

May 2016

VOL. 27 #5

\$2.00

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Boston Neighborhood News, Inc.

BOSTON IRISH REPORTER

Boston's hometown
journal of
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“Riverdance” – 20 years, and still dancing strong

**Citi Wang
dates: May 10
to May 15**

**By R. J. DONOVAN
SPECIAL TO THE BIR**

It seems like only yesterday the international Irish singing and dancing phenomenon “Riverdance” first blazed to life. Since opening in Dublin in 1995, the production has dazzled more than 25 million theatergoers across six continents. The milestone 20th Anniversary World Tour will be performing at Boston’s Citi Wang Theatre from May 10 to May 15.

“Riverdance” originated as a seven-minute dance number created for the 1994 Eurovision broadcast, the world’s longest-running international television song competition. With a score by Limerick native Bill Whalen, the electrifying performance at Dublin’s Port Theatre was an instant hit, bringing the audience to its feet.

Ironically, the extraordinary number was not part of the competition. Instead, it was meant

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The female dance troupe presents “Anna Livia,” an acapella number, in “Riverdance: The 20th Anniversary World Tour.”

Rob-McDougal photo

Feeney brothers send young talent to college to study the gas industry

**By MADDIE KILGANNON
BIR CORRESPONDENT**

The Feeney brothers, Greg and Brendan, who operate a private utility contractor company in Dorchester, have been investing in their work force through a training program conducted at Bunker Hill Community College. The two-year course, which trains students in every aspect of the gas industry, will graduate its first class this month.

The Gas Utility Technology (GUT) Degree Option Program gives graduates “more than just a piece of paper,” said Bill Egan, director of support services at Feeney Brothers Utility Services. “The program aims to give students all the tools they need in order to be safe and effective in the field. Our expectation, upon completion of these courses, is that graduates



The company headed by Sligo-natives Greg and Brendan Feeney has pioneered a two year Gas Utility Technology program at a local community college.

will be able to successfully complete gas specific performance skills and demonstrate the ability to work in teams to accomplish our objectives.”

Egan said that Feeney Brothers helped to create a GUT program at Bunker

Hill to complement its existing electrical utility program. Egan says the program at Bunker Hill is “truly a gateway to well paying jobs” in the gas utility industry. The vocational program incorporates paid internships

during school breaks that allow for students to gain hands on experience and work with other professionals in the gas utility industry.

One of the three stu-

(Continued on page 9)

‘All Changed, Changed Utterly...’

**By PETER F. STEVENS
BIR STAFF**

Fifth of five parts.

In Boston, as elsewhere in the United States, many Irish viewed the rebels as heroes from the first news of the revolt. At four minutes past noon on Easter Monday, April 24, 1916, Patrick Pearse read the Proclamation of the Republic from the steps of the General Post Office, declaring Ireland’s right to exist as a free and sovereign nation.

The Boston Globe ran the entire text of the Irish “Declaration of Independence” on May 1, 1916; however, the eloquent document alone was not enough to sway many readers – at least not yet. Supporters of Irish home rule continued to denounce the Rising. A number of Boston priests similarly castigated the actions of Pearse, James Connolly, Michael Collins, Eamon de Valera, and company as criminals against proper authority, “traitors” against a nation [Great Britain] at war against “the Hun.”

A great many of the Boston Irish did not yet know how to assess the doomed uprising. The local 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.

In London, the Cabinet issued Major-General Sir John Maxwell secret orders that the leaders of the Easter

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ICCNE remembers April 24, 1916

A large crowd gathered at the Canton campus of the Irish Cultural Centre of New England (ICCNE) on Sunday, April 24, to commemorate the 100th anniversary of the Easter Rising. Fr. Oliver Rafferty S.J., head of Irish Studies at BC, celebrated the Mass, which featured the music of Comhaltas Ceoltoiri Eireann and the beautiful singing of Maureen McNally. The Irish Government was represented by the remarks given by Consul General Fionnuala Quinlan. Four vases at

the altar during Mass held 16 lilies, each labeled with names of those executed after the 1916 rising. In other features, the Irish tenor Ciaran Nagle gave the event the solemnity and importance it deserved with his singing of the Irish National Anthem; Fr. delivered an insightful and gripping speech on Catholicism and the Rising; Irish dancers from the Dunleavy, Boyle and Connolly School of Irish dance captured everyone's attention; and the actor Jason McCool's gave a masterly

reading of the proclamation. Ciaran Nagle and Tara Novak were the final act and what a finale! Their rendition of "The Fields of Athenry" had all in attendance singing and waving their hands in the air!

Submitted by Maudy Dooher, ICCNE Director of Programming & Membership.



At left, Ireland Consul General in Boston Fionnuala Quinlan.

A special thank you to our two readers whose relatives had a direct involvement in the events of 1916. At right, Patricia O'Neill is a granddaughter of Cecilia Rose O'Neill, nee Conroy, and a grandniece of Eileen Hogan, nee Conroy, both members of Cumman na mBan of 1916 Emer Mezzetti, is a grandniece of Elizabeth O'Farrell, member of Cumman na mBan of 1916.

– Maudy Dooher
Photos Tricia O'Neill Photography



Fr. Oliver Rafferty, SJ talked about Catholicism and The Rising.



"I'm so fortunate that my parents are still alive," he said. "My dad was a Boston cop who retired at 65 after 30 years of nights in Roxbury. My mom was a volunteer librarian at St. Peter's and a daily presence there. At my core, I'm just a guy from St. Peter's and I wouldn't trade it for anything."

Pictured at the aerial ropes construction site on the grounds of the Irish Cultural Centre in Canton: Mossy Walker, ICC executive director with Topher Kerr, president, TreeTopAdventures. See Publisher's Notebook Page 4.

**The Ladies of the
Irish Cultural Centre
invite you to their**

*Afternoon Tea &
Spring Hat Show*

Sunday, May 15 at 2:00 p.m.



\$25 per person

Hats optional

To purchase tickets or for more information please
contact the ICC at

781-821-8291

www.irishculture.org

200 New Boston Dr., Canton



Coming soon to ICC in Canton: A ‘Ropes Course’

By Ed Forry

The Irish Cultural Centre will announce this month that it has entered into a licensing contract with a private company to build a “Ropes Course” with ten “tree trails” on a portion of the centre’s 46-acre campus in Canton.

The outdoor activities course will be developed, owned, and managed by a Rhode Island-based start-up, Fitness Adventures LLC, which is owned by a husband and wife team, Christopher “Topher” Kerr and Molly McClain Kerr. It is understood the company will pay the ICCNE an annual rental fee of \$50,000 through 2018, with an escalating fee in future years. The initial 15-year contract includes a five-year option through 2035.

According to a January proposal obtained by the Boston Irish Reporter, the outdoor ropes course, tentatively named “Treetop Adventures at the Irish Cultural Centre,” would be open 125 days per year, from early April through November. Initially, it’s expected to be open only on weekends in the fall and spring, and seven days a week in the summer, until 8 p.m. Sunday through Thursday and 10 p.m. on Friday and Saturday. It is understood that work on the facility has already begun, with initial construction costs estimated to be close to \$1 million. The licensee hopes to open the park sometime this summer.

While rope courses are not yet common in New England, it is said that some 7,500 such facilities exist around the Unite States, with several hundred new courses coming online annually.

According to a Wikipedia definition, “A ropes course is a challenging outdoor personal development and team building activity which usually consists of high and/or low elements. Low elements take place on the ground or only a few feet above the ground. High elements are usually constructed in trees or made of utility poles and require a belay for safety.

“Most ropes courses start with a series of ground activities designed to ‘warm people up’ and get them used to working together. They will then progress onto lower elements that will be challenging, but are not usually ‘scary’ or too challenging. Next up will be the high elements that are designed to allow an individual to challenge themselves and work on overcoming fears or phobias they may have, especially a fear of heights.”

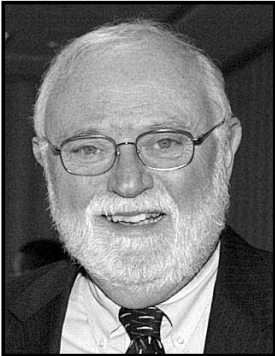
“Good news!” one ICCNE board member said. “This agreement creates two new significant revenue streams into the ICC; it uses part of the Campus that had not been used; and it will bring thousands of new visitors to the ICC.”

