOGRAfIKS

parody, his phone calls said. “I need you.” going unreturned. “Give me a call back,” Walsh

For Father Finn, a second salute from immigration agency

BIR STAFF

Last summer, Father Dan Finn, a highly visible supporter of all ethnic communities in Dorchester and across Boston, especially during his two-decade tenure as pastor of St. Mark’s parish, was named an “Outstanding American by Choice” by US Citizenship and Immigration Services.

It was ten years ago that the immigration services agency decided to honor substantial civic contributions by naturalized US citizens. Since then, “Outstanding American

by Choice” citations have recognized more than 100 individuals, including the seven named and honored in ceremonies last year, a group that included Father Finn, New York Yankees pitcher Mariano Rivera, the Latin singer and actor Thalia, Alberto Vasallo, Jr., Founder, El Mundo Newspaper, Cambridge, Mass., Maria Contreras-Sweet Administrator, US Small Business Administration, Larry La, a Washington DC area restaurateur, and Sgt. Major Mercy A. Diez, a vocalist with the US Army Band.

According to a report in The Pilot, the Boston archdiocese’s newspaper and digital site, Father Finn was hailed at a follow-up ceremony last month at the Irish Pastoral Center’s offices in St. Brendan’s parish in Dorchester where US Citizenship and Immigration Services district director Denis Riordan re-presented him with his award after USCIS had had it framed.

“Pope Francis talks about the shepherd, the shepherd’s need to have the smell of the flock on him, and what better shepherd, what better model, what better example, than Daniel Finn,” the Pilot quoted Riordan saying to IPC staff and seniors from IPC’s Senior Citizen Outreach Program assembled for the ceremony.

Father Finn “belongs to the Irish,” Riordan told the Pilot. He belongs to the Vietnamese. He belongs to the Chinese. He belongs to the Cape Verdeans, and to the Haitians and people from Latin America and the Caribbean – he belongs to everyone.”

Father Finn today is serving as the chaplain of the IPC.



Father Dan Finn receives ‘American by Choice’ recognition from the U.S. Citizenship and Immigration Services district director Denis Riordan, March 16.
Pilot photo/Mark Labbe

The Boston College Center for Irish Programs & School of Theology & Ministry invite you to attend:

FAITH IN THE FUTURE: RELIGION IN IRELAND IN THE 21ST CENTURY

Saturday, April 16, 9am – 5:30 pm
Devlin Hall, Room 101

Topics include:

- Church’s failure of nerve
- Collapse of “Catholic culture” in Ireland
- Future role of Christianity in public life
- Secularization
- Learning from the position of the Church of Ireland
- Catholic Church in America: has it better weathered the storm around some of these issues?

Among the Conference Speakers are:

- Dr. Michael Jackson, Church of Ireland, Archbishop of Dublin
- Archbishop Diarmuid Martin, Catholic Archbishop of Dublin
- Patsy McGarry, *The Irish Times*
- Baroness Nuala O’ Loan, House of Lords, London
- Margaret Steinfels, Fordham University

This conference is free & open to the public. Please register to attend at 617-552-3938, irish@bc.edu, or on our website at <http://www.bc.edu/centers/irish/studies/calendar.html>

A Dublin tale: Two cathedrals

By Ed Forry

Tourism Ireland's manager of group tourism Jean McCluskey hosted a Boston event last month for local travel agents and tour leaders to learn what's new and different on the island. "Tourism Ireland is delighted to invite you to 'Meet The Irish,' she said. "Come and learn about Ireland's new product for your group leaders and clients." McCluskey introduced six Irish trade suppliers on her sales mission, including representatives from Dunraven Arms Hotel, Adare; GPO Witness History, Dublin; Griffin Hotel Group; Manor House Hotels/Irish Country Hotels; and the two Dublin cathedrals, Christ Church and St. Patrick's. In interviews before the program, I learned about the two cathedrals in Dublin. Saint Patrick's and Christ Church are located in Dublin 8, within a half mile of each other. Both belong to the Church of Ireland, dating back to the Reformation.

St. Patrick's Cathedral: Marketing & Events officer Clarissa DeLap, a Brookline native now living with her husband in Dublin, spoke about its history:



"St. Patrick's is the largest cathedral in Ireland," she said. "It is 800 years old, and was founded on the site of a well that St. Patrick is said to have used to convert pagans to Christianity. We welcome about 500,000 visitors annually to one of the most active tourist attractions in Dublin.

"We are an active place of worship with services twice a day, including song services with the choir every day."

She said a boys choir is trained "at the school across the road," and St Patrick's is open daily for public and private guided tours.

"We have a beautiful stained glass window showing the life of St. Patrick in thirty nine images, also statues and sculptures of St. Patrick throughout the church," DeLap said. "Jonathan Swift, who was the dean here (1713-1745), is buried in the cathedral." A regular feature is lunchtime recitals with visiting choirs, and "they happen almost every day between 1 and 2 p.m., she said.

Christ Church Cathedral: Said Susanne Reid, tourism development manager. "We opened up our belfry so people can climb up the 86 steps, go across the medieval roof, and right into the tower. You can have a go at ringing the bells at Christ Church Cathedral. There are 19 bells in the tower, the largest number at any cathedral in the world. People really enjoy that; it is something to remember.

"Last year was the 800th year (since) the Magna Carta was ratified, and Christ Church has its own copy. People get to see a manuscript of the Magna Carta, and it's pretty special." One of the odd attractions at Christ Church is a "mummified cat and rat" that was discovered years ago when workers were repairing an old organ.

As with St. Patrick's, Christ Church officials welcome tourists, and although worshipers are welcome at all services, there's a modest entrance fee for tours. "Tourism would be the principal source of income for the cathedral," she said. "It's a working cathedral, part of the Church of Ireland, Episcopal. Christ Church has a professional choir with 22 professional singers and a full-time music director. The standard of music is beautiful," she said,

The Roman Catholic Archdiocese of Dublin still recognizes Christ Church as its seat, although Catholic liturgies have not been celebrated in either cathedral in almost five centuries. In Dublin, the main Catholic church, St. Mary's, is designated a pro-cathedral.

Christ Church's Reid says a strong bond exist between Catholic prelate Diarmuid Martin and Church of Ireland leader Michael Jackson. "Both archbishops were together at Christ Church for evensong on the Eve of St. Patrick," she said. "And on Good Friday both archbishops walked from Christ Church to St Mary's."

For more information online, visit christchurchcathedral.ie and stpatrikscathedral.ie.

The Irish government in crisis: The good news, the bad news

By Joe Leary
SPECIAL TO THE BIR

Irish voters may have shot themselves in the foot in the Parliamentary election in late February. In the wake of the catastrophic recession of the last decade, Ireland seems to be confused about which of its political parties



Joe Leary

and which of its politicians it wants to lead the country into its immediate future.

They have not chosen a workable government and it may be necessary to vote again in a month or two if a major compromise cannot be achieved by the hodgepodge of political parties and independents who were elected.

Fine Gael, the leading and controlling party over these past five years, had instituted severe cutbacks in salaries, pensions and increased a wide array of fees in order to create free revenue to pay back the German bankers who had loaned the Irish government the funds to operate during the terrible years. It was known as the austerity program.

Fine Gael and their coalition partners, the Labour Party, paid an awful price in the February voting. Together they had approximately 110 seats in the Dail (as the Parliament is known). In the election, Fine Gael was reduced to 50 seats (from 76) and Labour catastrophically was reduced to 7 seats (from 37).

With the effects of the depression still being felt five years ago, the ruling party at the time – Fianna Fail - was reduced to less than half of its members in the 2011 elections and thought to be finished as a major party for many years. But no, they made a dramatic comeback this winter and elected 44 of its members to the new Dail.

Much to the consternation of many existing politicians and a large portion of Dublin's aristocracy, Sinn Fein elected 23 members and is now the third major party in the Republic. They are also the only all Ireland North/South party. Additionally, many voters seemed to reject the larger parties to vote for independent, nonaffiliated

Off the Bench

Trump as president would present clear and present danger to our union

By James W. Dolan
SPECIAL TO THE REPORTER

The decline of a nation usually is the result of internal forces that undermine its strength and confidence. The likely nomination of Donald Trump and the possibility of his being elected president is more than alarming; it's perilous. I have lived under thirteen presidents and during seven wars. The election of Trump represents a clear and present danger to our union like no other I have seen.



James W. Dolan

To borrow from Macbeth: Trump "struts and frets his hour upon the stage, full of sound and fury, signifying nothing." Why then are so many enthralled by the antics of a man so manifestly ill-equipped and unsuited to lead the nation? We've had a few great presidents, others that were good, some were mediocre and a few incompetent. But none as transparently narcissistic as Trump.

Megalomania is the only explanation for how he presents himself. Without a hint of subtlety or humility, he glories in the attention he needs and demands. Like some Roman emperor, he wraps himself in a toga of wealth. It is the flagrant display of his self-worth. His measure of success is money, power, and adulation; his political ascent a "reality" TV show becoming all too real: the ultimate insider presents himself as an outsider.

The Trump phenomenon has capitalized on the "blame mentality" by oversimplifying the complex issues the nation faces. It's a target-rich environment – government (foreign and domestic), politicians, immigrants, Muslims, and minorities. Supporters, who either don't see or ignore his obvious flaws, have found a strongman, someone to express and validate their anger.

It's road rage on an epic scale and in the past it has given the world Hitler and Mussolini. Good, God-fearing people committed national suicide by placing their trust in demagogues who stoked and channeled their anger to achieve power. It can happen here if we are not careful. As his Republican opposition collapses, one is reminded of W.B. Yeats's observation: "The best lack all conviction while the worst are full of passionate intensity."

Within an evolutionary paradox, advances in science and technology meet little resistance while

candidates (23 of them) or a group of smaller parties.

The problem is that as of this writing, no party or apparent coalition of parties seems capable of mustering enough votes in the Dail to form a government, leaving Ireland temporarily governed by caretakers. Never a healthy plan.

The leaders of both Fine Gael, the former and now acting prime minister, Enda Kenny, and Fianna Fail, with its the newly rejuvenated leader, Micheal Martin, are fiercely attempting to form coalitions to become the ruling party.

Both are making deals, issuing new policies, and promising whatever it takes to obtain votes. If neither is successful, a new election will be necessary. The shame of it is that we are entering the month of April when Ireland will be celebrating the 100th anniversary of the Easter Rebellion, which began the sequence of events that led to complete independence and the final separation from its neighbor.

The celebration will take place, of course, but if a government has not been formed by April 24, it will be led by caretakers. Even if a government is formed, it will be via a patchwork of promises and uncomfortable deals. The voters have made sure of that.

Right now the men and women leading their parties are changing what they said during the run-up to the election. Things they said they would never do they are moving toward with great speed. It will be interesting to see who wins. Both Fine Gael and Fianna Fail have insisted they will never enter in a government with Sinn Fein, so that leaves compromise with each other and efforts to recruit the smaller parties and the 23 independents that the Irish seem to have fallen in love with lately.

Unfortunately for the outgoing government, less than two weeks after the election Ireland's Central Statistics Office announced that the country had returned to its boom years. Growth rates were at their best levels in 15 years. And it was broad based, covering several segments of the economy. The economy expanded by more than 9 percent in the fourth quarter of last year and by 7.8 percent for the full year 2015.

That certainly would have been good news for the voters, and it may have prevented the current situation.



Donald Trump: A transparent narcissist.

humanity struggles to capture and sustain improvements in how we treat one another. Government plays an important role in both as it seeks to balance economic progress and social welfare, strengthening commerce while making sure the many and not just a few share in the benefits. Of late, the good will necessary to make these adjustments is absent.

At times, human development appears decades behind scientific and technological progress. The two do not evolve in tandem. Humanity always seem to be trying to catch up. Despite all the new information technology, there is less meaningful communication in Congress now than when all they had were telephones.

I certainly don't know how to make people better. But I do know Donald Trump is not the answer. One needs to recognize and acknowledge flaws before trying to correct them. When you view flaws as strengths, when you regret nothing, when you will do anything and believe you are only accountable to yourself, you may be successful in business. But you will be a dangerous president. The presidency is not a show; it's not a stage or a performance. It's real and the consequences of making a serious mistake can be catastrophic.

President Obama is Trump's opposite. Whether you agree with him or not, he is a gentleman, smart and prudent. The most important quality he has that sets him apart from Trump is humility. You need an oversized ego to become president (Trump's is huge), but without humility there is no restraint and an unrestrained ego in that office is a menace.

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

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‘WHAT WOULD YOU DO?’

In “Rebellion,” writer and co-producer Colin Teevan challenges the audience to ponder what they would have done amid the Rising

By Peter F. Stevens
BIR Staff

A history-from-the-top-down approach focuses on the leaders and prominent players in epochal events and movements, and a history-from-the-ground-up approach presents so-called ordinary people swept up in the bigger picture. In “Rebellion,” a five-part RTE miniseries airing this month on SundanceTV, the 1916 Easter Rising unfolds through the latter approach. The ambitious series, with its six million euro price tag standin as RTE’s most expensive docudrama, was filmed in Dublin in 2015.

The series opens with the eruption of World War I, and as the cataclysmic conflict deepens and Irish are cut down in droves on the Western Front, viewers experience the events largely in Dublin, Belfast, and London through the prism of three young women along with their families, friends, and lovers. All are juxtaposed against the gathering turmoil of the push for Irish independence. Idealism, tangled loyalties to family and social, cultural, and political tradition, raw opportunism – all of these themes others loom large in the production.

Directed by Finnish native Aku Louhimies and written and co-produced by Colin Teevan, “Rebellion” features a strong cast and some vivid performances. Notable among the stars are Charlie Murphy, Brian Gleeson, and Ruth Bradley – all well-known to many viewers from their turns in “Love/Hate” – and Sarah Greene, of “Penny Dreadful.”

Murphy plays medical student Elizabeth Butler, whose family and fiancé are determined to show their support for both the British war effort and for Home Rule. She goes in a decidedly different direction by joining the women rebels led by Countess Constance Markievicz. Their mission is to seize and hold Stephen’s Green and set up headquarters in the Royal College of Surgeons during the Rising. Gleeson is Jimmy Mahon, an Irish Citizen Army man in love with Elizabeth.

Played by Sarah Greene, Elizabeth’s friend May Lacey is employed at the British headquarters at Dublin Castle and involved in an affair with British Chief Secretary Charles Hammond (Tom Turner), who dumps her when his wife arrives in Dublin. In an act both personal and perhaps patriotic, May smuggles a British document with a list of Irish Volunteers and Sinn Féiners about to be arrested and gives it Frances O’Flaherty (Ruth Bradley), who teaches at Enda’s with none other than rebel leader Patrick Pearse (played by Marcus Lamb). The action is off and running.

Colin Teevan, whose work “Charlie” examined the controversial life and career of disgraced Taoiseach Charles Haughey, has chosen to depict the Easter Rising in a different vein – through fictional characters who stand as composites of their era. The leaders of the Rising appear fleetingly. The aforementioned Marcus Lamb does render a memorable Pearse by capturing a genuine sense of almost frightening conviction in his determination to offer himself and the other rebels as a blood sacrifice for Irish freedom. As James Connolly, Brian McCardie’s one scene – replete with Connolly’s trademark Scottish accent – is dramatic. Camille O’Sullivan appears briefly as Countess Markievicz.

Point of View

A shade of Emerald Isle green in Augusta this year?

By Peter F. Stevens
BIR Staff

Will this be the year that there’ll be a “wearing of the green” – the green jacket of a Masters champion – for a golfer who hails from the old sod? With Rory McIlroy in the field, it could happen the second week of this month. Then again, Augusta is the one major that has eluded the young linkster from Holywood, Co. Down. Augusta National was the site where, in 2011, McIlroy went into the final round with a four-stroke lead but suffered an implosion that cost him that green blazer.

One can’t downplay chances that the pride of Northern Ireland will contend at Augusta this month and perhaps add to the Emerald Isle’s Tour Majors trophy case. For *all* of the golf-mad Emerald Isle, the surge begun by Dubliner Padraig Harrington’s major breakthrough at the 2007 and 2008 British Opens and the 2008 PGA Championship spread to the North and across the golfing globe.

Just a bit over five years ago, in July 2011, the gifted Northern Irish golfer Graeme McDowell tweeted the follow tongue-in-cheek words: “Darren Clarke – the first Northern Irish golfer to win a major in almost four weeks.” McDowell, himself the winner of the 2010 US Open, was lauding Clarke’s stunning triumph at the 2011 British Open, another bit in a run of “majors magic” by Irish golfers after no linkster from the Emerald Isle had snagged a major since Fred Daly in 1947.

McIlroy will complete a career grand slam if he prevails on the hallowed Georgia tract this year. Last spring, he notched a fourth-place finish; Bobby Jones’s dream course continues to bedevil the four-time major champion. How good is the Northern Irishman? So good that he’s the first European to win three different majors; so good that along with Jack Nicklaus and Tiger Woods, McIlroy is one of the only three golfers to win three majors by the age of 25.

Joining McIlroy at Augusta are the Republic’s Pa-



The three-night series Rebellion premieres on SundanceTV on April 24. The cast includes, from left: May Lacy, Elizabeth Butler, Jimmy Mahon and Frances O’Flaherty. Image courtesy SundanceTV

Historical docudrama is a tricky business at best. Understandably, bonafide historians are always ready to pounce upon the slightest factual inaccuracies. On the other hand, many viewers will depart fast for anything that, to them, smacks of “dry-as-dust” history. They want visceral emotion and action. Teevan has embraced that oft-daunting balancing act. The look of the series – from Dublin’s General Post Office to Kilmainham and other sites – is utterly genuine, as are the emotions and inner turmoil of the characters. By design, Teevan chose to tell the story through women as the leads.

In short, viewers who want a by-the-book telling of the Rising from the top down might carp at the narrative choices of the miniseries. Teevan and company, however, have rendered a compelling, dramatic, and emotional portrait of the Rising. “Rebellion” is ultimately well worth the watching.

Recently, Teevan spoke by phone with the BIR:

Q. Although you chose to tell the story of the Easter Rising from the vantage points not through the familiar figures – de Valera, Collins, Markievicz, Pearse, Connolly, and so forth – the broad themes that drove the rebellion are very much part of the plot lines.

Teevan: The situation was so complex, so rooted in history, tradition, culture, society, politics, and the First World War. One theme that’s so important to me is that people don’t just remember the rebels, but that they remember all of the Irishmen who died in the trenches of the Western Front or came home maimed physically and psychologically. What we now call post-traumatic stress syndrome (PTSD) was “shell-shock” back then. In Dublin, Belfast, and all Ireland, you had men affected by it.

Q. In many ways, you depict the Rising as generational.

Teevan: Everything was changing in Ireland, and World War I accelerated the breakdown of conventional mores. The older generation was more inclined to support Home Rule or, if Protestant, to maintain the status quo. To so many of the younger generation, the status quo was unacceptable anymore. Women in Ireland were already moving far ahead of other nations in pushing for the vote, equal rights, and societal roles in which a woman could have a genuine career if she chose. To “old” Ireland, such ideas seemed radical. Later, when de Valera became the Republic’s first president, his conservative Catholicism set back women who had fought alongside the men during Easter Week of 1916.

Q. Why did you opt for a ground-up approach to a top-down one?

Teevan: Well, I wanted to present the basic principles that drove regular men and women to take up arms and fight from the barricades in 1916. I wanted to tell about the other people immersed in it – not focus on the leaders. It’s so true that history is written by the victors, and that’s why it’s so important to explore the forgotten voices of those who struggled, suffered, and, in many cases, sacrificed themselves for a cause. Their names are always forgotten. That’s the reason I believe that it’s so important to listen to them.

I want also to ensure that people realize that Pearse and other rebels were hardly the only ones fighting in 1916. Over 150,000 Irishmen were fighting in Europe. They, too, were risking their lives, and doing so for a cause that fewer and fewer believed in as the war dragged on.

Q. The literal meaning of “rebellion” is prevalent throughout the series.

Teevan: Yes, strongly so. I wanted to explore the whole level of revolution in Ireland and elsewhere. There was rebellion across Ireland, in Finland, in Russia, and with the Spartacists in Germany. There’s always the moment when a riot becomes a revolution. You rebel against everything you’ve ever known – the genie’s let out of the lamp. No turning back after that moment. The old rules are gone. They don’t apply anymore.

Yeats published his famous poem [“Easter 1916”] some four years after the Rising. No one knew where the revolt would lead, but his words – “All changed, changed utterly” – truly captured that uncertainty and also the certainty that nothing would ever be the same.

...

“Rebellion” airs on SundanceTV at 8 p.m., starting Sun., April 24, through Tues., April 26.



Rory McIlroy: Time for a Masters win?

draig Harrington and Shane Lowry and the North’s Graeme McDowell and Darren Clarke. One need only check with the odds-makers, though, to see that many rate McDowell’s chances as slim, Harrington’s

and Clarke’s close to none, and Lowry’s somewhere in between slim to none. While one never knows, it is McIlroy upon whom the golf crown of the island weighs heaviest. He has youth and is arguably the game’s most spectacular shot-making talent. He also knows how to close out a major, and if he’s at or near the top of the Augusta leaderboard on the final day, it’s a solid bet that the wearing of the 2016 green could have a decidedly Emerald shade.

McIlroy and his fellow Irish golfers can hope that April at Augusta turns out as well for any of them as early April 1922 ended for another player from their home turf. His triumph came at Pinehurst in the North and South Open, which was viewed as an unofficial major by the era’s best professionals. Atop the leaderboard, the name of Paddy O’Hare marked the first time an Irishman had won a professional tournament in America.

O’Hare cradled “his handsome championship trophy” and pocketed his winner’s share – \$300. *The New York Times* lauded: “If O’Hara’s [sic] wasted second round of 69 had been taken into account [the day’s scores were wiped away because torrential rain prevented many players from finishing the round], he would have broken all Pinehurst records with a total of 289 for 72 holes of play.”

According to *The Irish Times*, the misspelling of O’Hare’s name may or may not have been a typo: “Either way, they [Americans] preferred the Irish lilt of Pat O’Hara.” O’Hare, fresh from his triumph, returned to Ireland as something of a conquering hero for an intended two-week vacation. He never boarded the return ship to the States, discovering that he was homesick. In 1927, the name Paddy O’Hare once again crowned a leaderboard. The tournament?” *The Irish Professional Championship*.

Take it to the bank that no one will misspell Rory’s surname if he wins at Augusta.



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An Bhfuil Gaeilge Agat? (Do You Speak Irish?) – Well, these folks pictured above now do! These are the recent graduates of the IIIC's first Irish language class. When the IIIC partnered with Cumann na Gaeilge i mBoston to offer Irish language classes, we didn't know how many people would be interested. Imagine our surprise when so many people signed up that we had to create a wait-list! A new eight-week course will begin on Tues., April 5 (6 p.m. to 8 p.m.). The fee is \$112 for CnaG members and \$128 for non-members. To register, contact Deirdre McCann at 617-542-7654, Ext. 32 or by email at dmccann@iiicenter.org

Business Leaders Breakfast set for April 28; please join us

Our featured speaker this year is Massachusetts Attorney General Maura Healey. She celebrated one year in office with these words: "I love my job! I get excited every time I walk into our office, every time I sit with my team to tackle big issues, every time I am in the community and with the people who make this state the most amazing place to live, work and raise our families."

Since taking office,

Maura Healey has tackled issues touching the lives of residents across Massachusetts, including the heroin and prescription drug abuse epidemic, escalating health care costs, worker's rights and student loan costs. Her office has assisted with the rollout of several policy initiatives that the Center has supported, including the Earned Sick Time law and Domestic Workers' Bill of Rights. Healey is advocate for a more equal

and inclusive workplace and, as a civil rights attorney, she is committed to ensuring that all residents are treated fairly. Please join us for an engaging discussion on immigration, the economy, and other issues facing Massachusetts and the United States. For reservations or sponsorships, contact Mary Kerr, Development Associate, at 617-695-1554 or at mkerr@iiicenter.org



Maura Healey

and informative program, groups head out to visit their legislators to advocate for legislation that positively impacts immigrant communities.

Immigration Q&A

Update: High Court case on DAPA, DACA

Q. I heard that the Supreme Court is reviewing President Obama's DAPA & DACA programs. What is the timeline for a decision?
A. You're right. The Supreme Court has agreed to review the decision of the 5th Circuit Court of Appeals in *US v. Texas*, the case that affirmed the injunction against President Obama's 2014 Executive Action on Immigration. The injunction put a stop to the implementation of the DAPA (Deferred Action for Parents of Americans and Lawful Permanent Residents) and the expanded DACA (Deferred Action for Childhood Arrivals) programs. It was a step in the right direction that the Supreme Court accepted the case for review. As for the time line, oral arguments are scheduled for April 18. A final decision from the Court is due by the end of June.
Many have been wondering how the recent death of Justice Antonin Scalia will affect the outcome of the case. It is important to note that Justice Scalia's death has not resulted in any delay because the Court conducts business as usual even with a vacant seat. The most significant impact of his death is that it leaves the Court with only 8 Justices and the possibility of a 4-4 decision. In the event that this happens, the 5th Circuit decision affirming the injunction would stand but would only be binding on the states in that jurisdiction (Texas, Louisiana, and Mississippi). In this scenario, the Administration could implement DAPA/expanded DACA in the other states. Additionally, the Court could decide to revisit the decision in its next session when the vacancy has been filled.
That being said, there is still hope for a 5-3 decision in favor of lifting the injunction and giving the Obama Administration the green light to implement the programs. Experts believe that 4 of the 8 Justices are in favor of this (Breyer, Ginsberg, Kagan, and Sotomayor), 2 are against it (Alito, Thomas), and 2 Justices are viewed as "swing" voters (Kennedy, Roberts). The fate of the programs therefore largely depends on what these two Justices decide.
To clarify: The DACA program referred to here is an expansion of the existing DACA program, which was implemented in 2012 and still exists today. Individuals who qualify under the original 2012 DACA program can continue to file applications for initial registration as well as renewals with USCIS. It is only the 2014 expanded DACA program that has been halted pending the outcome of the Supreme Court case.
It is important to spread the word that the DAPA/expanded DACA programs have not been implemented. At this point, we don't know if and when they will be. People should beware of scam artists in the immigrant community telling them otherwise. IIIC attorneys are closely monitoring all developments from the Supreme Court and will continue to keep the community updated as soon as important information rolls in.
If you have questions about DAPA, DACA or any other immigration issue, please visit one of our legal clinics for a free, confidential consultation.

IIC NOTEBOOK

Legal Clinics – Tues., April 5, and Tues., April 19: IIIC, 100 Franklin St. Lower Level, Downtown Boston. Entrance is at 201

Devonshire Street. Mon., April 11: Green Briar Pub, 304 Washington Street, Brighton. Tues., April 26: The South Boston Labouré Center, 275 West Broadway, S. Boston. For

further Legal Clinic information, call 617-542-7654
19th Annual Immigrants' Day – Immigrants' Day at the State House is Thurs., April 14. After a celebratory

Matters of Substance Mental health conditions: Depression

By: GINA KELLEHER
IIC WELLNESS DIRECTOR
First in a series of articles providing education and guidance about several commonly diagnosed mental health conditions: mood and anxiety disorders. The most common mood disorders are major depression and bipolar disorder. In this article we'll address depression.