An online posting at awesomeadventures.com helps to explain the concept: “Many elements of a Ropes Course are designed to not just challenge an individual’s ability, but to encourage them to work together as a team to complete the activity. In fact, many elements can only be completed by two or more people. When participants work together as a team to overcome challenges that seem impossible, it gives everyone in the group a tremendous boost of confidence, and a greater awareness of the importance of recognizing each individual’s talents and efforts.

“Participants will be challenged, but not intimidated, to complete the course using physical and mental stamina, all the while relying on their own and their fellow participants encouragement and support.

“Challenge by Choice is an important policy for any Ropes Course. This means that guides strive to encourage every participant to attempt and complete every challenge, while also recognizing that not every person is capable of, or willing to, engage in all aspects of an event, and it is important for all participants and group members to accept limitations set by individual participants. An important element of teamwork is overcoming obstacles, and thinking outside the box, and if any member of the team declines participation in an activity, it is up to the team to devise a strategy to overcome this, and to encourage and praise the participant for the efforts they expended.

“Ropes Course activities are enjoyed by many diverse groups of people, including Scouts, Corporate Groups, Church Groups, Youth Groups, Family Reunions, or any group of people who would like to participate in an activity that is good for pretty much everyone. Kids as young as 5 or 6, and not so young kids up to age 70 and beyond, have enjoyed the activities involved in a Ropes Course.”



Ireland offers a model in how to secure solid foreign investment

By Joe Leary
SPECIAL TO THE BIR

Our current presidential campaign will only intensify over the next six months. Speech after speech, newspaper articles, and radio and television news and commercials will be coming at us every day from many angles and interests. With the Democrats and the Republicans trying to put the best faces on their candidates, it will be difficult for us to understand what is being said and how best to react.

One thing we might concentrate on is America’s place in the world and, specifically for the readers of this newspaper, how the campaign rhetoric might impact Ireland.

While all of us should have a strong sense of loyalty and devotion to our country, we must be careful in acknowledging that the United States has less than 5 percent of the world’s population. The difference between our population of 330 million and the world population of 7.4 billion people is overwhelming.

We have all heard the expression “It’s the economy, stupid” as political advice given to campaigns. Candidates will be urged to claim that they will obtain new jobs, and prevent the loss of jobs and revenue to other countries.

Two things we can be sure of: There will be no jobs if the business world does not create them; and it is the healthy, growing, profitable companies that will provide them. In their quests for profitability and growth, the leaders of these companies would be making a serious mistake by ignoring the 7.1 billion people who do not live in the United States.

A company selling computers, cell phones, automobile tires, television sets, and life-saving drugs would be guilty of gross malfeasance if it did not look for foreign markets for its products. Awareness and study of the world’s labor rates, tax levels, transportation costs, and employee availability are all requirements



Joe Leary

Off the Bench

THE PHONE CALL Speaking with the Other Side

By James W. Dolan
SPECIAL TO THE REPORTER

I was asleep when the phone rang. Who could be calling at this hour? I reached over to answer it and said: “Hello, who is this?” “It’s me Joan,” came the reply. “Is this some kind of joke,” I said. “No! No! Don’t hang up; it really is me. Occasionally they allow someone to make contact and you know how persistent I can be.”

“Where are you?” “I’m here in what we knew as heaven.” “Explain please, I’m still confused.” “When I died, I saw that bright light others have described. It drew me to it and I was then able to make out the forms of family who had died. Our parents, my brother and sister were there to embrace and comfort me. It turns out our souls look much like our bodies. Those who think it’s crazy to believe in anything beyond our earthly existence

fail to understand just how incredible it is to believe the cosmos and humanity evolved by accident from some cataclysmic explosion. Where did space and the atomic particles that caused the explosion come from? Is another reality that preposterous?”

“What’s it like there?” “Just as an unborn cannot imagine human existence, this is beyond human capacity to understand. It is a dimension outside of time filled with irresistible love and mercy, a force overpowering yet serene. That force is the presence of God. I once worried that heaven would be millions of small flickering lights in the presence of a giant beacon; praying and singing hymns for eternity. It’s nothing like that.

“I don’t know if this place exists within or beyond the cosmos but it does retain much of what we valued as human beings. The natural beauty of earth remains; there are oceans, mountains and even animals and flowers. I wait for you at a cottage by the sea. All of what was best in God’s creation, as we knew it, is here. Death is a door that leads to life in a form and in a place not entirely different from what we experienced before. What’s missing are all the flaws so evident in human nature.”

“You’ll be pleased to know there are many faiths and even non-believers here. If you loved God or loved people, you are welcomed. For you cannot truly do one without the other. To love God is to love your neighbor and vice versa. Good people of all beliefs are here in

for senior corporate executives of today to ensure the survival of their companies.

Despite that, some politicians are criticizing foreign investment, mostly because they consider it tax evasion. Profits made in foreign countries are taxed in that country. The United States only taxes profits made in foreign countries when the funds are returned to the American headquarters. Many American companies use these profits to expand their operations overseas.

And that is where Ireland comes in. This small country offers a natural, English-speaking, low-cost location for Boston and American companies to expand their businesses worldwide. After a rough period in 2007-2012, Ireland is back, offering IDA Ireland, the agency responsible for attracting inward investment. IDA says “positive leadership and policies” make it an easy decision to locate there. Ask Massachusetts companies like EMC and Boston Scientific why they chose Ireland.

And other companies agree. In 2014 (the latest year reported), United States businesses invested \$58 billion in Ireland. US investment in Ireland has totaled \$115.9 billion since 2008, more than Brazil, China, Russia, and India combined. Something must be working well.

Ireland’s strength is its educated work force and a government that is understanding and cooperative. Being an English-speaking nation doesn’t hurt and Ireland’s tax advantages are helpful. IDA Ireland role in attracting inward investment is superbly organized and one of the best in the world at what it does.

Despite what some say, the United States is enjoying a period of solid economic growth. Unemployment is way down, automobile sales are at record levels, interest levels are low, new home sales are growing, more and more people are receiving health care, and the stock market, in which some 50 percent of Americans participate, has grown substantially in the past seven years.

Our American system is working better than ever except politically and in parts of the media. Let’s thank God for our good fortune and pray that the new leadership will makes things even better and encourage foreign investment.

abundance. An all-knowing, merciful, and loving God obviously understands the variable circumstances of human life and judges accordingly.”

“Have you seen God?” “I can’t say that I have. I don’t know if He’s visible. But I constantly feel His presence around and within me. The nuns used to talk about the Mystical Body, God as the creative force of all existence. Remember the mystery: three persons in one God. While I have yet to see the Father and the Holy Spirit, I understand Christ comes around from time to time.”

“I know you pray for me as I continue to pray for you and our family. Don’t worry: I made it and I’m fine. I know you will understand if I say ‘never better.’ It would have to be for me to want to stay forever. But then time does not exist here so that’s not a problem. The only improvement will be when you and our family join me. No rush, I can wait.”

“I’m so glad you called. I worry, not knowing where you are or if you are. Even with faith, one is never sure what’s out there. It will ease my lonely hours to know you are in a good place and that one day we’ll be together again. How could I help being a better husband in heaven than I was on earth? I love you. Call back if you can, but that’s perhaps too much to expect. Meanwhile, I’ll keep an eye on our family.” Suddenly I woke up, feeling refreshed.

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

BOSTON IRISH REPORTER

The Boston Irish Reporter is published monthly by:

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On The Web at www.bostonirish.com
Date of Next Issue: June, 2016

Deadline for Next Issue: **Friday, May 20 at 12 noon**

Published monthly in the first week of each month.
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Point of View

FROM INVERSIONS
TO INISHTURK

By PETER F. STEVENS
BIR STAFF

Any of the 40 million or so Americans who have ancestral or immediate family ties to Ireland certainly want both the US and Ireland to prosper. As I wrote in December, though, there has to be a better way than one-sided corporate inversions, one that is grand for both American and Irish bottom lines.