It's normal in life to experience sadness at times. How do we know when it's something more serious? Depression, also known as clinical or major depression, is a lot more than just feeling sad or down in the dumps. If left untreated it can have devastating effects on the person experiencing it and on their families. Typically, there is not just one single cause. We do know that there are several risk factors for depression including childhood trauma, a family history of mood disorders or suicide, medical conditions e.g. heart attack, hip fractures, macular degeneration,



Gina Kelleher

chronic pain, and alcohol or drug abuse. Symptoms typically include the following:
Changes in sleep: difficulty falling, staying asleep or waking up early; changes in appetite: loss of weight due to not eating, weight gain if eating to cope; lack of concentration: difficulty making big or small decisions; loss of energy; loss of interest; loss of ability to feel pleasure; loss of desire to eat or have sex; low self-esteem;

hopelessness, suicidal thoughts can follow
Depression does not typically resolve itself without treatment. Instead, symptoms can increase in frequency and severity. That's why it's so important to speak to a medical professional (primary care physician, psychiatric nurse practitioner, or psychiatrist) who can do a thorough evaluation. This will also help rule out other possible causes such as a medical condition or the side effects of certain medications.
Once diagnosed, depression often responds well to treatment, which consists of a variety of options. The most common effective treatment is a combination of medication and psychotherapy.
People are frequently leery of taking medications but they can work wonders to help someone move out of a seemingly hopeless situation and back into normal functioning. Talking about thoughts, feelings and be-

haviors (psychotherapy) can also be very helpful for people experiencing depression. Checking in regularly with a nonjudgmental understanding counselor or psychologist who provides education, supportive feedback and suggestions, can work wonders to help the depressed person recover. A counselor can help the person identify negative patterns of thinking and reframe these into more realistic and positive outlooks.
Other things that can help are regular exercise and meditation.
If you think you or a loved one might be experiencing depression, you don't have to suffer alone. You can do an online mental health screening at mentalhealthamerica.net/mental-health-screening-tools. You can also call or e-mail me at 617-542-7654 or gkelleher@iiicenter.org for further, confidential assistance.



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IRISH INTERNATIONAL IMMIGRANT CENTER

IRISH LANGUAGE CLASSES



WHAT:
Beginner's Irish language classes

WHEN:
April 5, 2016 - May 24 2016
Tuesdays, 6:00 PM - 8:00 PM

WHERE:
Irish International Immigrant Center
100 Franklin Street
Lower Level
Boston, MA 02110
(Door at 201 Devonshire Street)

CONTACT:
Deirdre McCann
617-542-7654, ext. 32
dmccann@iiicenter.org

FREE:
\$112 for CnaG members
\$128 for non-members

Please contact Deirdre by email or phone to register. Payment can be made in full on the first night of class by cash or check.

You can become a member of CnaG by visiting their website <http://cumann-na-gaeilge.org/>



CUMANN NA GAEILGE I MBOSTON
Irish Language Society of Boston

DUBLIN ABLAZE

‘Another Boston Tea Party or Battle of Lexington?’ News of the Rising hits Boston’s papers in April 1916

By PETER F. STEVENS
BIR STAFF

Fourth of four parts.

One hundred years ago, on Wed., April 26, 1916, shock and excitement gripped Boston’s Irish neighborhoods. Readers collectively gasped that day at the *Boston Globe’s* morning-edition headline: “Serious Revolt Rises in Dublin – Armed Sinn Fein Men Fought British Troops.”

The rebels had proclaimed “the birth of the Irish Republic.”

The dramatic story of the Easter Rising, which had been raging in Dublin since Monday, had finally reached Boston, and for the next few weeks, the city’s Irish pored over the *Globe’s*, the *Herald’s*, and other local newspapers’ front-page coverage of the valiant but ill-fated revolt led against the British by Padraig Pearse, James Connolly, and other rebels.

In Boston, people frantically tried to telegraph relatives in Dublin and elsewhere throughout the island. Few messages went through for nearly two weeks, as Dublin’s windows were shattered from the roars and rumbles of British artillery and the nights were lit up by the flashes of the fieldpieces’ muzzles and flaming sheets of small-arms fire.

Many in Boston Irish read an April 30, 1916, piece in *The New York Times*, which asked prominent Irish Americans to assess the rebellion even as firsthand communications from Dublin remained fragmentary at best. First and foremost, the *Times* reported, Irish-American leaders denied that the rebels were acting on behalf of Kaiser Wilhelm’s Germany, then at war with Britain, France, Russia, and Italy. “Irish Separatists in this country [the U.S.A.] do not believe that the uprising in Dublin was the formal planned beginning of a revolution,” the report noted, “and they scout [dismiss] the idea that the capture of the British Post Office and the severing of telegraph wires in the Irish capital were financed or instituted by the Germans...”

The *Times* analysis added that many Irish Americans believed “that Ireland’s golden opportunity for revolution had come” and that the fighting in Dublin represented “in short, another Boston Tea Party or Battle of Lexington.”

According to the *Times*, supporters in Boston and elsewhere of John Redmond’s long-running and frustrating campaign for Irish Home Rule expressed “the opinion there cannot be anything but regret to follow the uprising for which Ireland and themselves must suffer.”

The rebellion had erupted on Easter Monday, April 24, when a band of 1,000-1,500 Irishmen, armed largely with obsolete German rifles, seized the sprawling General Post Office on Sackville Street (now O’Connell Street) and other key points throughout Dublin, catching the British Army by surprise. Michael Collins, Eamon de Valera, and the other rebels dug in as best they could and braced for the British onslaught to come. By the time that the news of the Rising reached Boston’s papers, the British had imposed martial law upon Dublin and were pounding the Irish positions, the gunboat *Helga* reducing rebel meeting-place Liberty Hall to a charred ruin. British batteries and troops took up positions at Trinity College, and soldiers surrounded the rebels’ positions and inched ever closer.



From the letter that Patrick Pearse, president of the short-lived Irish Republic, wrote to his mother on the eve of his execution. It is dated Kilmainham Prison, May 3, 1916:

“Our hope and belief is that the Government will spare the lives of all our followers, but we do not expect that they will spare the lives of the leaders. We are ready to die and we shall die cheerfully and proudly. Personally I do not hope or even desire to live, but I do hope and desire and believe that the lives of all our followers will be saved including the lives dear to you and me (my own excepted) and this will be a great consolation to me when dying.

You must not grieve for all this. We have preserved Ireland’s honour and our own. Our deeds of last week are the most splendid in Ireland’s history. People will say hard things of us now, but we shall be remembered by posterity and blessed by unborn generations.”

On the front page of the April 26 *Boston Evening Globe* appeared the following headline in giant, bold black print: “Dublin Under Martial Law.” The city’s Brahmins likely nodded their assent to a *Globe* story picked up from the London wire and deriding the Rising as “an act of folly by political lunatics – old disgruntled cranks and young Sinn Feiners.”

Adding to the excitement in Boston were newspaper accounts contending that documents seized from a German spy proved that “prominent Irishmen in the United States” had been working with Germany to foment and finance the revolt in Dublin. Nervously, Boston’s Irish awaited the inevitable news that the British had crushed the insurgents.

That grim reality was confirmed in the morning editions of the *Globe* and the *Herald* on Thurs., April 27. Emblazoned on page one of the *Globe* were the words “British Defeat Dublin Rebels.” The headline was a bit premature – in Dublin the British troops were boring in for the kill. Some soldiers were shooting male civilians on sight because many of the rebels did not wear uniforms.

“On that day [Thursday],” the *Globe* related, “attacks were made on Boland’s Mill, the men in the South Dublin Union were forced to give ground, and there was shelling of the General Post Office, which

began to burn from the top down. [James] Connolly was wounded twice. The first wound he hid from his men, [but] the second was more serious, for one foot was shattered, and he was in great pain. With the aid of morphine he carried on directing the battle as best he could. The Dublin fires were now great conflagrations. With the streets full of small arms and the water supplies often cut, these could not be dealt with. Still, no major rebel strongpoint surrendered.”

The headline in the *Evening Globe* of Fri., April 28, revealed: “Parts of Dublin in Flames, Street-Fighting Continues.” Citing a report from London, the paper stated, “One dispatch received from Ireland this afternoon says that Sackville and Grafton Streets in Dublin are in flames and that artillery is being used on the houses, the inhabitants having been removed.”

Later, eyewitnesses would assail the “truth” of the latter statement. “Street-fighting continues,” the report noted, “and there is much looting...but the reinforced military is making steady progress. Most of the shops are closed, and passenger communication is still cut off.”

As any Boston Irish who had attempted to send a telegram to their old homes had learned, “normal telegraph, telephone and mail service with Ireland has not been restored, and the existing means of communication are subject to such a strict censorship that it is possible to obtain only fragmentary information.”

The *Globe* and the *Herald* ran scraps of that information, describing desperate fighting in Dublin on the 28th, when Connolly ordered a number of women rebels to leave the burning General Post Office. The end loomed for the battered insurgents.

In a last savage battle along King Street, near the Four Courts, approximately 5,000 British troops with armored cars and machine guns required 28 hours to advance just 150 yards against 200 rebels. The sight of writhing and screaming comrades amid motionless ones torn apart by Irish fire on King Street ignited a fury among many of the British soldiers pressing closer to the rebels. A *Globe* article noted: “It was then that the troops of the South Staffordshire Regiment bayoneted and shot civilians hiding in cellars. And now it was all over. On Saturday morning, Pearse and Connolly surrendered unconditionally.”

In Boston, as elsewhere in the United States, many Irish hardly viewed the rebels as heroes from the first news of the revolt. Boston priests denounced Pearse, Connolly, and their comrades in arms as criminals against proper authority, “traitors” against a nation at war against “the Hun.”

A large part of the Boston Irish community did not yet know how to assess the doomed Easter Rising. Newspapers carried accounts of Dublin crowds jeering and hurling invective at the ragged, bloodied rebels as they were marched through the streets to prison. Then, the reprisals by the British came – and everything changed in Dublin and across the Atlantic in Boston.

Next: “All Changed, Changed Utterly...” (“Easter 1916,” W.B. Yeats)

...

For further reading, see Michael P. Quinlin, “Boston and the Irish Rising,” *Irish America Magazine*, February-March 2016; *The Easter Rising*, Michael Foy and Brian Barton, Sutton Publishing, 1999; and *The Rising (Centenary Edition) – Ireland: Easter 1916*, Fearghal McGarry, Oxford University Press, 2016.)



Pianist, fiddler and composer Charlie Lennon was among the performers at the March 28 Easter Rising commemorative concert held at Boston College. The event featured BC musicians and dancers as well as special guests, including retired director of BC Irish music programs Seamus Connolly.

Sean Smith photo

Kenny remains caretaker PM as governing coalition fractures

By SHAWN POGATCHNIK
ASSOCIATED PRESS

DUBLIN— Ireland’s new parliament overwhelmingly rejected both Prime Minister Enda Kenny and his main rival in votes to select the next government leader on March 10, creating a political vacuum that may take weeks of difficult coalition talks to fill.

Ireland’s parliament might not convene again until this month following the year’s two most politically charged events on the Irish calendar, St. Patrick’s Day and Easter.

Kenny, Ireland’s leader since 2011, said he would resign from his position, after which the head of state, President Michael D. Higgins, would immediately reappoint him as caretaker prime minister.

“Let me assure the Irish people that the government remains in place and that I and my Cabinet colleagues will continue



Enda Kenny: Still Prime Minister – for now.

Irish News photo

to work hard in the interests of the country and the people,” Kenny told lawmakers.

At risk in any protracted stalemate is Ireland’s impressive economic rebound from its 2010 bailout, which was delivered by a Kenny-led government that, until voters cast their ballots Feb. 26, enjoyed the biggest parliamentary majority in Irish history.

As lawmakers convened

on March 10, government statisticians announced that Ireland had cemented its status as Europe’s most rapidly expanding economy with growth rates last experienced in 2000.

While Kenny’s Fine Gael remains the largest party, with 50 lawmakers in the 158-seat parliament, it no longer has a coalition partner strong enough to deliver a majority after left-wing voters infuriated by government auster-

ity measures reduced his Labour Party ally to just seven lawmakers.

Those 57 lawmakers backed Kenny, but 94 rejected him as “Taoiseach,” the formal Gaelic title for leader. Minutes later, lawmakers dealt an even stronger rebuke to Fianna Fail leader Micheal Martin. He received 43 votes, all from his own party, while 108 said no.

Irish nationalist Sinn Fein’s 23 lawmakers voted for their own leader, Gerry Adams, who received no support from others.

Coalitions have governed Ireland since 1989. This is the first time that the two heavyweights of political life, Fianna Fail and Fine Gael, have been unable to form a numerically stable coalition with anyone but each other.

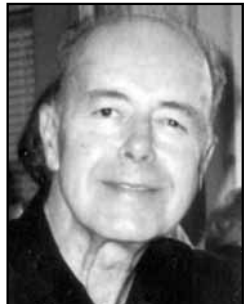
If Kenny and Martin cannot forge an agreement that delivers stable government, a second election will follow.

Boston Irish Reporter's Here & There

By BILL O'DONNELL

Irish Unity Would Boost North & South – The unification of the island of Ireland, a favorite theme of many nationalists, would produce a significant economic benefit for Ireland, north and south, says a Canadian study just released.

The report, conducted by the University of British Columbia, is being heralded as the “first comprehensive simulation of political and economic integration.” Its findings indicate strong, solid benefits and savings on both sides of the border. The new international survey also shows dramatic growth following integration, including \$36 billion in new GDP expansion in the first eight years.



Bill O'Donnell

The report suggests that benefits would be island-wide but the North would benefit more than the Republic. The reasons for the disparity, says the study's leader, is that “the North is obviously the less developed economy” The Republic, meanwhile, would enjoy benefits of better market access and better

economies of scale of investments. A win-win for both parts of Ireland.

While the report provides a beacon of encouragement for many on the island it also has found its critics among the unionists in the North. Chief among the naysayers is the Democratic Unionist Party (DUP), which said the unity report “Sounds like Gerry Adams-style economics and has all the same credibility.” They used to be friends!

In rebutting the findings the DUP said, “Support for the Union has never been higher in Northern Ireland because the people ... see the value of being part of one of the world's largest economies and other positives of being in the United Kingdom.”

A Miffed Gerry Adams Channels Rosa Parks – The US Secret Service says that the dust-up that resulted in the Sinn Féin leader being detained at the White House last month and finally leaving after waiting for some 90 minutes was due to an “administrative input error.” Adams's remark after leaving – “Sinn Féin will not sit at the back of the bus for anyone,” an expression forever tied to US civil rights icon **Rosa Parks** – won Gerry some criticism from political foes at home.