At the end of last year, Pfizer, in a \$160-billion deal, announced that it was gobbling up Allergan Plc., a move designed to allow Pfizer to elude US taxes by shifting its corporate headquarters to Allergan’s Irish address. Sometimes, though, even in the murky realm of corporate inversions, reason reigns; a few weeks ago, the deal fell apart. The ripple effect, to quote a certain bellicose presidential candidate (more on him later), is “huge.”

In and around Boston, businessmen and businesswomen have been instrumental in many deals that have profited both sides of the Atlantic. Corporate inversions, however, mostly benefit CEOs and stockholders, who take to the wearing of the green by moving headquarters over to the Emerald Isle. Such Irish-American “alliances” come at the expense of thousands in the US who lose their jobs as their companies bail out of paying corporate taxes here. One can certainly argue that inversions are good business even as they constitute rank greed and display a cynical paucity of patriotism.

In a recent interview with CNBC’s “Squawk on the Street,” CEO Brent Saunders of Ireland-based Allergan whined that the Obama administration, through the US Treasury Department, had “targeted” his company’s deal with Pfizer. “It really looked like they did a very fine job of constructing a rule here – a temporary rule – to stop this deal, and obviously it was successful,” Saunders grouched.

The “noxious” rule Saunders castigated was a just-crafted Treasury Department regulation that, according to CNBC, “will prevent so-called inversion deals – under which a US company moves its base to a country with a more favorable taxation environment. The regulation removed the tax benefits New York-based Pfizer had hoped to gain from the deal with Ireland’s Allergan.”

Laughably, Saunders huffed to “Squawk Box” that “Allergan had been blindsided by the Treasury’s announcement...For the rules to be changed after the game has started to be played is a bit un-American, but that’s the situation we’re in.”

No, Mr. Saunders, what is more than a bit “un-American” is for Pfizer and other American business behemoths to set up shop in other countries to avoid paying their fair share of US taxes. If, as the Supreme Court ruled in *Citizens United*, corporations are “people, too,” they, too, should have to file their taxes in America – just like the rest of “we the people.”

To no one’s surprise, presidential candidate Bernie Sanders – an avowed socialist whose unlikely push for the White House path is slowing to a crawl, allowing corporate American to breathe a little easier – said the Pfizer-Allergan merger “would be a disaster for American consumers who already pay the highest prices in the world for prescription drugs.”

As the possibility of a Hillary Clinton-Donald Trump match-up looms larger, the Pfizers and Allergans are unlikely to find help from either candidate. Both have said they oppose inversion and favor restructuring corporate tax rates in the US. Of course, the ways in which either would attempt to do that are a chasm apart.

Clinton has asserted that she “is committed to cracking down on so-called ‘inversions, and believes we should reform our tax code to encourage investment in the US, rather than shipping earnings and jobs overseas.”

Late in 2015, Trump said, “These corporate inversions take capital and, more importantly, jobs offshore. We need leadership in Washington to get the tax code changed so companies will be coming to America, not looking for ways to leave.” To the ire of many in Ireland, The Donald recently told the *Washington Post* editorial board that “countries like Mexico and Ireland are outsmarting the US by giving multinationals incentives to move jobs overseas.” Not anymore.

A ‘Warning’ and a ‘Way Out’
It’s little secret that many in Ireland are tracking the US presidential race with varying degrees of amusement, bemusement, and head shaking. For what it’s worth, a recent Red C/Paddy Power poll that made the rounds of Irish media claimed that “some 81 percent of Irish people say the world would be a less safe place” if Trump were to become president.

Turning to Facebook, the Irish comedienne Clisare posted an anti-Trump video that went viral. Her piece, entitled “Dear America,” paints Trump as the proverbial “terrible boyfriend,” and she pleads with viewers to dump him before it’s too late. Her screed has already netted nearly two million views.

She opens the video with the following “warning” from a “concerned friend”: “I’ve just been chatting with all of the other countries, and we just really think that Donald is not right for you. We’d hoped that you’d come to this conclusion by yourself, but it’s looking like it needs to be said.”

To Americans who claim they will abandon America if Trump wins, the *Belfast Telegraph* reports that the good people of the island of Inishturk, off the Co. Mayo coast, has an offer. Mary Heanue, Inishturk’s development officer, says that the island could prove a haven for the “political refugees.” Although Inishturk’s population numbers a scant 60 or so souls, the site’s five-kilometer expanse might not prove enough real estate for disaffected American exiles in a Trumpian world.



President Obama and First Lady Michelle Obama in Belfast, Northern Ireland in June, 2013.
White House photo

Obama’s ties to, and interest in,
the island of Ireland are ongoing

By FRANK COSTELLO
SPECIAL TO THE BIR

In his only visit to Northern Ireland – at Belfast Waterfront Hall, on June 2, 2013, and tied to his participation in the G8 Summit held in County Fermanagh – President Barack Obama pledged that the United States “will always be a wind at your back.”

In remarks that day, Obama noted the “wounds that haven’t healed, communities where tension and mistrust hangs in the air,” and “the walls that still stand.”

Given that during more than seven years plus of his presidency he has presided over an administration that has had to deal with the rise of ISIS in the Middle East and a domestic economy emerging from the global financial collapse while addressing health care reform and gun violence at home, it can be said that Barack Obama has kept his word.

While he was never going to engage directly with the political parties in Northern Ireland as Bill Clinton did, working the phones when problems arose, or as George W. Bush sometimes did, Obama has kept his eye on things in Northern Ireland and the Irish Republic while generally trusting the US State Department, first under Hillary Clinton and now under John Kerry, to manage the details.

In practical terms for Northern Ireland, much of the Obama administration’s role has centered on the economic front. In a move that resonated with the approach taken by the Clinton administration in October 2010, the Obama White House hosted a major economic conference at the US Department of State with Secretary Hillary Clinton overseeing the event for the administration.

This event marked an early sign of Obama’s active support for the peace process via economic development in the north. The conference attracted top executives from the New York Stock Exchange and from major financial institutions who were looking for a European base and led to some already in Northern Ireland to expand their presence with other companies later setting up shop.

A different level of Obama’s interest in the island of Ireland and all its communities was apparent at this year’s White House St. Patrick’s reception that he hosted as a “Celebration of Ireland.” In his twenty minutes of remarks, the president paid special attention to the 1916 Proclamation. Four times he cited its commitment to “cherishing all

the children of the nation equally.”

As a speech given by a US president, it was unique for how it underscored in more than sentimental terms what has linked Ireland and the United States for so long. He noted that for many generations

what drove them to America was as much about human dignity as about material gain.

In referring to the proclamation, he emphasized the journey and the promises still to be realized in fulfilling the rights of the citizens of both countries. As president of a nation with enormous influence in the world, he also spoke of the enormous footprint of those from a small island in helping to shape the US by virtue of the contribution of so many of the Irish, often driven by a thirst for liberty.

Indeed, other than President John F. Kennedy’s famous address before the Oireachtas during his historic visit to Ireland in June 1963, Obama’s remarks were the most substantive ever by a US president in underscoring what had shaped the US and Ireland, even if those ideals appear at times to be forgotten.

Kennedy’s own famine-refugee ancestors could never have imagined – given the cold welcome the Irish received in mid-19th century Boston – that one of their clan could ascend to

the American presidency in a few generations. But it would have been perhaps even more unlikely that Padraig Pearse and James Connolly could have believed that on the 100th anniversary of the Easter Rising a president named Barack Obama, with roots in Ireland and Africa, would be invoking in the White House the independence document while comparing their work to the same spirit of the American

Declaration of Independence and its relevance also to America today.

“Cherishing all the children of the nation equally,” the American president emphasized, “means nurturing a lasting peace in Northern Ireland.”

While praising those in the room who helped negotiate the Good Friday Agreement, Obama stressed that “the fate of peace is up to our young people. “After all,” he concluded, “eighteen years of peace means that peace can vote now. We have to keep setting an example through our words and our actions, that peace is a path worth pursuing.”

Francis Costello is a Belfast-based consultant assisting US and Irish companies in building business ties.

Irish language immersion day
set at Elms College on May 7

The Irish Cultural Center of Western New England will hold its fifteenth Lá na Gaeilge (Irish Language Day) on Sat., May 7, at Elms College, Chicopee, from 8:30 a.m. to 5 p.m.