There are a number of rationales for the Adams snub being circulated in Washington and Dublin political circles where Adams and his policies find scant comfort, but one has quietly risen to the top as the key reason for the unusual White House security holdup, and it has a history.

According to the *Irish Independent* newspaper, a recent British government report charged that the Provisional Irish Republican Army still exists and is involved in organized crime, including recent murders in Ireland. The British report further notes that PIRA members “believe that the army council oversees both PIRA and Sinn Féin with an overarching strategy.”

The Obama administration has been quiet on many aspects of homegrown terrorism in Ireland, but the death and disappearance of Belfast mother of ten **Jean McConville** in 1972 has been a continuing ugly sore spot in any relations between the Obama White House and Adams.

Lord Of The Dance Is Retiring – Speaking on the eve of his retirement from active dance, **Michael Flatley** told a Irish American Fund audience of his debts to his parents and what his stunningly successful career has meant.

It was a rare look at Michael and his life, but more it was a speech close to the bone and a poignant moment as he closed the curtain.

“I wish my father could be here tonight. He was a Sligo man, sadly he passed away a year ago. My mother just turned 80 and she couldn't make the trip. My mother is from Carlow and they came to the United States from Carlow in 1947 with nothing and they worked so hard. Two Irish people. ... they worked day and night to support us. I would have nothing, I would be nothing without my parents, and any award I receive in my lifetime, particularly this one, it's for them.”

But like the athlete he is, the dancer recalled his injuries: “a torn calf, two ruptured Achilles tendons, a broken toe. It has been severe but I wouldn't trade it for the world.”

Michael finished with a nod to the impact that Irish dance, the culture, has had on the world. “It was my great honor for the last twenty years to do what I do. We have bought Irish culture to the four corners of the globe. We have sold out every major venue from Tokyo to Texas, from Mexico to Moscow,” he said.

I have been to many live shows over the years but watching Michael Flatley and **Jean Butler** dancing together in center stage at the Point in Dublin is probably the most special, transcendent theatrical moment I have ever experienced. They were magic together and with my wife, Jean, alongside me, it was a treasured moment we remember.

A Time To Remember – It was exactly 25 years ago on the day before St. Patrick's Day this year when the Birmingham Six were set free. They had spent over 16 years in prison for a crime they didn't commit. The trial was a farce, some evidence pounced on,

other exculpatory evidence pointing to the Irishmen's innocence ignored or put aside.

The six men — **Paddy Joe Hill, Richard McKelkeny, Hugh Callaghan, Gerry Hunter, Johnny Walker, and Billy Power** were taken into custody, tried and convicted because they were Irish. One of the released men, Gerry Hunter, was the guest of Boston. I still recall the smiling but nervous man who sat with us in Doyle's in Jamaica Plain. How does one begin to get those lost years back. Impossible!

Irish Have A Role In Brexit Vote – The referendum on Britain leaving or staying in the European Union will be held less than three months from now, on June 23. The British voters will decide what direction for the UK. But the Irish, too, have a part to play in the vote. Many Irish do have a vote (living in Britain) and the Irish living in the North can participate. All in all there are over 600,000 qualified Irish voters: In England and Wales there are more than 400,000 residents who were born in the Republic, and a further 215,000 born in the North.

Many observers are suggesting the possibility of a very close vote in June. In that scenario the 600,000 Irish can, as swing voters, make a significant difference in the Brexit outcome.

A compelling factor for the Irish is the fact that experts, including the London School of Economics, contend that an exit vote in the referendum could lead to major economic losses in Britain. The outlook is that after England, the biggest loser in living standards would be Ireland, with the island suffering “the largest proportional losses of any country other than Britain.”

What was that election-day cry years ago in the Curley, Lomasney era – “Vote early and often!” Yes, indeed.

Sister Pascalina: The Rest Of The Story – She has, with ample reason, been called “The most powerful woman in Vatican history.” She was for some 41 years advisor, confidante, secretary to the Vatican cleric **Eugenio Pacelli**, and then virtual co-adjutor with him when he, as **Pope Pius XII**, was dealing with serious questions of policies and strategy concerning the Catholic Church he ruled.

In my outing on this topic in this space previously, I had to cut short the story of a truly extraordinary woman. Born **Josefina Lehnert** in Bavaria in 1894, she was called Sister Pascalina during her decades as a Catholic nun and La Popessa by many during her Vatican years when she served Pius the pope.

The two of them worked together for the betterment of the Church. They had frequent private disagreements over policy, strategy, and what was best for the pope and the Church. Pascalina verbally scuffled with cardinals and other Curia members when she sensed they were engaged in activities unhelpful to Pius and his mission.

When they had clashes or unresolved differences, she omitted the honorary “Your Holiness” when addressing the pope, and he omitted calling her Sister Pascalina when he was unhappy with something Pascalina said. But always it was respectful, if sometimes edgy, and their devotion to each other and the cause they served was never out of sight.

What I liked learning about Sister Pascalina was that every idea, policy suggestion, strong opinion or negotiated argument was invariably a fight between the two and she always came down on the side of what best served Pius and the church. From time to time she stiffened the back of the pontiff. She never used the relationship to further her own career. They often thought alike on major issues. In instances where saving Jews and others from the Nazis, she and the pope sometimes disagreed on methods but never on what was morally right. Between the two of them and others in the Vatican they saved scores with false exit papers, and hid thousands more within the Vatican walls.

After Pius died in 1958, her old foes in the Curia prompted her quick departure, and only a very few, like New York's Cardinal Spellman and Boston's Cardinal Cushing, were aware and respectful of her singular service and influence for good over the years in the back offices of Vatican City. Pascalina spent her remaining years at a convent in Vienna and died there at 89.

The Past Gets Razed – The Sheraton Wayfarer Is No More – After watching some of the Republican debates in recent weeks and shaking my head at the personal invective being wildly tossed around, I was lamenting the old days and wishing that politicking 2016 had more of the old stuff and the personalities going back a few decades.

Then I picked up a short article by **James Perry**, a wonderful old pro, a first-rate journalist at Dow Jones and the Journal and political observer of many New Hampshire primaries. Not any longer being much of a traveler myself, I only learned from Jim's article that the Sheraton Wayfarer in Bedford, New Hampshire, had been abandoned and recently razed to create condos and a shopping center. I was saddened, but times change.

The Wayfarer in the woods came fully alive every four years at presidential primary time when all the big foot reporters and columnists, who, like dutiful anthropologists, gathered at the bar looking out on the grist mill and the waterfall while exchanging the latest rumors – who was hot or who was fading, or who was about to drop a news release of unknown value on the bar. The drinks were plentiful and fueled the

rambling conversations. We early birds were on the alert to see what candidate or key aide (they usually knew what was happening) had something that had advanced from rumor to about-to-break.

Strictly speaking, I wasn't supposed to be there with them. I had no byline, no up-and-comer I was pushing, but I liked the atmosphere and nobody cared as long as you got the odd round here and there. It was fun to see the men, mostly men, who served as the mechanics who oiled the campaign machinery. Later in the evening, just stopping by to say hello and move on, came the working candidates. **Jerry Brown**, the **Greggs**, father and son, TV's **Tom Brokaw** having a drink before dinner, **Walter Cronkite** every once in a while in sloppy hat and tan raincoat, **Howard Baker**, on rare occasions, amiable, quiet **George H.W. Bush**, some stylish visiting reporters from the Los Angeles Times, **Jack Germond**, the raucous laugh announcing his arrival, and maybe a familiar face, like **Marty Nolan** from the *Boston Globe*. I sort of miss the give and take of those olden days, and from what's on offer on political television these sorry, surreal days, there's not much replacing it.

Rest In Peace, Robert Kenney – The former director of the BRA was Boston Mayor **Kevin White's** point man in the 1970s on the development of Faneuil Hall Marketplace and other key downtown projects that decades later are serving us so well. Bob Kenney was a quiet man of few words as a son noted after his death. He didn't do bragging well; he let his work ethic and the buildings he developed and brought to life do most of his talking. He was a crackerjack, a genuinely talented man who never made a point of trying to convince you that he was smarter than you or the fellow standing next to you.

I liked Bob enormously. He was a close friend of friends of mine and we would bump into one another now and then, and amidst the warmth he exuded, I was always curious how this kind, gentle, accomplished man had gotten so much done in such a high visibility world without being outrageously popular or a media favorite. Somewhere along the way, it dawned on me that he was so successful and well-liked because he knew what was important in life and what wasn't. He was the full package.

My condolences to Bob's wife Kathy, their three sons, and the Kenney family.

RANDOM CLIPPINGS

The ugliest and most bogus charge ever raised against **President Obama** by the befuddled right-wing nuts is that Obama is responsible for creating Trump because of his partisanship. ... Give Fidelity a pat on the back for its benefit program that helps their workers pay off their student loans. ... **George Regan** will convince few when he whines “It's not about the money” in his money-seeking lawsuit against Suffolk U. ... **Tom T.C. Cummings** of WUNR 1600 Radio has passed on. Our condolences to wife **Shelia Lordan Cummings**. ... Smart move up North as Antrim councillors now refuse to fund tires used for dreaded bonfires. The North's civil service, once dominated by Protestants, is no longer that way and the complaints are piling up.

Stephen Colbert is not shy about bringing his Catholicism to his late night TV show. ... The word is out that President Obama is plunging into the campaign arena with gusto. ... Boston Mayor **Marty Walsh** is no stranger to the White House, where his urban smarts are prime time favorites of the Obama team. ... US Sen. **Ed Markey** was for some airline fee cuts but the Senate blocked a new consumer aid bill that would have slowed the rising fees. ... One of the more abusive charities, Wounded Warrior, which spends huge sums living high, has fired two top execs, but much more monitoring is overdue. ... The move is on in the respective legislative bodies in Ireland to cut the high VAT tax for tourist spots, hotels, etc. The rate now in the UK is a ridiculous 20 percent.

In case you missed it former Anglo Irish bank chief **David Drumm** is back in Dublin facing ten years in his fraud case. ... Post Office boxes, usually green, are being painted red for the 1916 events. Funniest is one An Post comment that some PO boxes may have been on the streets since the Rising. ... Peace walls, some anyway, are coming down now in Belfast, the first of 21 targeted walls. Ulster U reports that the North spends \$1.2 billion yearly coping with divisions there. ... If you're not otherwise engaged, Washington Post super columnist **E.J. Dionne** is to speak and offer his new book on Tues., April 26 at the JFK Library. ... **Martin McGuinness** is calling for reunification if the Brits quit the EU. ... Stormont is way behind in the women who serve in the assembly. ... Former Irish President **Mary McAleese** is for the British voters to reject leaving the EU. ... **Ian Paisley, Jr.** zapped the 1916 Rising celebration as a loser. If this son of Nepotism had a brain, he'd be dangerous. ... Mother Teresa becomes a saint on Sept. 4. I met her once on a Boston-New York flight to meet **Charlie Haughey**, who won't be tabbed for similar honors. ... Protests are under way from relatives of 1916 victims who don't want the Glasnevin memorial wall to have British soldier victims names on it with their relatives.

Speaking of the 1916 centennial, President Obama at last month's St. Pat's Day White House event noted words from the Rising and their relevance today. Obama's words: “Cherishing all the children of the nation equally; that's a vision statement 100 years ago and it would be a visionary statement today.”



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Cat and the Moon’s music is the result of ‘the conversation we have with one another’

By Sean Smith
Special to the BIR

The band’s name is taken from the title of a William Butler Yeats poem. Its co-founder is a protégé of renowned Sligo-style fiddler Brian Conway, one member has taught at the Boston Harbor Scottish Fiddle Camp, and another is a dynamic, peripatetic bagpiper. And over the past few years, the band has become a fixture at Greater Boston Irish/Celtic venues and events like The Burren, the Irish Culture Centre of New England’s annual festival, and BCMFest.

Don’t pigeonhole local quintet Cat and the Moon into the “Celtic” category, though. It’s just not that simple. For one thing, there’s an unmistakable bluegrass strain running through their music, evident in the rolling cadence of five-string banjo and backing-on-the-offbeat by guitar. But wait a minute – now they’re playing a jazz/funk mash-up, in the Bela Fleck/“Newgrass” style, an electric bass line walking along the melody, and percussion accentuating the rhythm. And then they shift gears again, and tear through a bona-fide traditional Irish reel. Hey, did they just play Bach?

You have to be pretty darn good musicians to pull this sort of thing off, and the members of Cat and the Moon – Kathleen Parks (fiddle), Ricky Mier (banjo), Charles Berthoud (electric bass), Eamon Sefton (guitar), Elias Alexander (percussion, bagpipes) – certainly fit that description: They were all good enough to get into the Berklee College of Music, which is where they met and developed their sound over the past few years. They’ve preserved the fruits of this formative period on their recently released debut CD.

Trite as the phrase may be, “expect the unexpected” can aptly describe the Cat and the Moon oeuvre, such as stray riffs you’ve heard before but perhaps can’t immediately place – yes, that’s Bach’s “Presto Sonata in G Minor” Mier and Parks briefly reference during “The Taste.” Appropriately enough, “Cat and the Moon” could serve as a signature track for the band: Parks opens with some aggressive rhythmic chopping before she and Mier glide into the melody, with its twisty-turny accents and time signature shifts. Just as you realize you’ve heard the theme from “Inspector Gadget,” Mier and Berthoud go into a pas-de-deux that ends with snatches of “The Sailor’s Hornpipe” and “Pop Goes the Weasel,” and then Parks embarks on a percussive step-dance break, trading off beats with Alexander before the band has one more go at the main theme.

The band’s treatment of the traditional Irish reels “Fermoy Lasses/Cup of Tea” unfolds slowly and quietly, Parks working in increasingly complex variations and improvisations over Sefton’s steady chordings, until Mier raises the starter’s pistol and they’re off and running on “Cup of Tea,” at least for a little while – Parks and Mier take improvisational solos, and the tune begins to recalibrate in bluegrass mode, then at the end seems almost, but not quite, back in its Irish setting.