This will be an opportunity for those with an interest in the Irish language to deepen their knowledge and appreciation of this vital component of Irish culture.

The program consists of language classes at all learning levels, from beginner to advanced. Workshops (tin whistle and dance), and conversation groups will be held in addition to the formal classes.

Dr. Thomas Moriarty, A retired professor of history at Elms College, will devote his keynote address to the 1916 Easter Rising.

Also participating will be Síle Dolan, this year’s Fulbright foreign language teaching assistant at Elms College. The day will conclude with a music session.

The cost is \$50 per person, \$40 for ICC members, and \$15 for college-age and under students. For further information contact the ICC office at 413-265-2537 or send an email to irishcenter@elms.edu.



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Mayor renews efforts to help immigrants make their way

Boston Mayor Martin J. Walsh announced the strategic rebranding of the Mayor's Office for Immigrant Advancement, formerly known as the Mayor's Office of New Bostonians, to help encompass the evolving needs of Boston's immigrant community.

Walsh also has launched Immigrant Information Corners at the Boston Public Library's Central Library in Copley Square and the twenty-four neighborhood branches to provide information about resources and services available to help advance the well-being of the city's immigrant residents. This represents a joint effort by the City and US Citizenship and Immigration Services (USCIS) to promote citizenship in Boston by providing materials on the naturalization process and highlighting the benefits and responsibilities of citizenship as well as warning residents about immigration frauds.

"In the city of Boston our immigrant population represents a dynamic and growing landscape and it is our hope that with this rebranding effort and the launch of Immigrant Information Corners, we are better able to serve our immigrant residents," said Mayor Walsh. "Immigrants interact with the city's library branches more than any other city agency, which offers us a great opportunity to engage our residents in their neighborhoods. The impact that immigrants have on our city will continue to grow in the years ahead and it is important that we plan for this

growth and make sure it reaches everyone."

The Mayor's Office for Immigrant Advancement signifies the administration's proactive engagement of the immigrant community by encouraging their active participation in the city's policies and programs. Twenty-seven percent of Boston residents are foreign-born, and nearly half of Boston public school students have a foreign-born parent.

Legal clinics update

Tues., May 3, and Tues., May 17 – IIIC, 100 Franklin St. Lower Level, Down-

town Boston. Entrance is at 201 Devonshire Street.

Mon., May 9 – Green Briar Pub, 304 Washington Street, Brighton.

Wed., May 25 – St. Mark's Church (School Hall) 1725 Dorchester Avenue, Dorchester.

For additional clinic information, call 617-542-7654.

Community voices – The Metropolitan Area Planning Council (MAPC), the True Story Theater, and the Irish International Immigrant Center (IIIC) invite you to participate in a dialogue about housing issues

that will explore belonging, affordability, and displacement in Greater Boston. On the spot actors from True Story Theater will portray the heart of what is being heard using music, movement, and dialogue.

Date: May 24; Time: 6 p.m. to 8:15 p.m.; Location: IIIC, 100 Franklin Street, LL-1, Boston. A light dinner will be served. Free event. Limited seating available.

For additional information, call Sarah Chapple-Sokol at 617-542-7654, Ext. 36, or send an email to sarahcs@iiicenter.org

A Dublin Man in Boston

By MARITA DOLIDZE

Gareth Leahy, a Dublin native with a Bachelor of Commerce degree from the Quinn School of Business, University College Dublin, arrived in the USA last September on a J-1 Intern Work & Travel (J-1 IWT) visa. After making it through the worst of a relatively mild winter, he is, like all of us, is anxiously awaiting the much-talked-about "Boston Spring," and all of the outdoor activities that come with the season.

Gareth has always wanted the chance to work and live in the US, and the J-1 IWT program was tailor-made for him. He thought the whole process allowed him to make choices that were best suited for him. He is also thankful for the guidance provided by the IIIC; it was comforting to know that he'd have this support both before and after arriving in the States.

Before his arrival, he envisioned Boston as



another "big US city" but he was pleasantly surprised to discover how easily manageable and navigable it was: "From the moment I got here - it felt like home!", he says. He quickly made contacts through networking events and he and another friend created a Facebook group that has grown from two to seventy members. He will keep up with these personal connections after he returns home and is sure that he will have many for life.

Gareth works for Arbella Insurance Group, dividing his time between the Human Resources and the Corporate Communications Departments. This

flexibility allowed him to find a perfect fit for his further professional development. He is gaining experience in new areas as well as developing additional skills in the type of work he is familiar with. He likes the company culture, and the exposure and experience he has gained across multiple departments. And then there are "the homemade chips in the cafeteria" that he calls "the best!"

Gareth thinks that enrolling in the J-1 IWT program was one of the best decisions he ever made in his life, saying, "It's a risk that paid off and an experience I will always cherish."

The IIIC wishes Gareth best of luck during the remainder of his one-year internship in Boston!

The IIIC helps Irish graduates find paid, one-year, internships in the United States. If you have any openings, please contact Paul Pelan at ppelan@iiicenter.org

Immigration Q&A

Of immigration medical exams

Q. I am filing for legal permanent resident status based on my marriage to a US citizen. I understand that a medical examination is part of the application process. Why is that necessary? Can I just get the exam done by our family doctor?

A. US Citizenship and Immigration Services (USCIS) requires medical examinations in order to determine whether there are any public health-related issues that would affect a prospective immigrant's admissibility to the United States. The exam can identify medical conditions that require follow-up care. The physician also will ensure that required vaccinations have been administered. Note that an applicant for permanent residence who came to the US on a K fiancé or K spousal visa will have had a medical examination as part of the visa application process at home and will not need to repeat the full procedure when applying for adjustment of status here in the US. Such persons, however, must meet the vaccination requirement.

All medical examinations include a physical examination, a mental health status evaluation, a skin test for tuberculosis, and a blood test. The results of the examination are valid for twelve months after submission to USCIS.

In addition, applicants need to show that they are current with all vaccinations recommended by US public health officials. See the complete list of such vaccinations at uscis.gov. The physician can administer any vaccinations necessary and can certify if a particular vaccination is not "medically appropriate" in a particular case (due to allergic reactions, pregnancy, etc.).

The form used to record the results of the exam is I-693, the current version of which can be downloaded from the USCIS website at uscis.gov.

Unfortunately, you cannot have the medical examination done by your family doctor. You need to choose a doctor from the USCIS list of government-approved physicians known as "Civil Surgeons" in your area, and you must pay the cost of the exam. You can find an approved physician in your area at uscis.gov. Click on "Tools," then "Designated Civil Surgeons," and then scroll down the page and click on the "Civil Surgeon Locator." Then you enter your zip code or state and the screen will display a list of approved physicians in your area. The doctor will charge a fee for the exam and will then fill out the form I-693 and the required vaccination supplement, which will then be submitted to USCIS as part of your application package. The doctor places this form in a sealed envelope, which you must not open. You will receive a copy for your own records.

If you have any questions about the medical exam, especially if you have a physical or mental condition that you believe could affect your eligibility to become a legal permanent resident, visit one of IIIC's legal clinics for a free, confidential consultation.

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

Matters of Substance

Mental Health Conditions: Bi-Polar Disorder

By GINA KELLEHER
IIIC WELLNESS DIRECTOR

Second in a series

In an ideal world, people with mental illnesses would be treated with the same respect and dignity as those with physical illnesses. However, there is much stigma, discrimination and shame in our society surrounding mental health issues. Why is this? Fear of the unknown contributes greatly to this problem. The first step in overcoming this issue is education and knowledge. This series of articles hopes that by sharing basic information on the most common types of mental illnesses, we can help move closer to the goal of helping people develop awareness, compassion, and empathy for those directly or indirectly affected by these.

In this article, we will discuss one of the most stigmatized and misunderstood of all the mental illnesses, Bi-Polar disorder (BPD), once known as Manic-Depression. This is a condition of the brain where people experience



Gina Kelleher

such dramatic shifts in mood that it significantly affects their work, social life, and relationships. Just as people with hyper or hypothyroidism can experience too much or too little thyroid hormone production, it's helpful to think of BPD as a significant speeding up (mania) and slowing down (depression) of the brain.

To be diagnosed with BPD, the person needs to have experienced at least one episode of mania or hypomania (a less severe form). Mania is characterized by feelings of euphoria, increased confidence, racing thoughts, goal-directed behavior, difficulty sleeping, talkativeness,

and distractibility. It can often feel pleasant initially but if left untreated, can escalate into irritability or anger, risk-taking behavior, impulsive decisions, sexual indiscretions, and substance abuse leading to disruptions in work, school, or relationships. Mania is diagnosed if these behaviors last at least seven days, if there is a break with reality (psychosis) or if it leads to hospitalization. Hypomania is diagnosed if the behavior lasts at least 4 days.

BPD is often misdiagnosed. Most people with the disorder initially go for treatment for depression. Depressive episodes are characterized by a slowing down of the brain. People feel sad or down, have low energy, are sleeping either too much or too little and have difficulty thinking and concentrating. If they are treated for depression only but have had episodes of hypomania or mania, it can have disastrous results, as certain anti-depressants have the potential of bringing on a

manic episode.

The best treatment for BPD involves medications such as mood-stabilizers, anti-psychotics, and/or anti-depressants combined with psychotherapy such as cognitive-behavior or family-focused therapy. Self-management strategies such as getting educated about BPD, keeping to a regular sleeping, waking, and eating routine and being involved with supportive, positive people can make a huge difference in how people function with this illness. If left untreated, BPD can lead to substance abuse, suicide, or suicide attempts, as well as legal, financial and relationship difficulties.

If you or someone you know is affected by this condition, please don't hesitate to reach out for help. You can call Gina at the IIIC at 617-542-7654 or by email at gkelleher@gmail.com. The National Alliance on Mental Illness (NAMI) is a great resource at name.org or you can call its helpline at 1-800-950-NAMI.



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IRISH INTERNATIONAL IMMIGRANT CENTER
IMMIGRATION LEGAL ASSISTANCE

The Irish International Immigrant Center provides free legal support and representation to the Irish immigrant community. Weekly legal clinics where you can receive a free and confidential consultation with staff and volunteer attorneys are held throughout the Greater Boston area.
For information, call us at (617) 542-7654.

Upcoming Clinic Schedule

Tuesday, May 3rd – Tuesday, May 17th
IIIC, 100 Franklin St. Lower Level, Downtown Boston. Entrance is at 201 Devonshire Street

Monday, May 9th
The Green Briar Pub
304 Washington Street, Brighton Center

Wednesday, May 25th
St. Marks Parish (School Hall)
1725 Dorchester Ave, Dorchester, MA 02124

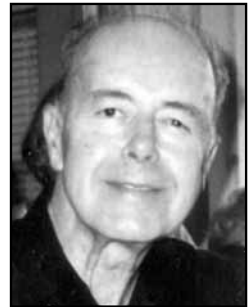
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Boston Irish Reporter’s Here & There

By BILL O'DONNELL

Derry’s Richard Moore – Freedom In Forgiveness – At age 10 and a student at the Rosemount Primary School near Derry’s Creggan Estate, **Richard Moore** was on his way home from school on May 4, 1972, when a rubber bullet fired by a British soldier ten feet away crashed into his face. He lost his right eye and was left blind in the other. His blindness could have left him bitter and withdrawn, but instead he kept up with his music, which was already a big part of his life, while his strong, supportive family made all the difference. Richard was never angry or bitter; he even wished to meet the soldier some day.



Bill O'Donnell

The years passed and Richard met and married Rita in 1984. He continued his education and graduated with honors from the University of Ulster. He later reflected on his self-described “good life,” blindness and all. In 1996, in an effort to reach out to children in the crossfire of poverty and to help promote and protect all vulnerable children, he founded Children in Crossfire in partnership with

local aid organizations in Africa and Ireland.

Richard arranged to meet the soldier, called only “Charles,” for the first time in an Edinburgh hotel in 2006. They have continued a form of friendship, meeting in each other’s respective homes. Richard is an extraordinary man who found peace in his blindness and his work with Children in Crossfire and who says his blindness is a gift, offering his personal philosophy that he lives with blindness, not in darkness. He also described his feelings and the aftermath of his early meetings with Charles: “I’ve found freedom in forgiveness.”

His work leading Children in Crossfire has won him international praise and a warm friendship with the **Dalai Lama**, and the support of Northern Ireland statesman **John Hume**, a friend and neighbor in Derry. Richard will be in Boston from Mon., May 9, through Sun., May 15 to meet new and old friends. To reach him and/or Children in Crossfire or for more details call locally at 617-943-4528, or send an email to usa@childrenincrossfire.org.

Boston, the Capital Of Irish America – Not too long ago the Buffalo Business Journal, relying on Census Bureau numbers, named Boston (23.4 percent) the most Irish city in America. That will likely quiet the candidates for the Irish heritage honor, cities like Philadelphia, Chicago and Pittsburgh, who are near but trailing in Irish population. Following Boston for the “most Irish” title are the aforementioned Pittsburgh and Philadelphia. And two cities in addition to Boston can be found in New England, Providence and Hartford. Other US cities in the first tier are Rochester and Buffalo in New York.

Chicago (11.6 percent), a city many believe is closest in Irish residents to Beantown, has only half the number in Boston. Other above-average Irish heritage cities are Cincinnati, Cleveland, and Columbus, all in Ohio and all hovering around 14 percent. Trailing but above average in Irish numbers are: St. Louis, Kansas City, Baltimore, and Louisville.

Over the years the number of US residents claiming Irish heritage status has fluctuated, with the current number roughly agreed on being 38 million.

The American cities with the smallest percentage of Irish Americans or the least Irish today are: San Bernardino, San Jose, and Los Angeles in California, and Houston and San Antonio in Texas. Miami and Salt Lake City also have below-average Irish numbers. Of the major cities, Los Angeles ranks as the “least Irish” at under 5 percent.

Filmmaker James Demo Talks About “Peacemaker” – Cambridge documentary filmmaker **James Demo** took some time from his post-production polishing and visiting film festival sites to talk about his newest project, “Peacemaker,” the story of **Padraig O’Malley** and his international efforts at solving intractable conflicts in Northern Ireland, South Africa, Iraq, and elsewhere. Demo, producer and director of the O’Malley film, has spent the last five years following and filming the University of Massachusetts Professor of Peace & Reconciliation, an effort that has resulted in an up close, verite look at an extraordinary man and his mission.

Following are excerpts from a recent interview Demo had with The Independent Magazine, a respected voice of independent films and documentaries:

- “We have had significant support from within the documentary film world and the film could not have been made without it. The project was selected by three labs, Sundance, Film Independent Documentary Lab, and the Tribeca Film Institute.”
- “In addition to the support we received from Sundance Institute, I also crowdfunded twice through Kickstarter and had numerous fundraising parties. I have used my own money when need be and many talented friends have worked in-kind.”
- “They say the film is only half over when you finish it, and for the majority of the next year I will be launching the “Peacemaker” out into the world. Also I have begun discussions about turning Padraig’s story into a narrative-scripted feature. I am developing a few ideas for both documentary and narrative and am really excited for what the next year will bring.”

The Twilight Of Limbaugh – Radio talk show host/cum hatermonger and the man with the richest AM radio contract in the history of that medium is one **Rush Limbaugh**, who has been enjoying an eight-year, \$400 million agreement during a time when his ultra-nasty brand of put-down, including racism, anti-women and anti-humanistic drivel, has led the parade of pale imitators on radio whose sole claim to fame is their ability to get the bile flowing and breed more doomsday virulence for the salivating hearts of the discontented.

Limbaugh’s employer, once known as Clear Channel Communications, has changed its name to “I Heart Radio,” with a history that has caught up with its stock in trade – a hate-your-neighbor approach unless he or she is a flaming anti-liberal, anti-gay or anybody who ever received a federal government payment for anything save a grant for grazing land or a silent oil well.

This year, the Limbaugh crusade and his sumptuous contract are easing towards a finale. The reasons for the Limbaugh Twilight are many, but they are largely focused on depressed ratings, aging demographics, and an advertising community that views his offerings as toxic and unwelcome in millions of homes of American listeners.