That track and “Home Again,” which uses a brisk jig rhythm as its foundation, showcase Mier’s ability to tease out triplets as if he were playing a tenor banjo – the kind you use with a plectrum – as opposed to the fingers-operated five-string brand. Parks, meanwhile, uses her fiddle not only for melody but also for creating mood and texture, such as during one of Berthoud’s patented bass solos on “Moonrise.” Alexander brings out the bagpipes for a set of tunes he co-wrote, “Sunset Run/Enemy Feminine Anemone,” the latter of which is a driving, head-for-the-hills jig that recalls the work of Scotland’s “acid-croft” bands like Shooglenifty.

“I think it’s a good picture of where we are, where we’ve come from,” says Mier. “The music – Celtic, bluegrass, funk, blues, disco, whatever – is the culmination of all our experiences, and it’s the conversation we have with one another.”

All the members of Cat and the Moon are skillful musicians, and each gets a chance to shine, but it is co-founders Parks and Mier who are unquestionably the band’s focal point – visually as well as musically. In performance, they’ll frequently engage one another as they trade off licks, sometimes striking rock-star poses, other times effecting deadpan glances, all the while spinning out a litany of riffs, harmonies, and duets. Theirs is a fascinating pairing, from opposite sides of the country – Mier is from San Francisco, Parks from north of New York City – and from quite different musical paths.

Parks’s family provided her considerable inspiration: Her father is a professional trumpet player in a polka band who also plays jazz, and her mother is a dancer in Irish as well as Polish tradition. With a grandmother from Galway, it’s no wonder Parks took up Irish stepdance at a young age, and – after starting



Cat and the Moon members (L-R) Elias Alexander, Eamon Sefton, Charles Berthoud, Ricky Mier and Kathleen Parks met while studying at the Berklee College of Music.

out on classical violin at age 5 – Irish fiddle at age 9, when she began studying with Conway.

When she was 13, Parks heard pioneering fiddler Eileen Ivers, and was taken by her fusion of Irish and world music, as well as jazz and other genres. “It was so beautiful and powerful, and I thought ‘That’s what I want to do!’ So I got close to my dad and learned more about what he played, like swing and funk – he introduced me to Earth, Wind and Fire – and that helped in getting used to playing improvisations.”

Mier, who is unfailingly gregarious and effusive – he’s been known to start a conversation by showing off coin tricks – describes his childhood musical activity as “making stuff up. My parents listened to disco, and I grew up downloading; sometimes I’d hear something and say, ‘It would be cool to play this in a band.’” Mier started on guitar in middle school, “but it had too many strings, so I got a bass instead.” He had enough natural ability to take advanced music classes on both instruments in high school, and besides learning classics such as “Stairway to Heaven” and “Blackbird,” he got very good at fingerpicking.

“Then someone showed me a banjo,” he recalls, “and I dragged Mom to the store to show her the song I learned. A few weeks later, she surprised me with a banjo that I never put down.”

If Eileen Ivers was Parks’s big revelation, Bela Fleck – with his technical proficiency and inventive progressive bluegrass style – was Mier’s. As he became more and more familiar with the banjo, Mier put together a band with some fellow students to play bluegrass, although “there wasn’t a violin or fiddle player in the entire school.”

Then Mier met Boston-area banjo player Gabe Hirshfeld on social media, who told him about Berklee. “I checked it out and fell in love,” he says.

Jam sessions are as regular an occurrence at Berklee as, say, breathing. So naturally enough, Mier and Parks crossed paths at one such get-together. As Mier recalls it, although they both knew an Irish tune – “The Swallowtail Jig” – they didn’t have any bluegrass tunes in common.

“So we just instantly made stuff up,” he says. “She was amazing. I showed her a few of the tunes I’d come up with, and she got it just like that.”

“Most all of what we did at first was funk,” adds Parks, the only member of the band still in Berklee. “Being in a place like Berklee, you’re at a crossroads. There are so many ways to go, if you allow yourself to be open to the possibilities of something new. This was totally different than what I was used to with Irish sessions, and I really loved it.”

Even as they began building their own repertoire, Parks and Mier found other kindred spirits at Berklee like Sefton, a Boston-area native whose formative experiences included playing with Celtic fiddle band Chasing Redbird and attending the annual Boston Harbor Scottish Fiddle School (he’s now on the faculty).

One of Sefton’s pals at Berklee was Alexander, an Oregonian who plays a music store’s worth of instruments including Scottish bagpipes, is also a top-notch percussionist, and a certifiable live wire. And then there was Berthoud, who came all the way from London – “Charles is astoundingly good,” says Mier. “He can do things on the bass that are just unbelievable, and he’s open to a lot of different styles and vibes. He fit right in.”

There are certain challenges to forming a band at Berklee. Perhaps the biggest is that most every Berklee student seems to be part of a half-dozen other bands or collaborations. That’s certainly true for Cat and the Moon: Mier and Parks play with bluegrass unit Twisted Pine, for instance, and Parks, Sefton, and Alexander are members of Irish-Scottish group Fresh Haggis; Alexander also is front man for Afro-Celt/funk ensemble Soulsha. It took a lot of work and focus, Parks and Mier say, for Cat and the Moon to mesh their talents and ideas and come up with something cohesive enough that would endure beyond a jam session.

“One thing that helped a lot was that we had a residency at The Burren for a couple of months,” says Mier. “When you have a regular gig where you have to play for three hours at a time, you get better, and you develop a chemistry.”

Adds Parks, “Playing at The Burren definitely improved not only our collective musical abilities, but also our entertainment skills. It’s one thing to sit around playing music with each other, but when you have an audience you have to keep them in mind, too, and do what you can so they enjoy themselves.”

Last year, the band felt ready to hit the recording studio, another crucial milestone in its development.

“We were road-tested by then, but we knew we had to really fine-tune our arrangements and make sure we were all together,” says Mier. “I gave everyone a big pep-talk: ‘This needs to be the definitive recording of Cat and the Moon.’ I didn’t mean in terms of playing absolutely perfect, with no mistakes. I wanted us to think about how we wanted to sound: What is it that defines us as a band?”

“We really came together on this, and I think the result is totally us.”

But the band isn’t content to stay that particular “us,” say Parks and Mier. They’re looking to embark on a new direction, which involves Parks’ abilities as a singer and songwriter.

“Kathleen’s written some great songs,” says Mier. “It will really add a whole new dimension to our sound, and give us more ideas to work with.”

Where Cat and the Moon is concerned, anything seems possible – which is what Yeats suggested at the end of the poem that is the band’s namesake: “*Maybe the moon may learn/tired of that courtly fashion/a new dance turn.*”

For more about Cat and the Moon, see catandthemoon.com.



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HAPPENINGS CALENDAR

By SEAN SMITH
SPECIAL TO THE BIR
Here's a look at some of the Irish / Celtic music and dance happenings around the Greater Boston area this month:

• The Burren Backroom series will feature The Truckley Howl, a trio of local fiddler/guitarist **Nathan Gourley** with concertina player **Mairead Hurley** and guitarist/pianist/flutist **John Blake** for a matinee performance at 3 p.m. on April 2. Gourley, who has played with the likes of Paddy O'Brien (Chulrua) and Brian Miller (Bua), has more recently been in a duo with another local musician, fiddler Laura Feddersen, with whom he recorded the CD "Life Is All Checkered." Hurley, a former All-Ireland champion, has appeared on numerous Irish TV shows and at several major festivals. Blake is an ex-member of Téada and has been an accompanist for many prominent musicians, including Boston native Colm Gannon.

On April 20 at 7:30 p.m., legendary Scottish band **The Tannahill Weavers** will come to the Backroom stage. The "Tannies," whose origins go back to the late 1960s, was the first professional Scottish band to incorporate full-sized Highland bagpipes in performance, and over the course of the 1970s built a following not only in the UK but Europe and the US as well. Co-founders Roy Gullane (vocals, guitar) and Phil Smillie (flute, whistles, bodhran, vocals) continue to hold forth, with John Martin (fiddle, viola, cello, vocals) and Lorne MacDougall (Highland bagpipes, small pipes, whistle). Opening the concert will be Boston-based **Fresh Haggis**, whose members (Elias Alexander, border pipes, vocals; Eamon Sefton, guitar, vocals; Kathleen Parks, fiddle; Patrick Bowling, flute, whistles, vocals) combine Irish and Scottish traditional music with exuberance and passion.

Closing out the Backroom schedule for the month will be the duo of **Mick McAuley and Colm O'Caoimh** on April 27 at 7:30 p.m. McAuley (accordion, whistle, vocals) is a longtime member of Irish-American supergroup Altan, and has toured and/or recorded with Niamh Parsons, Karan Casey, Patti Griffin and Susan McKeown, among others. O'Caoimh – a native of Kilkenny, as is McAuley – is known for his innovative guitar backing, which includes elements of jazz and swing, and a deft finger-

picking style. McAuley and O'Caoimh have been part of a trio with McAuley's Solas bandmate fiddler Winifred Horan.

For tickets and updates on Backroom events, see burren.com/Backroom-Series.html.

• Genre-hopping musicians **Flynn Cohen** (guitar, mandolin, vocals) and **Duncan Wickel** (fiddle, cello) will present a concert at Harvard Square's Club Passim on April 3 at 3 p.m. Well-known for his work in Appalachian, old-timey and other American music styles, Cohen – co-founder of string and vocal trio Low Lily (formerly Annalivia) – has been equally at home in the Celtic domain, playing with John Whelan, Aoife Clancy, Cathie Ryan, and Women of Ireland. Wickel has been similarly versatile, hailed for his mastery in jazz, bluegrass, and old-timey while also playing with eminent Irish/Celtic musicians such as Liz Carroll, John Doyle, and Cara Dillon. Among his many projects and collaborations, he recorded an album as a member of the traditional Irish trio The Red Wellies.

On April 10 at 7:30 p.m., Passim will feature a double bill of Celtic duos **Will Woodson and Eric McDonald** and **Joey Abarta and Nathan Gourley**. Woodson (border pipes, flute) and Boston-area native McDonald (guitar, mandolin, vocals) focus on traditional Scottish and Cape Breton tunes – the primal-force beauty of pipes set to bassy tone and pulse of guitar – as well as songs presented in emotive, serene fashion. On the Irish side is Abarta, widely acclaimed as one of the best young uilleann pipers around, and fiddler/guitarist Gourley [who's playing at The Burren Backroom series as part of The Truckley Howl, as noted above], who together play in the "pure drop" traditional style.

For tickets and other information, go to passim.org.

• A warm welcome to spring is the theme of "The Flowers of the Forest," a program of traditional Irish, Scottish, and English folk songs by the Berklee College of Music **Anglo-Celtic Vocal Ensemble** on April 4 at 2 p.m. in the David Friend Recital Hall (921 Boylston Street in Boston). Under the direction of Berklee faculty members Didi Stewart and Alizon Lissance, the ensemble will present ballads, work songs, sea chanteys, and songs of "off-color humor," in the manner of popular folk revival

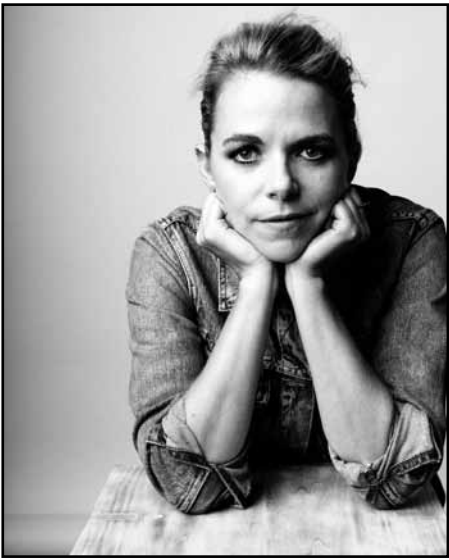
groups like Pentangle and Steeleye Span. The concert is free. See berklee.edu/events/anglo-celtic-vocal-ensemble-flowers-forest.

• Boston College's Gaelic Roots series will welcome **Kevin Crawford and Cillian Valley**, two members of pioneering Irish band Lúnasa, on April 7 at 6:30 p.m. in the Cadigan Alumni Center on BC's Brighton Campus. Two of Ireland's most influential and active traditional musicians, Crawford (flute, whistles) and Valley (uilleann pipes, flute, whistles) also have many other successful pursuits: Crawford has released four solo albums and in recent years has teamed up with fiddler Martin Hayes and guitarist John Doyle as the trio The Teatotalers; Valley toured with the show "Riverdance" and has accompanied Bruce Springsteen, Natalie Merchant, Tim O'Brien and Mary Chapin-Carpenter. Crawford and Valley also released the album "On Common Ground."

The concert is free, but registration is requested. Go to the Gaelic Roots website [bc.edu/gaelicroots] to register and for other information.

• Fresh off the release of her new solo recording, "In the Magic Hour," Boston-area native **Aoife O'Donovan** will perform on April 13 at The Sinclair in Harvard Square (doors open at 7:30 p.m., show at 8:30 p.m.). O'Donovan, although with considerable experience in the Irish/Celtic genre – including appearances in "A Christmas Celtic Sojourn" and with Karan Casey and Seamus Egan, among others – is well-known as co-founder for the progressive bluegrass/string band Crooked Still. In recent years, she has embarked on a career as a singer-songwriter, touring around the US, Ireland, and the UK; earlier this year, she performed on "CBS This Morning." The show, which is for persons 18 and over, will open with New York City-based songwriter Cassandra Jenkins. For ticket information and other details go to sinclaircambridge.com.

• A concert by Boston-area band **Boxty** will take place on April 23 at 1 p.m. at the Endicott Estate in Dedham, presented by notloB Music in association with the annual James Joyce Ramble road race. Boxty features Cormac Marnell (vocals, five-string banjo, whistle, harmonica) and Dave Bowman (whistle, mandolin, octave mandolin, tenor banjo, vocals), who play classic traditional Irish and



Boston-area native Aoife O'Donovan returns to her old turf this month when she plays at The Sinclair in Cambridge on April 13.

Chattman Photography

popular folk songs and tunes. The concert is free; donations will be accepted. For more information, see sites.google.com/site/notlobmusic.

• The Canadian American Club of Massachusetts in Watertown will host the trio of **Joe Deleault (accordion), Jordan Tirell-Wysocki (fiddle) and Janine Randall (piano)**, along with special guest **Cam MacMaster (guitar, vocals)** on April 23 at 8 p.m. in the club's downstairs pub. Deleault is a pianist and composer who has played with pop music luminaries such as Jon Bon Jovi and Carly Simon, but he's also well-versed in Canada's East Coast music traditions. Purchase tickets at brownpapertickets.com/event/2509064.

On April 30, the club will hold "Ceili(dh) for a Cause," an Irish and Scottish dance evening that will benefit two community cancer support agencies: The Childrens Room, which provides caring support for grieving children, teens, and families [childrensroom.org] and The Virginia Thurston Healing Garden, a therapeutic environment for those affected by cancer [healinggarden.net]. Musicians will include **Laurel Martin, Mark Roberts, Helen Kisiel, Ed Pearlman**, and various guests, with **Kieran Jordan and Laura Scott** calling and teaching the dancing. Suggested donation is \$25, \$10 for children under 12. Tickets available at ceiliforacause.brownpapertickets.com.

Bradshaw adventurous with ‘Whatever You Wanted’

By SEAN SMITH
SPECIAL TO THE BIR
The Bob Bradshaw story just keeps getting better, and his music's doing pretty well, too.

Bradshaw, a singer-songwriter from Cork, began his musical career about 30 years ago (among others he's worked with is singer-songwriter Ron Kavana), moved to the US in the late 1980s, and eventually made his way to Boston. On impulse, he enrolled in the Berklee College of Music, almost changed his mind about attending, and ultimately – at a significantly older age than most of his fellow graduates – earned his degree in 2009.

Since getting his diploma, Bradshaw has made three recordings, including the late-2015 release "Whatever You Wanted," making for a total of six solo albums in all, three on either side of his Berklee period. And for Bradshaw, the years at Berklee do represent a significant demarcation in his career.

"I knew how to write a song before then, but I learned so much at Berklee," he explains. "I learned how to incorporate sound structure in a way I hadn't before. And one of the most important things I learned was 'strong words in strong places.' I think it took a while to fully digest everything, but I feel like it's really sinking in now."

On "Whatever You Wanted," Bradshaw shows a willingness to experiment with and expand on his blended country-rock/acoustic folk-pop style, incorporating brass on four of the tracks, for example, and trying out different time signatures. His lyrics are as economical as ever, conveying emotions and situations with understated eloquence here, sly wit there, and everywhere a long, appraising glance: "No medals for the souls who lay low / In quiet rooms to hide their eyes / Nobody's gonna put a halo / On a fool who cries" ("A Fool Who Cries");



Bob Bradshaw: "I think I've gotten out of my own way more when it comes to putting a song together."

"Two days alone and I'm doin' great / I take a jump to celebrate / Strapped into a parachute / I wait a while to pull to the cord" ("Losing You"); "Sparrow tells me: listen up / I'm tryin' to tell you somethin' good / Your garden's got the sweetest worms / I like a juicy neighborhood" ("Sparrow").

Bradshaw doesn't hesitate to credit his collaborators on "Whatever You Wanted," like drummer Francisco Matas, fellow singer-songwriter Flynn, backing vocalist Annalise Emerick, keyboardist James Rohr, fiddler/cellist Duncan Wickel, horn players Scott Aruda and Joe Stewart, and longtime friends Scoop McGuire – who co-produced the album in addition to playing bass and guitar – and Duke Levine on electric and lap steel guitars.

The credit is well deserved: "Whatever You Wanted" is Bradshaw's most musically adventurous effort so far, yet there's nothing that sounds like an overreach.

The title track (co-written with Flynn, who also sings and plays guitar) is a blunt break-up song that has echoes of Tom Petty's "Don't Come Around Here No More," but with more urgency, Emerick's harmony and Wickel's brusque cello on the chorus helping drive home the point: "Whatever you wanted / whatever you came here about / whatever you wanted / Well, I'm all out."

"Go Get Along" is another good-bye song and a delightful take on Western swing, Levine's lap steel providing a Lefty Frizzell-like aura. Somewhat in the same vein is the charmingly ironic "Dream," a veritable compendium of gauzy pop songs, Mike DeNiro's vibes set alongside Levine's surf-style guitar. "Crazy Heart" (more love-gone-wrong) is spare in its arrangement, Bradshaw's acoustic guitar and Matas' quiet drumming moving things along while Levine provides a gentle shower of chords and riffs; there's no bass, as Bradshaw points

out, which makes the song – much like the relationship it describes – "sound kind of open-ended."

As Bradshaw explains, it took a while before he realized he was in fact making an album. "Francisco and I were playing around with different rhythms together for a year – 12/8, 5/4, 6/8 – but I didn't have lyrics. Then, gradually, the stuff we'd been playing turned into songs, and I felt it was maybe time to get serious about it. Also, I'm kind of programmed so that when I get about 10 to 12 songs in hand, it means I'm close to making an album."

And as he made "Whatever You Wanted," Bradshaw collected plenty of memorable moments and scenes. "Whatever You Wanted," which I wrote with Flynn, was an exercise in numbers – all triplets, in 12/8. And Duncan shows up with his cello, which I didn't even realize he played, and he played it like a fiddle.

"With 'Go Get Along,' I was really pleased at how everyone got the right mood – Annalise gives it that playful kind of sass. One of the best experiences was doing 'The Long Ride Home': At the beginning it was just James [Rohr] and me, and I was singing while I watched him play piano, just kind of cueing off each other – never really done that before, and it was a lot of fun. I was very fortunate to be able to work with such great people."

Bradshaw already has a seed of an idea for how his next album might take shape, but for now he's satisfied to reflect on "Whatever You Wanted" and the progression it represents in his music.

"If someone calls my songs 'simple,' I take it as a compliment," he says. "I think I've gotten out of my own way more when it comes to putting a song together. My goal is to write a song that apparently wrote itself."

For more on Bob Bradshaw, see bob-bradshaw.net

Hypocrisy rules in Sheridan’s ‘School For Scandal’

By R. J. DONOVAN
SPECIAL TO THE BIR

The Actors’ Shakespeare Project is closing out its season with the masterful comedy of manners, “The School for Scandal.” From the pen of Irish playwright Richard Brinsley Sheridan (adapted by Steven Barkhimer), the play weaves a witty tapestry examining the pretentiousness and hypocrisy of British high society in the 1770s.

Filled with intrigue, lust, and the perils of social climbing vs. reputation, “School for Scandal” plays at the Multicultural Arts Center in Cambridge from April 13 to May 8.

Directed by the award-winning actress, writer, and teacher Paula Plum, the production features Sarah Newhouse, Omar Robinson, Richard Snee, Bobbie Steinbach, Lydia Barnett-Mulligan, Gabriel Graetz, Rebecca Schneebaum, and Michael Underhill.

In today’s world of immediate access, privacy has become nonexistent while the public has developed an almost insatiable appetite for the latest juicy tidbits about Kim and Kayne. “School for Scandal” shows that our obsession with gossip began long before Gawker and TMZ.

The witty plot swirls around wealthy Sir Peter Teazle and his extravagant, free-spirited, and much younger wife, Lady Teazle. Her personal attributes alone cause local tongues to wag. But when whispers suggest the good lady may be involved in an indiscretion with the duplicitous Joseph Surface, the toxic tendrils of scandal begin to slither into every smart drawing

room in London. Add characters with names like Snake and Lady Sneerwell and you’ve got an idea of the embarrassing train wreck that lurks behind every fluttering eyelash.

“In this play, scandal is like a poisonous apple,” said Plum in an interview with the BIR. “They’re biting into it, and it’s delicious, but it really rots you from the inside out.”

For Sheridan’s cast of characters, acquiring information about secret transgressions and being the first to drop the bombshell involves skill and competition. “It’s status. Who has the most scandalous story to tell?” said Plum.

“What is it that sells newspapers? It’s not the good news,” she said. “We want the truth exposed. But then we also want to see people exposed for what they truly are . . . There’s a certain schadenfreude that exists –(enjoying) seeing other people fall. So there’s a double instinct being satisfied here.”

As one of Boston’s most respected artists, Paula Plum has appeared on virtually every stage in New England. With multiple Elliot Norton and IRNE Awards to her credit, she has fascinated audiences in everything from “Savannah Disputation” at SpeakEasy Stage, to “Miss Witherspoon” at Lyric Stage, “Molly Sweeney” at Gloucester Stage, and “Mother Courage” at the ART.

Plum, who traces her heritage back to her great grandfather in Co. Roscommon, has also served as artistic director of Brian O’Donovan’s “Christmas Celtic Sojourn” for the past 14 years.



Award-winning Paula Plum directs Richard Brinsley Sheridan’s “The School for Scandal,” from Actors’ Shakespeare Project at the Multicultural Arts Center in Cambridge, April 13 - May 8.

Additionally, in 2004 she was one of the founding members of Actors’ Shakespeare Project. Because the company’s work is not exclusively bound by Shakespeare, she was intrigued by the prospect of directing “School for Scandal” this season.

“Every year we read a bunch of plays as a company,” she said. “We get together and we toss the plays around and we read them and we laugh and we try to figure out what’s the best fit. I had another play in mind, but this one was more suited to us as a company in terms of language and style.”

The language of “School for Scandal” has been singled out by scholars as being very “muscular.” Plum agrees. “That’s a very good description. It’s challenging for actors. Shakespeare

is easy to memorize because there’s a tempo and a rhythm. You know, the iambic rhythm. It makes it much easier to memorize than one would think because you’ve got something to hang your hat on as you’re going. You know you’re missing a syllable somewhere if you’ve gotten to the end of a line and you’ve still got a foot left.”

She adds that “School for Scandal” is more complex and keeps the actors on their toes. “The vernacular is – it’s a sentence with ten dependent clauses. You’ve really got to think very, very, very fast. You’ve got to think ahead of the line. The words have got to be completely inside of your body. It is very, very challenging, because it’s not the way we speak in everyday life.”

In many ways, Richard Brinsley Sheridan’s life was grounded in language and the arts right from his birth in Dublin in 1751. His mother was an author and his father an actor who later became an educator.

After the family relocated to England, Sheridan himself was thrust into the headlines when a newspaper article defamed the character of Elizabeth Ann Linley, daughter of the composer Thomas Linley and the young lady who was soon to become Sheridan’s bride. As societal rules dictated, Sheridan challenged the author to a duel to defend Miss Linley’s honor. The experience reportedly provided him with the kind of character assassination plot points he would later explore in “School for Scandal.”

Sheridan ultimately earned a solid reputation as a play-

wright with “The Rivals,” “The Critic” and “St. Patrick’s Day, or the Scheming Lieutenant,” among others. Developing a real affinity for the theater in London, he purchased a partial interest in the historic Drury Lane Theatre. He later acquired the theater outright. Many of his plays, including “School for Scandal,” debuted there.

Not content to limit his spotlight to the arts, Sheridan entered politics in 1780 as a Whig member of the British House of Commons. With his robust command of language, he proved himself a gifted orator. When he died in 1816, he was buried in Poet’s Corner at Westminster Abbey.

Centuries after its debut, Sheridan’s “School for Scandal” still stands as one of the most enduring of all classic theater comedies.

Scandal, deception, and scuttlebutt “are just as potent (now) as they were for 18th-century audiences,” said Plum. “But even as scandal reveals the unseemly hypocrisy of human nature, we all savor that moment when the hypocrite is exposed and truth triumphs. That sense of victory helps ‘The School for Scandal’ remain as topical and sharply funny today as it was in Sheridan’s time.”

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

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“The School for Scandal,” from Actors’ Shakespeare Project, April 13 - May 8, Multicultural Arts Center, 41 Second Street, East Cambridge. Information: 866-811-4111 or actorsshakespeareproject.org.

CD Reviews

By SEAN SMITH
Méabh Ní Bheaglaoich and Matt Griffin, “Cuisle” • Accordionist and singer Ní Bheaglaoich is the daughter of Seamus Begley, a fine exponent of West Kerry music and song (and a member of Téada and the duo with Oisín Mac Diarmada, as mentioned earlier), and she has clearly taken the family and regional legacy to heart – in fact, as she has revealed, family and



music were a big boost during a particularly difficult time in her life. Guitarist Griffin is a London native who studied Irish music at the University of Limerick and settled in West Kerry. “Cuisle,” their first release, is a thoroughly feel-good, energetic, and graceful album that throws a spotlight on the West Kerry strain of the venerable Sliabh Luachra tradition.

Ní Bheaglaoich’s playing is nimble and self-assured, and with a soulfulness to it, even in the characteristic Sliabh Luachra polkas and slides – like on the opening medley (“Hare in the Corn,” “Sleamhnán Shémuis” and the duo’s own “Slippery

Slide”) – as well as other up-tempo numbers. Griffin plays all manner of acoustic, electric and bass guitars, along with bouzouki, often multiply tracked, which drives the tunes along splendidly yet doesn’t impinge on Ní Bheaglaoich’s lead; he also can handle the melody, too, as he shows on “The Cordal Jig.” Another medley displays a softer touch: a slowed down, reworked version of the polka “Farewell to Whiskey” joined to Griffin’s “Old Town Waltz.”

Impressive as the instrumental aspect of the album is, Ní Bheaglaoich’s singing on four of the tracks is pure enchantment, with three Gaelic songs from the West Kerry sean-nos tradition, including “An Buachchaillín Bán” – poet Éamonn Ó Donnchadha’s vision of Irish freedom embodied in a beautiful woman – and “Cill Chais,” a lament for 16th-century heroine and defender of Catholics Margaret Butler, on which she is joined by her father.