That downside formula for Limbaugh’s limping employers, “I Heart Radio” – They are headed to court on the brink of bankruptcy with a debt burden of some \$20 billion (Yes, with a “b”) and a dwindling listener base. Many radio industry insiders believe that at age 65 Limbaugh’s radio future has never looked worse as remnants of his once-bustling brigade of listeners are growing stale and geriatric, aging alongside the Dark Knight of the aArwaves and his cliché destructive rants.

While Limbaugh’s scorn-driven talk show has, for reasons already noted, been a short sale for several years now, the slippage of his employer has fallen further and faster. Its stock price in January 2000 was \$90 a share; in 2007 it was \$39; in July 2011 it was \$8.30; and in mid-April this year it was \$1.15. Even Rush is doing somewhat better than that.

Pfizer & Allergan – See How They Run – After less than six months, one of the biggest proposed mergers of 2016 – between Pfizer and Allergan – was ended by mutual agreement. The merger was an attempt at inversion with Pfizer joining Allergan and assuming a new tax home with its Dublin-based partner. Pfizer, facing some domestic problems, was keen to link with Allergan and begin enjoying the 12.5 percent lower corporate tax rate in Ireland. For Pfizer it was the fourth unsuccessful attempt at inversion and came suddenly as the US Treasury Department invoked new rules that made inversion difficult, especially if there were previous efforts at such a move.

While Ireland’s corporate tax rate is more than 20 percent less than the US corporate rate, the so-called inversion tactic has been a tempting stratagem for companies seeking to cut its US taxes. It is also true that the functional or actual US corporate tax rate is often legally avoided by US firms.

President Obama has on several occasions publicly chided US international companies for running out on their responsibilities as American companies. The US Treasury has quickly moved to erect legal obstacles against attempted inversions, and public opinion is solidly against American companies who reap benefits here but run to grab lower tax rates in foreign countries.

John Treacy Warns On Irish Martial Arts – Veteran Olympian **John Treacy**, one of the fabled distance runners in Ireland and a member of the Treacy family from Waterford that is well known here with its New England ties (Providence College), is currently the CEO of Sports Ireland. Last month, following the death of a martial arts fighter, Joao Carvalho, Treacy issued a stark warning about the dangers of the games and the need for enforceable regulations and codes of practice.

The governance of Mixed Martial Arts (MMA) is not under the control of a national organization and regulatory oversight is lax. “If we bring forward guidelines and codes of practice and they are not followed, than I think there is no place for it in Ireland. It’s as simple as that,” said Treacy.

Mixed martial arts has grown in popularity and event attendance in recent years. Irish MMA fans in the thousands have become fixtures in venues like Las Vegas and Dublin, and in US arenas.

British Journalist Aids “Birmingham 6” Release – Last time in this space I marked the anniversary of the release 25 years ago of the six innocent men – the Birmingham Six – who were set free after their guilty verdicts were overturned. There were many who helped find justice for the men who had languished in a British prison for 17 years, but there was one man who played a huge role in their release and deserves public thanks: the British journalist **Ray Fitzwalter**.

An investigative reporter for Granada TV’s World in Action program, which ia watched by 10 million viewers, Fitzwalter was directly instrumental in discrediting the court findings, the bogus evidence, and police misconduct in he case. He even went further by identifying on television some of those who were the actual Birmingham bombers.

It is worthwhile recalling that amidst the 1974 Birmingham bombings and other injustices there were men and women who followed their conscience,

some to their own detriment. Ray Fitzwalter moved against the tide and popular opinion at a moment in history when doing so was not a good career move. God bless all who follow his example.

No Criminal Charges In Berkeley Balcony Collapse – Following a nine-month investigation, the Alameda (Calif.) County district attorney found there was “insufficient evidence” to bring criminal charges against the building’s owner. In the June 2015 accident six students were killed and seven sustained serious injuries. The Irish students, who were in the US on J1 work visas for the summer, were among 40 people at a birthday party on the fifth floor of the building when the balcony collapsed.

No Surprise, Super-PAC Money from 50 Richest – A relative handful of donors, maybe 50 in all, including relatives, are writing over 40 percent of the checks that are funding the 2016 elections, according to a *Washington Post* analysis of federal campaign finance reports. With each passing day, fewer and fewer of our citizens are involved in election fund raising, essentially leaving the funding of down-ballot and presidential candidates to the professional fundraisers and the mega-rich who come to the task with needs and greed.

We are to a large extent standing outside the action, letting those who can buy Senate and House seats do so without sharing the burden or allowing the rest of us to financially participate in the democratic election process. Political contributors in this current cycle have given north of \$600 million to 2,300 Super PACs, which can accept unlimited contributions from individuals and corporations.

As the Post’s analysis clearly reflects, “these Super PACS have become fundraising powerhouses just six years after they came on the scene. This concentration of power carries echoes of the end of the 19th century, when wealthy interests spent millions to help put former Ohio governor William McKinley in the White House.”

This dangerous “shutout game” situation, where a mere hatful of multi-millionaires (most unidentified) is dictating election results, combined with the Supreme Court decision on Citizens United has only worsened a deteriorating situation that is dragging the electorate further away from active involvement in the process. And the road ahead, gluttoned as it is with special interest dollars, looks anything but promising for real campaign finance reform.

Grace Notes – Moments Worth Remembering
A loyalist flute band has memorialized a GAA Catholic youngster who died in a tragic accident on the Irish roadway where they march. The captain of the Ballymacash flute band halted his troupe as it marched close to the accident site where six-year-old Diarmud Frazer was injured and later died, and laid a wreath as a tribute to the lad. During the wreath-laying, the band dipped the colors and played the hymn “Abide With Me.”

•••

For three decades, **Adi Roche** has led the Chernobyl Children International (CCI), an Irish-based group dedicated to aiding victims of the worst nuclear disaster in history. The CCI has become Ireland’s personal charity and Roche has worked tirelessly through thick and thin to help make a difference to those who were terribly wounded at Chernobyl.

In an unprecedented move, the Belarusian government, in a United Nations tribute, has for the first time given its allotted time spot at the UN to Adi Roche. It is the first time that a charitable NGO has been given a country’s allotted speaking time at a UN Assembly.

RANDOM CLIPPINGS

Weekday weddings are the new craze in Ireland. Newlywed couples (or their families) are being charged \$30,000 and more to get hitched on a weekend. Thursdays are the new Saturdays, with a mid-week wedding half the cost of the weekend affair. ... Given the chaotic situation in the presidential campaign, the GOP is looking to the possibility of saving the Senate even if they can’t claim the top job. ... Speaking at Boston College, the former NI police ombudsman **Baroness O’Loan** said, “In a country in which the media was once sympathetic to the Irish Catholic Church, it is now aggressively hostile.” ... The Narrow Water Bridge project linking the North and the Republic near Newry, seems to have found a new life after it was shoved to the back burner by Northern officials. ... The real estate mogul from NY has won the endorsement of **Rupert Murdoch’s** *New York Post*, the **National Inquirer**, and a paper owned by the moguls’ son-in-law. ... Norwegian Air International will soon be flying a low-fare Cork to Boston service.

Howie Carr is still around (albeit on a low-watt Boston radio station) and talking nonsense and other silly chatter about Fox network’s **Megyn Kelly** (heavy stuff, guys). ... Australia is over the top in warning travelers to Ireland to be “wary of civil disorder.” Tourists know that it’s just the Irish pols losing patience with the electoral impasse. ... Don’t forget that the swan boats in Boston’s Public Garden lagoon are back afloat, their wondrous 140th year there. ... Anglo Irish Bank’s former chief, **David Drumm**, is facing two trials back in Ireland. ... Deeply saddened by the death on the Notre Dame campus (fittingly on St. Patrick’s Day) of former Stonehill College President **Father Bartley MacPhaidin**. The Donegal priest and Irish speaker was one of a kind and a champion for sane, compassionate immigration reform



‘All Changed, Changed Utterly...’

(Continued from page 1)

Rising were to be stood in front of a drumhead court-martial, quickly sentenced to death, and cut down by a firing squad. It was only after the rebels had been so dispatched that the public learned of the executions.

The British government believed that the brutal sentences would cow the remaining rebels and that the Irish public, with so many of them so angry at Pearse, Connolly, and their men for the carnage they had brought upon Dublin, would accept and even applaud the executions. On every count, the British Cabinet guessed wrong.