The fourth song is “The Sun Is Burning,” Ian Campbell’s famous anti-war lament that has been covered by Luke Kelly and Simon and Garfunkel, among many others. Although associated more with the Cold War and the threat of wholesale nuclear annihilation, the song – with its narrative of the sweetness of everyday life suddenly visited by horror and destruction – retains an unsettling relevance in this age of terrorism and mass shootings, and Ní Bheaglaoich’s tender delivery (with gentle, understated accompaniment by Griffin) brings that

home. The fact that she learned it from her dad, who learned it from Luke Kelly himself, makes it all the more poignant, somehow. [meabhandmattmusic@gmail.com]

Cara, “Yet We Sing” • After 12 years and five albums, the novelty of a Celtic band from Germany is long over, which is only fair because Cara is just too good on its own terms to be a mere curiosity. Over the course of its life, the band has cultivated a sort of pan-European perspective to its music that, while rooted in Irish and Scottish tradition, is not defined by it. Much like Solas, Cara stakes out its own, unique territory – most of all their material are original compositions – that, for all the trad accouterments (fiddle, accordion, uilleann pipes, flute, whistles, bodhran) has a very contemporary quality.

A big part of that has to do with Scottish co-lead vocalist Kim Edgar (the sole non-German in the band), whose piano playing is arguably Cara’s engine, whether driving along a set of tunes or skillfully accompanying herself on songs, along with the band’s other lead vocalist – and its remaining co-founder – fiddler/accordionist Gudrun Walther. Hendrik Morgenbrodt fortifies the melody with his outstanding uilleann pipes, flute and whistle, and Jürgen Treyz (guitar) and Rolf Wagels (bodhran) capably buttress the rhythm.

A highlight of the album is unquestionably “Little Musgrave,” a rendition popularized by the immortal Planxty; Cara’s adroitness in arrangements (Treyz in particular here) is much in evidence here, with an extensive pipes-led interlude plus Walther’s astutely regulated vocals heightening the dramatic tension. “Heroes” is an amalgam of different time signatures and rhythms: two reels, a heavily accented highland (some may call it a strathspey) and then a slide – all played with precision and power. “Land of the Midnight Sun” is Walther’s blissful excursion into Scandinavian music, while Treyz’s idyllic “The Naked Man in the Whirlpool” brings his dobro-playing into the limelight, trading off leads with piano, flute and accordion. Wagels’ bodhran and Treyz’s guitar canter along with Morgenbrodt’s pipes to open up “The Torrid Romance,” a trio of reels that has hints of Quebecois as well as Scottish flavors to it.

Folk music has, over the years, often

served as a means for thoughtful commentary on present-day issues, and Cara embraces that role with “Cain’s War,” written by Walther, Treyz, and Edgar after the Charlie Hebdo massacre in Paris: Wagels and Morgenbrodt undergird Edgar’s propulsive piano as she sings about the all-too-evident human cost of religious fervor down through the ages. A counterweight is the title track, Walther’s contemplation on the inevitability of death and the need to both acknowledge and move past it: “Let the fear not get the better of you/ Show the devil there’s life in you still.” [cara-music.com]

Liam Merriman and Eoin O’Meachair, “The Birds Never Cease” • This Waterford-based duo pairs one musician with strong credentials in the traditional Irish realm (O’Meachair) and one whose songwriting style tends to Americana influences (Merriman). “The Birds Never Cease” has rather more Nashville – where the album was in fact recorded – than Nenagh to it: Fiddle, five-string banjo and double bass, played by musicians who’ve collaborated with the likes of Nanci Griffith, Ricky Skaggs, and John Hiatt, frequently accompany Merriman’s guitar and bodhran and O’Meachair’s tenor banjo, mandolin, mandola and whistles, and recognizable bluegrass riffs and licks often flit about the lyrics.

Merriman’s compositions range from on-the-road reveries (“Dead Man’s Trail,” “Azure Eyes”) to observational interludes (“Rain, Rain,” “Girl on a Train”) to meditations on love fond or bittersweet (“Where Could You Be Now,” “Tapestry”). It’s very much heart-on-the-sleeve stuff, but not without depth, and some of the wordplay (like on “Tapestry”) is quite enjoyable. Merriman and O’Meachair also cover contemporary folk classics like Richard Thompson’s “Crazy Man Michael” and Tom Paxton’s “Can’t Help But Wonder Where I’m Bound” – a complement of sorts to “Where Could You Be Now” – and, on the trad side, do a fine take on “Streams of Buncloody” and a jig/reel set (“The Heather Blazing/Darling Girl”), which showcases O’Meachair’s instrumental prowess.

It all makes for a light and delicate 14 tracks, with plenty of charming vocal harmonies – nothing especially groundbreaking or memorable, but quite pleasant to behold. [liamandeooin.com]



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THE PASSION THAT IS IRISH STEP DANCING



Lauren Milord, a resident of Jamaica Plain, performs in Kieran Jordan Dance company’s production of “Little Gifts” with set designs by Vincent Crotty. Maryellen Malloy Photography photo

By JAMES HOBIN
REPORTER STAFF

There are more than a few Dorchester natives who have childhood memories of long hours spent undergoing instruction for Irish step dancing, an art form characterized by the sound of shoes striking the floor as a form of percussion. For some youngsters who have reached a certain age, the refusal to continue with these lessons constituted the first act of defiance against the authority of their well-meaning parents. The parents wanted to preserve an Irish tradition, the children just wanted to be American. During those times when dance crazes like the Twist, or the Funky Chicken were fashionable, Irish dancing seemed hopelessly outdated.

A generation later, Riverdance came along and changed things. The whirlwind success of that Irish dance troupe came as a shock to those who believed that Irish dancing would never make it into the mainstream. Imagine how those same people felt when they saw the fortunes flowing to Michael Flatley and other Irish dancers who were making a splash on the world stage. While this “show” style of Irish dancing seems to have peaked, smaller, more intimate venues are becoming more popular.

Irish dancing is a passion for those who keep it alive. Long-time Dorchester resident Kieran Jordan is a teacher and choreographer who started her own dance company in Boston 15 years ago. Ms. Jordan revives the solo dance, using old style footwork to create new jigs and reels. Devoted to showcasing new choreography that draws on the step dance tradition, Kieran Jordan Dance is a professional company that is specifically non-competitive *sean nós*. (meaning “old style” in Irish, a highly individualized improvisation that varies from person to person).

Last weekend at Green Street Studios in Cambridge, Kieran Jordan Dance presented “Little Gifts,” an evening of Irish dancing with set designs by Kieran’s husband, Vincent Crotty, with music by The Vox Hunters. Inside the theater, the line between the seating area and the stage was blurred, allowing the audience to see the personalities of the dancers up front, and to feel how the dancers are connecting with the musicians.

Kieran Jordan Dance comprises a group of eight women who have been dancing together for ten years. In the last week’s performance, young dancers from O’Riley Irish Dance were special guests. The dancers came on and off stage non-stop, like people casually dropping in and out of a living room. They danced solo and in pairs; they met in groups of four. They danced around each other and marched all over the stage, coming together only to fall away again.

They used the simplest props, such as chairs and brooms. They contrasted solo versus synchronized stepping, and knocked out a flurry of sounds that seemed to have a structure like that of the interwoven strands that make up a textile fabric. The entire performance was about speed, economy of movement, precision – and wit.

The grace of the dancers is matched by a raucous stomping that creates a noise resembling a Fourth of July fireworks display. The footwork grabs your attention, and while the dancers are pounding out the rhythm, you listen mesmerized, eager for the next beat. The sound is made by shoes that have fiberglass toes and heels. Instead of satin slippers, the step dancers wear dance shoes that look like farm tractors, and their feet flail about like fish flapping out of water.



Irish dance and music is participatory, and Ms. Jordan wants everybody to get it. During the waltz segment of the program, audience members were invited onto the stage to join in the dancing, a miniature group event known as a céili that is embedded in the middle of the performance.

It appears that, except for the dancer’s smile, there should be no movement above a dancer’s hips. During competitive events known as Feisanna [a festival of art], this is among the finer points adjudicated by the scorekeepers. There are precise rules about best methods, but within these rules there is room for innovation and variety.

The idea that the arms will remain rigid by the sides is a unique detail, perhaps one of the most striking aspects of Irish dancing. I once heard someone venture to guess that it had something to do with the Catholic Church and strictures against immodesty. Another legend has it that a door had been taken from the hinges and laid down to provide a hard surface for dancing. Though a good sounding board, the door provided a minimum of performance space, which could be what accounts for the limited movement of extraneous limbs.

It’s difficult to say for sure how and where Irish dance style originated. During the 17th, 18th, and 19th centuries, itinerant dance masters toured Ireland teaching ancient dance forms as well as the latest quadrilles from the continent. The dance masters, dressed in coattails and top hats, insisted on foot positions that were the standard of French ballet. Dances were choreographed to configure complex spatial designs, and there were group patterns and folk dancing. Modern Irish dancing inherits all of this.

Different dances are set to various time signatures. The polka is 2/4 time; the waltz is 3/4 time; reels are 4/4 time; jigs are faster at 6/8 time; and the slip jig achieves an hypnotic effect with 9/8 time. There are other types of Irish dance also, including set dances and hornpipes. Long before Riverdance arrived, Irish emigrants had already taken the art of Irish dancing with them everywhere they went. It was the Irish (and Scottish and English) dancing traditions mixed with African tribal dances that gave rise to the origin of American tap dancing in the mid-1800s.

After the performance of “Little Gifts” had concluded, I headed toward the exit and noticed a stack of DVDs for sale at the reception desk. I resisted the urge to make a purchase but hesitated to move on because a little ditty was still ringing in my ears. I wondered if the Irish dancers hadn’t tapped out a subliminal message in staccato rhythm: “Buy the D-V-D; Buy the D-V-D; Buy the D-V-D.”

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Comprehensive Financial Planning: What Is It, Why It Matters

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

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

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



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

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

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

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

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

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

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

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

EATING AND EMOTION Dr. Bernadette Rock

Tips for teaching kids healthy eating habits

BY DR. BERNADETTE ROCK
An email recently from a client worried about her six-year-old daughter’s fixation on food read:

“My daughter eats a balanced diet, but has an interest in food that I don’t think is healthy. She hangs out at a snack table at a party. She just likes food but doesn’t moderate well or stop until she’s told. I’m worried that she will develop an unhealthy obsession with food and wonder why she is drawn to it. She’s young, and I’m concerned.”

Her concerns are commonplace among parents.

We worry about our kids’ consumption of junk food and also fret about how to pave the way for a healthy body image. It can all be a minefield. It’s never too early, as a parent, to influence how your child interacts with food. Encouraging better food habits needs to start in childhood.

• **Tell Them the Truth About Food** Even small children can be influenced by the power of advertising. We’re all familiar with our kids’ demands for yogurts or cereals with cartoon characters on them and other food

items on the aisles of a supermarket. Your child is never too young to understand the word “No.” Cushion this by telling them that there are certain foods that we need to limit in order to be healthy and strong. Give them information such as “There are 5 teaspoons of sugar in that yogurt.” Giving them information like this will actually enable them to make their own decisions as they grow.

• **End the Conflict!** The dinner table can quickly become a place of conflict. Children pick up on this and it can translate

to negative food connotations and eating patterns in later life. If your child refuses to eat a certain food, such as broccoli, ‘forcing’ them to do so at dinner time is only going to reinforce the negative perception they already believe. I know of adults who still refuse to eat carrots. Instead, invite your child to help you to prepare dinner. By actively engaging them in the process – helping to prepare or chop vegetables, you can encourage them to ‘taste’ as they go. Quite often, they see this as a ‘fun’ activity – one in which they can be ‘in charge’ for themselves.

• **“I’m not hungry”** At some point every parent is used to hearing at the dinner table “I’m not hungry.” It is quite possible that your child is not hungry and they could have been consuming “invisible fillers” all day – drinks! The biggest offender in this instance is juice. If your child does not want to eat at mealtimes and claims that he or she is not hungry, do not force them to eat. However, do not offer a “substitute” after dinner. A child who is not hungry at dinner time should never be ‘rewarded’ with an after dinner treat.

• **Switch off the TV!** Although this sounds obvious, many children eat their snacks and meals in front of the TV. This habit leads to a lot of mindless and extra eating. Mindless eating is one of the most commonly cited food issues that I deal with in adults, with many people eating an entire packet of biscuits or crackers while watching their favorite shows. Not allowing the habit to develop in the first place is going to be of tremendous advantage to your child. So switch off, or at least pause, the TV while your child eats a snack or dinner. Try not to pair eating with watching TV. Allow them to consciously enjoy their food. Otherwise, you are encouraging an unconscious eating pattern

For tips and advice go to facebook.com/HeydayWorld/. See heydayworld.com for further details.

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Now, for your traveling pleasure, ‘Ireland’s Ancient East’

By JUDY ENRIGHT
SPECIAL TO THE BIR
As we’ve said many times in the past, Ireland’s tourism staff are absolutely tops at promoting their favorite country. Hats off to Tourism Ireland here – called Failte Ireland there - for consistently outstanding work to publicize and share the many wonders of their small island.

WILD ATLANTIC WAY

Several years ago, the tourist body designated a route along the west coast as the Wild Atlantic Way and pinpointed different types of attractions along the way. The route, which runs for 1,600-plus miles from the tip of Inishowen in Co. Donegal to Kinsale in Co. Cork, is reputed to be the longest defined coastal route in the world.

Included along the way are villages, ancient monuments, stunning views, islands, beaches, Gaeltachts (where Irish is spoken and preserved), accommodation and dining spots, and all kinds of other attractions. The designation has increased tourist visits to the West and boosted the economy immensely.

It’s not that wonderful sights and sites haven’t always existed along that coast, it’s that too many visitors never traveled there, heading instead for the Ring of Kerry and other better-known areas.

So with that great success under its belt, the tourist board has designated a new route to be visited and explored – this one on the other side of the country. A route along east coast has been tabbed as “Ireland’s Ancient East” and is billed as 5,000 years of history and heritage. The hope is to better acquaint visitors with that region while also boosting local economies with income and jobs.

IRELAND’S ANCIENT EAST

So many outstanding attractions are included in this latest designation, ranging from Newgrange and the Boyne Valley, through the midlands via Kilkenny’s Medieval mile to Waterford’s Viking Quarter and Cork’s numerous cultural attractions.

At the recent launch of the new designation,



Clonmacnoise in Shannonbridge, Athlone, County Offaly is one of many attractions listed on Ireland’s Ancient East tourist trail.



Clonmacnoise, in County Offaly, was founded in 544 by St. Ciarán from Co. Roscommon.

which was crafted to match and complement the Wild Atlantic Way, Minister of State for Tourism and Sport Michael Ring TD said Ireland’s Ancient East will focus on:

- Ancient Ireland – The Dawn of Civilization (including the prehistoric attractions of the Boyne Valley in Newgrange and sites such as the Brownshill Dolmen in Co. Carlow);
- Early Christian Ireland (including sites such as Clonmacnoise, Glendalough, Mellifont Abbey, Jerpoint Abbey, St. Canice’s Cathedral, and Holycross Abbey);
- Medieval Ireland - including Kilkenny’s Medieval Mile, the Viking Quarter in Waterford, Hook Head Lighthouse, Trim Castle, and the Rock of Cashel;
- Anglo Ireland - including Ireland’s Great Houses and Gardens as well as sites such as the Dunbrody Famine Ship and Wicklow Gaol (an interactive jail museum.)

We’ve visited many of these attractions over the years – Newgrange, Clonmacnoise, Rock of Cashel, Hook Head Lighthouse and many of Ireland’s

Great Houses and gardens to name a few – and can highly recommend them. No doubt the places we haven’t been are just as brilliant.

One particularly interesting place to visit is Clonmacnoise in Co. Offaly. They say that many of the high kings of Tara and Connacht were buried there. The day we visited was rainy and foggy and, honestly, it was just right for the place as we walked amidst the high crosses and around long-deserted buildings on the grounds.

Another spectacular sight is the Rock of Cashel in Co. Tipperary, which is well worth a visit.

This “Ancient East” initiative will hopefully soon become as successful as the Wild Atlantic Way. Can’t wait to get over to the East Coast to explore every step of the trail.

ADVENTURES

In the last 10 years, with the worldwide focus on fitness, Ireland has become a destination for adventure racing and endurance events of all types. There are triathlons, cycling and foot races, and many other competitions that test strength and endurance.

Racing in Ireland can



A foggy day at Clonmacnoise in County Offaly adds even more charm to the ancient ruin.

be a challenge, given the weather, roads (sometimes decorated with sheep or cows), terrain, mud and more. Last spring, we watched a bicycle race through Mayo in the pouring rain and cold. The riders looked completely miserable as they passed but then we were in Connemara a few days later and the cyclists there beamed in the warmth of the sunshine.

Speaking of Connemara, if you’re a runner, how about taking part in the 15th Annual Connemara Marathon on Sun., April 10? The race is billed as the biggest athletic event in the West and usually attracts more than 3,000 runners, who can opt for the half, full, or ultra (39.3-mile) course. In 2015, runners from 28 countries participated in this race. For more information, visit connemaramarathon.com or email info@connemaramarathon.com.

Then there’s the Tour de Conamara bicycle race (riders choose either 140 km or 80 km routes) on Sat., May 28, that starts and finishes in Clifden, Co. Galway. The scenery in this magnificent part of

Ireland is so stunning for both of these races that they’re worth attending just to see the countryside.

This is the fourth year for Clare Island’s 24km adventure race which sounds challenging. Only a few places were available as of this writing. For information, visit clareislandadventures.ie. Novices are welcome.

There are a number of other races taking place across Ireland in May, including: The third round of the Emerald Enduro World Series international mountain biking challenge will be in the Wicklow Hills from May 13-15, (biking.ie); Coast to Coast Multisport Race Across Ireland, May 14-15, a cross-border adventure that begins in Enniscrone, Co. Sligo, with participants cycling, paddling, and running, to Newcastle, Co. Down, (26extreme.com) and the Clare Burren Marathon Challenge on May 28, (clareburrenmarathonchallenge.com)

Many more adventures and sporting events are listed on the internet, on Tourism Ireland’s website (Ireland.com), and

through the Failte Ireland tourist offices in Ireland.

TRAINS
Do you use Ireland’s exceptional train service when you’re there? And, if so, did you know that in the 1966 commemoration of the Easter Rising of 1916, Irish Rail renamed 15 of its stations for the executed leaders?

Included were: Pearse Station (after Padraig and William Pearse, formerly Westland Row); Connolly Station (James Connolly, formerly Amiens Street); Heuston Station (Seán Heuston, formerly Kingsbridge); Cork Kent Station (Thomas Kent); Limerick Colbert Station (Con Colbert); Dun Laoghaire Mallin Station (Michael Mallin); Waterford Plunkett Station (Joseph Plunkett); Galway Ceannt Station (Eamonn Ceannt); Dundalk Clarke Station (Thomas Clarke); Drogheda MacBride Station (John MacBride); Sligo MacDiarmada Station (Seán MacDiarmada); Bray Daly Station (Edward Daly); Wexford O’Hanrahan Station (Michael O’Hanrahan); Kilkenny MacDonagh Station (Thomas MacDonagh) and Tralee Case-mment Station (Roger Case-mment.)

Irish Rail has also partnered with the Royal Irish Academy to enable commuters, tourists, and visitors to learn more about those who are memorialized in their stations. Sixteen display panels have been unveiled at Pearse, each of which will also go on display at the station named after each leader around the network.

The displays feature artist David Rooney’s portraits of leaders and information about their lives, taken from the Royal Irish Academy’s “1916 - Portraits and Lives” publication. A code is included in each display so customers can download for free the book chapter dealing with that person. For more information: irishrail.ie

TRAVEL

Spring has arrived in Ireland: lambs have been born, flowers have bloomed. In short, this is the most wonderful time of year to visit. Enjoy your stay whenever and wherever you go.



Ireland is a popular destination for adventure racing and endurance events of all types. This cycling race in Co. Mayo last year was just one of many such events - most of which support a charity - held in that county and across the country.



It’s easy enough to find your way around Clonmacnoise with its ruins of a cathedral, seven churches, two round towers, three high crosses and the largest collection of Early Christian graveslabs in Western Europe.

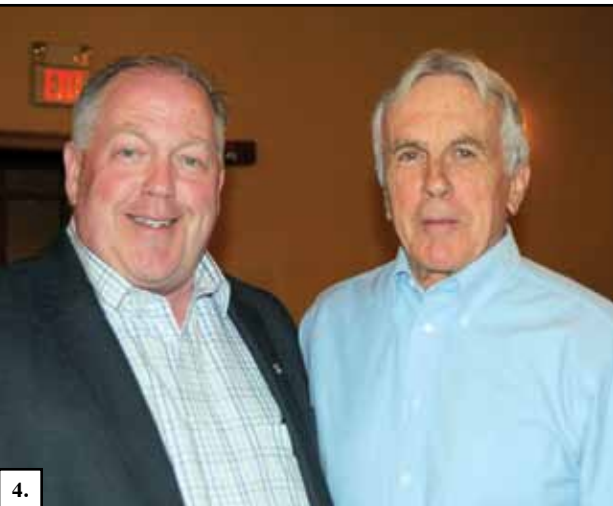
Judy Enright photos

BRETT'S BOSTON

By Harry Brett
Exclusive photos of Boston Irish people & events

The Sligo Association of Boston held its 8th annual Corn Beef Dinner and Dance at Florian Hall in Dorchester on Sun., March 6.

Pictured are: 1.) Brian Healy, Mary Ward, Eddie Gallivan, Andy Healy; The Andy Healy Band; 2.) Ellen Costello, Needham; Fr. Brendan Darcy, SMA Fathers; Sarah McCarrick, Needham; Margaret Cassidy, Needham; 3.) Matt McCarrick, Needham; Breeda Ryan, Waltham; 4.) Harry Brett, Hanson; Francis Jensen, Saugus; 5.) Ed Cassidy, Needham; Nathy Quinn, Brighton; 6.) Margaret Maher, Malden; Kathy Sullivan, Dedham; 7.) Elizabeth Sweeney, Cillian Sweeney 1Yr, Seamus Healy BRA, Faela Sweeney 3Yr; Eamonn Sweeney, Weymouth; 8.) Mickey, Grace 8Mo; Audrey Feeney, Weymouth 9.) Bernie Reilly, Newton; 10.) Deirdre McCarrick, Cambridge; Christine McCarrick, Dorchester; 11.) Mike And Shiela Hart, Braintree; Doc Walsh, Dorchester; 12.) Kevin Johnston, W. Roxbury; Siobhan Gallagher, Stoneham; Awardees and Jim Brett, Presenter.



The Irish Language

by Philip Mac AnGhabhann

As I have pointed out before, the most commonly used **verbs** are usually the most “irregular” in all languages – and is true of both Irish and Scottish Gaelic although the second of these has eliminated the **Present Tense** and speaks only in the “Progressive” or “Continuous” form. Irish maintains a true **“Present”** or **“Habitual” tense**.

This month we will study the verb **ith** /ee/ “eat” and its companion **ól** /awl/ “drink”. **Ith** is “regular” in the **Habitual Present** and **Definite Past** tenses:

Why do we say, **Habitual Present** as in “He eats apples.” He may not have eaten any apples in several days but the speaker and listener both know that he will eat an apple given the opportunity, **Itheann sé** úllaí /EE-awn shey OO-lee/: “He eats apples”.

Habitual Present: Ithim; Itheann tú, sé, sí, sibh, siad; but **Ithimid**, “we”. **Definite Past** as in “He ate apples” **D’ith sé** úllaí /DEE xhey OO-lee/:

D’ith mé, tú, sé, sí, sibh, siad but **D’itheamar**. “we”

Remember that the **Definite Past** Tense of **verbs** requires that they be **lenited**, made “softer”, by the insertion of the symbol –h- as in **Tit** /tit/ “fall” becomes **Thit** /hit/ “fell”. Since **ith** begins with a **vowel**, it follows the rule of “artificial lenition” by add a **D’** on the front, **Ith** /ee/ “eat” becomes **D’ith** /dee/ or /jee/ “ate”.

It is only in the **Future Tense** that **ith** is “irregular” (in the tenses we have had so far). Here the first syllable becomes **Ios-**, the –o- is “silent”, just to tell the reader that the –s- has the sound /s/ to separate it from the initial **I-**. This is followed by –**faidh** /fy/ as in “He will eat apples” **Iosfaidh sé** ullai /EES-fy shey OO-lee/.

The **verbal noun** for **ith** simply adds an **-e**, so **ith** /ee/ becomes **ithe** /eee/ -- stretch it out! An example is “Eating is good!” **Is ithe maith** /ISS eee mah/.

Here are some common foods. Study these in order to do the exercise that follows:

“apple”	ulla	“the apples” na h-ullaí
“bread”	aran	
“soup”	anraith	
“sandwich”	creapalre	
“cheese”	cáis	
“potatoes”	pratai	
“herring/kipper”	scadán	
“cookie” (“biscuit” in Ireland)	briosca	

What would food do without drink? The verb “drink” is a perfectly “regular” single syllable word, **Ól** /awl/ including a “broad vowel” This means that you will see a “silent” letter inserted from time-to-time to keep the spelling rule which says that a “broad” vowel be inserted.

Habitual Present: ólaim, ólann tú, sé, sí, sibh, siad, but ólaimid “we”
Definite Past: d’ól mé, tú, sé, sí, sibh, siad, but d’ólamar “we”
Future: ólfaidh mé, tú, sé, sí, sibh, siad but ólfaimid “we”

And what do we drink? You already had the words for “milk” **bainne**, “coffee” **caife**, “tea” **tae**, and “water” **uisce**. Soft drinks usually go by their name but with Irish word order. “Ginger Beer” is just **beoir sinséir**. Recall the words for “cup” **cupán** and a new word, “glass” **gloine** /GLOHN-yuh/.

Now we can add the alcoholic beverages...

“beer”	beoir	“whisky”	uisce beatha
“lager”	lágair	“dram”	drám
“pint”	pionta	“wine”	fin
“half pint”	leathpionta		

Note that “whisky” leaves out the American spelling “whiskey” and is “water of life”, *aquavit*. Save this column. I will ask you, “Will you have a beer?” next time.

Now see if you can put these sentences in Irish. 1.) “She will eat apples.” 2.) “He ate the kipper.” 3.) “They ate the apples.” 4.) “We ate the potatoes.” 5.) “She will eat the bread and the soup.” 6.) “Do you eat cheese?” 7.) “No. I don’t like cheese.” 8.) “Will you eat a sandwich?”

Answers: 1.) **Iosfaidh sí** úllaí. 2.) **D’ith sé an** scadán. 3.) **D’ith siad na** húllaí. 4.) **D’ólamar** or **D’ith muid na** prataí. 5.) **Iosfaidh sí an t-aran agus an t-anraith**, 6.) **An ith tú** cáis? 7.) **Níl. Níl mhaith liom** cáis. 8.) **An iosfaidh tú** creapaire?



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- 3 Sunday** Fashionista and Foodie Fair. Runway fashion shows with veterans as models, food, tastings, shopping and more. Proceeds to benefit the Chefs Table Foundation. For more information, please call Carol O’Connor at caroloc@tablecritic.com,
- 3 Sunday** Andy Healy
- 8 Friday** Pub Night with Colm O’Brien
- 10 Sunday** Easter Rising 100 Anniversary Commemoration 4 pm until 6 pm. Call Sean Folan at 857-719-6979 for more information.
- 10 Sunday** Denis Curtin
- 16 Saturday** Highland Dance Boston Ceilidh! Enjoy this special evening of Scottish culture, music and

dance! A fabulous night of entertainment that shouldn’t be missed! To purchase tickets (\$10 adults/\$5 12 and under) before the event, visit BrownPaperTickets.com/event/2485177. Tickets a bit more at the door. For more information, please call Karen Mahoney at 617-325-8994.

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