The *Globe* and the *Herald* delivered the shocking news to Boston readers on May 4, 1916. “Organizers of Irish Republic Are Executed,” the *Herald’s* front page announced. “Four signatories to the republican proclamation in Ireland have been tried by court-martial and found guilty and were shot this morning [May 3, 1916]. Patrick H. Pearse, the ‘provisional president of Ireland’; James Connolly, commandant-general of the Irish Republican army; James J. Clark [Tom Clarke]; and Thomas McDonagh [‘MacDonagh’] were those executed.”

The *Globe* informed readers that “Three Rebels Were Shot.” The front-page story stated: “Justice has been swift in the case of the leaders of the Sinn Fein rebellion. Three of the ringleaders, signatories of the short-lived Irish republic, paid the supreme sacrifice yesterday morning.”

Recently unearthed firsthand accounts of the British Army’s executions of the Rising’s leaders would have likely ignited fury among Irish Americans stunned by the news. In “1916 Diaries of an Irish Rebel and a British Soldier” (Mercier Press, 1914), Sergeant-Major Samuel Henry Lomas wrote the following in his journal entry for May 3, 1916: “We paraded at the time appointed, marched to Kilmainham Jail. At 3.45 [a.m.] the first rebel MacDonoghue [Thomas MacDonagh] was marched in blindfolded, and the firing party placed 10 paces distant. Death was instantaneous. The second, P.H. Pierce [Pádraig Pearse] whistled as he came out of the cell.... The same applied to him. The third, J.H. Clarke [Tom Clarke], an old man, was not quite so fortunate, requiring a bullet from the officer to complete the ghastly business (it was sad to think that these three brave men who met their death so bravely should be fighting for a cause which proved so useless and had been the means of so much bloodshed).”

Captain Arthur Dickson, of the Sherwood Foresters, commanded one of the firing squads on May 1916. In his memoir, published in the 1920s and now in the Imperial War Museum, London, he wrote: “We marched our [execution] squads to [Kilmainham Gaol] long before dawn in a dismal drizzle . . . We had to wait while it grew faintly light and I took the chance to instruct the squad exactly what orders they would get; I didn’t want any muddle. . .

“Thanks to that preparation, it was carried out smoothly. The 13 rifles went off in a single volley. The rebel dropped to the ground like an empty sack . . . I can’t say I felt much else except that it was just another job that had to be done.”

Fifteen leaders of the Rising in all paid the “supreme sacrifice,” and within weeks, Ireland’s and Irish America’s revulsion at the secret trials and firing squads

rocked Parliament. In Boston and New York, the Irish denounced the British, and, as in Ireland, conferred martyr status upon the executed men. Inflaming passions to a white-hot degree was the manner in which the British had killed Connolly, who was seriously wounded. He was tried while he lay in a cot in Dublin Castle. Since he could not stand, he had been placed in a chair and blasted from it by his firing squad.

Michael P. Quinlin, in his article “Boston and the Irish Rising” (*Irish America Magazine*, February-March 2016) described the Boston Irish community’s response to the execution as “electric” and notes that a pro-Rebel assemblage “of 20,000 people” crowded Boston Common and “thousands gathered in outlying cities...”

Quinlin adds that “on May 14, the Friends of Irish Freedom convened at the sacred Tremont Temple in downtown Boston, where Mayor Curley presided over 5,000 fervent followers, with another 4,000 spilling into Boston Common.”

Across America, the tide of public sentiment slowly turned against the British government’s ruthless executions. Mark Duncan, in “Reporting the Rising: Press Coverage of Easter 1916,” aptly asserts: “Even many in the Anglophilic American press were aghast. Nationwide, Irish-Americans who cared little about the Rising now rose up themselves, demanding an end to the executions, which ran from May 3 to May 12, when James Connolly was killed. Eamon de Valera – born in the U.S. – was set to be executed next. But the British finally ceased amidst the international outcry. This, finally, was a silver lining amidst the dark cloud of the Rising.”

Just a few years after the furor following the Rising, Boston’s Irish community would accord de Valera, who had been spared that firing squad at the last moment, a hero’s welcome at South Boston Station and Fenway Park. Both the *Globe* and the *Herald* recorded his visit as nothing short of “triumphal.”

Not until the fall of 1920 would the words destined to stand as the very symbol of the Easter Rising and the ensuing Irish struggle for freedom appear in public. William Butler Yeats published his poem “Easter, 1916” that year in the *New Statesman* as the Anglo-Irish war raged. At that moment, October 1920, Terence MacSwiney, the Lord Mayor of Cork, was wasting away on his hunger strike in prison, sacrificing his life for Irish freedom, as Pearse and the fourteen others done in front of British firing squads.

In this year, the centenary of the Easter Rising, Yeats’s words resonate as powerfully and poignantly as when they first appeared in public:

*All changed, changed utterly:
A terrible beauty is born.*

...

(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; Tom Deignan, “The Irish Revolution in America,” *Irish America Magazine*, June/July 2006; Mark Duncan, “Reporting the Rising: Press Coverage of Easter 1916,” Century Ireland Project, RTE, in conjunction with Boston College, 2016.)

EATING AND EMOTION

Dr. Bernadette Rock

We need to relax, but without food

We need to chill out in our daily lives. But sometimes relaxing can be more about “numbing” out. Numbing is often paired with food, eating, bingeing. It’s a habit that I notice more frequently among my clients: a slice of cake or two with that cup of tea, half a packet of crackers while watching a TV show. Numbing is eating while you’re doing something else, such as watching TV, multitasking, checking Facebook, preparing meals.

With numbing, there is also resistance to getting back into real life, after turning off the TV or going offline. With relaxing, you’re fully present, intentionally relaxing, and you feel charged afterwards. If you feel resistant or disconnected and don’t want to move forward, then you might be using the time to numb out from reality.

One way to prevent the numbing out is to give yourself time to relax, to de-stress, to get to grips with emotions, to recognize “Okay, I need to recharge.”

Often we don’t allow ourselves this chance, and so we can end up eating. Do you give yourself intentional time to relax, to intentionally reconnect so you can spend time with yourself?

Awareness is powerful. Once you become aware of a pattern or an attachment or a certain way of behaving around food, then you have a choice about what to do. Awareness gives you a choice. Can you allow yourself to make a few better choices around food this week? If you’re faced with food and you’re not hungry, here’s what you can tell yourself:

“Maybe later”: This is a gentle response, not harsh, and you’re distracting yourself from the food.

“How will I feel afterwards? Remind yourself about what’s really important to you, and why you want to manage your eating.

“What’s the point? I might as well eat”: This thinking sets you up for disappointment. Remind yourself that you want to start caring for yourself.

There is no “perfect” diet. However, it can help to have a few guidelines for eating so that you get the most enjoyment out of food. Can you make choices that serve you? That may mean cooking a delicious whole food meal, and really enjoying it and feeling satisfied: Eat when you are hungry; eat sitting down in a calm environment (this does not include eating in the car!); eat without distractions, such as TV, newspapers, anxiety-producing conversations; eat until you are satisfied (see the hunger scale in the handout); eat (with the intention of being) in full view of others; eat with enjoyment and pleasure.

You don’t have to follow all of these guidelines together at once. Try just a few. Think of them as your North Star! Get in touch with your comments or questions at hello@heydayworld.com. Check out Dr. Bernadette Rock’s online weight management program at heydayworld.com.



Bernadette Rock and her daughter Keela.

Feeney brothers send young talent to study the gas industry

(Continued from page 1)

dents who will graduate from the program this year, 19-year-old Andrew Letendre, said that he was originally interested in the electrical utility program. After learning more about the gas industry, he decided that GUT program would be a better choice for him.

“With this industry there is steady work because gas is such a booming industry right now. Once we graduate, we are basically guaranteed a job with Feeney Brothers if our grades are good,” Legendre said.

In an interview with

the *Reporter*, Egan said that the gas utility industry is expecting a work force shortage in Massachusetts because roughly 40 percent of the utility industry workforce will become eligible for retirement in the next five years.

Manny DaSilveira, a native of Cape Verde who now lives in Dorchester, is also graduating this year. He previously studied graphic design at Madison Park 2002, and spent a semester and a half at the Massachusetts College of Art. “I left because I wanted to do more,” DaSilveira explained.

For the next decade, he worked a wide variety of jobs, until two years ago when he decided to go back to school. Now at 32, he says, “I know exactly why I am at school. I’m not just trying to get by; now I can really appreciate what I’m learning.”

DaSilveira and Letendre plan on re-interviewing with Feeney Brothers and staying with the company after graduation. Egan said he hopes that graduates of the Bunker Hill program stay with the company because, he said, they “are part of our culture now.”



The gas industry affords “steady work because gas is such a boom,” says one student. Graduates can expect to begin a full time job “if our grades are good.”

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To Aoife O'Donovan, looking back while going forward seems to be the right mix

By SEAN SMITH
SPECIAL TO THE BIR

It's a pretty familiar rite of passage: You're within sight of age 30, or maybe a little past it, and the label "young adult" no longer seems applicable; somewhere along the way, for better or worse, you've become a full-fledged grown-up. Then the death of a family member ushers in a period of reflection and reminiscences of youth – a time that seems simultaneously closer and farther away than you might've thought.

For singer-songwriter Aoife O'Donovan, her grandfather's passing at the end of 2013 elicited childhood memories rooted in Ireland as well as her native Greater Boston. This introspection came at a time when O'Donovan – a folk/acoustic music performer since her teens, a member of the groundbreaking progressive bluegrass band Crooked Still, and the "jazz-grass" supergroup Wayfaring Strangers (with a cast that included Tony Trischka, Andy Statman, John McGann, and Tracy Bonham), and a frequent soloist in "A Christmas Celtic Sojourn," among other activities – had settled into a solo career, having released her first solo album, "Fossils," earlier that year, and was considering her next project.

So O'Donovan distilled the various recollected images and sensations from many visits to her grandparents' home in the small coastal town of Clonakilty, Co. Cork, and over subsequent months interpolated them into a collection of new songs. These formed the basis of her second album, "In the Magic Hour," which she released in January.

While nostalgia, and sadness over the loss of her grandfather, are both present on "In the Magic Hour," the album is more a contemplation of memory

itself, its interrelatedness to experience, and the transmutability of both throughout life. In this spirit of looking back while going forward, O'Donovan touches on her Irish roots and the Americana style that characterized a good chunk of her earlier work, but also continues to explore a more ambitious, indie-folk sound. The title track includes a jaunty Wurlitzer keyboard part (played by O'Donovan) that seems not far removed from a vintage Beach Boys record; "The King of All Birds" is enlivened by a boisterous string ensemble, clarinet, and trombone; and then there's "Donal Og," a revered Irish lament of loss and remembrance, which here is given a new resonance with brooding, distorted electric guitars and a moving coda via a home recording of O'Donovan's grandfather singing.

Last month saw O'Donovan – who moved to Brooklyn in 2009 (she also lived there for two years after graduating from New England Conservatory in 2003) – return to her old stomping grounds, as she performed at The Sinclair in Harvard Square. Coming to Boston to do gigs is not a novel experience for her, but until recent years these were largely in the context of Crooked Still and other bands, and productions such as "Christmas Celtic Sojourn" or the annual tour by fiddle ensemble Childsplay, for whom she was lead vocalist.

"On the one hand, it doesn't matter where I'm performing – I'm just happy to present my music as a solo artist," said O'Donovan by phone shortly before her date at The Sinclair. "But of course, it's always nice to be back in Boston, not only because I grew up there but because it's a big part of who I am musically."

The formative musical experiences for O'Donovan



CAPTION: Singer-songwriter Aoife O'Donovan has been living in Brooklyn most of the past decade, but feels being native to the Boston area was an asset to her musical career: "Growing up in Boston was a great way to hone your musical chops."

began right in her Newton home, thanks to her parents Brian (WGBH "A Celtic Sojourn" host and festival/concert organizer) and Lindsay, a talented pianist and singer. In the O'Donovan household, music – Irish, American, folk, rock, classical – was not just something to listen to but to savor, and to experience with family and friends, many of whom were successful, accomplished musicians.

"I knew early on that music would be a big part of my life, and that was because of my parents – they always encouraged and supported me," said O'Donovan. "And there were other adults, too – like my music teacher at Newton North High School, Mr. Travers – who helped me along the way. Having access to the amazing music community in Boston also was incredibly important: There were the Irish venues, like The Burren, but going to places like Passim, the Lizard Lounge and the Cantab got me more and more interested in bluegrass and other American music."

"Growing up in Boston was a great way to hone your musical chops."

Those chops were on full display when Crooked Still came together in

2001, setting bluegrass convention on its head by putting Corey DiMario's string bass and Greg Lizst's five-string banjo – traditional bluegrass/string band instruments – alongside the mercurial cello of Rushad Eggleston, who would take solos or solidify the rhythm with equal aplomb. O'Donovan's vocals – by turns ethereal and seductive – were the crowning touch, making for an urban, cosmopolitan take on a genre championed by the likes of Bill Monroe, Jimmy Martin and Earl Scruggs.

Crooked Still – which became a quintet after Eggleston's departure in 2007, adding cellist Tristan Claridge and fiddler Brittany Haas – released five albums, then went on hiatus in 2012 as its members pursued other projects. The band played reunion concerts in 2014 and last year.

By the time Crooked Still adjourned, O'Donovan had already undertaken a host of ongoing and temporary collaborations, notably "The Goat Rodeo Sessions" album featuring cellist Yo-Yo Ma, as well as the contemporary "folk noir" trio *Sometymes Why*; she even guested on a jazz album by the Dave Douglas Quintet. Most of all, she was working

in earnest on "Fossils," which included her composition "Lay My Burden Down" that Alison Krauss had recorded on her Grammy-winning country album. "Fossils" was an experiential compendium of sorts, representing styles from folk to pop to jazz with which O'Donovan had become familiar over the previous decade or more; the album even had its own familial connection – her sister Nuala (a brilliant vocalist herself) sang on the title track.

In fact, "Fossils," which garnered much critical acclaim, presented a challenge to O'Donovan. "The biggest struggle is your second album, because you don't want to do the same record twice," she explained. "I really liked working with my producer Tucker Martine on 'Fossils,' so I asked him to come back for the next one. But I wanted a different angle, a different sound."

O'Donovan describes "In the Magic Hour" as a "scavenger hunt" (that staple of children's/family recreation): full of motifs, metaphors and connections, some direct, others more oblique, for those who seek them. Birds – seagulls, magpies, harrier hawks, owls and wrens – appear through-

out, especially in "The King of All Birds" and "Magpie," suggestive of flight and return, among other things an allusion to O'Donovan's travels (literal and figurative). Beaches, as places for youthful frolics and windows on the natural world, are part of the album's geography (the album cover is a photo of a seven-year-old O'Donovan on the sands at Clonakilty).

Folk and traditional music references also abound, scattered among lyrics or titles, such as "The King of All Birds" ("The wren, the wren, the king of all birds" – although O'Donovan points out her song is not about wrens *per se*) and "Not the Leaving" (recalling "It's not the leaving of Liverpool"). "Donal Og" dates back centuries but is timeless in its evocation of loss ("Sun, moon and stars from me you've taken, and God as well if I'm not mistaken"), and the connection is reinforced toward the end with the excerpt of O'Donovan's grandfather singing "The West's Awake" – the stirring paean to Irish nationalism penned by Cork's own Thomas Davis.

"The nostalgia I feel in a lot of the songs takes on different qualities," said (Continued on page 16)

ARTS CALENDAR FOR MAY

Visits by some legendary Celtic fiddlers – Scotland's Alasdair Fraser and Ireland's Kevin Burke and Nollaig Casey – highlight Irish/Celtic events taking place in the Greater Boston area this month.

• **Alasdair Fraser** will perform with his longtime collaborator, cellist **Natalie Haas**, in two shows at Harvard Square's Club Passim on May 3 and 4, both at 8 p.m. Fraser and Haas, who have recorded four albums together, are known for their distinctive "ducking and diving" duets, in which they exchange riffs, trade off melody versus rhythm, and otherwise converse in various tones of emotion and intensity. Their draws on Scottish and other Celtic traditions, but also elements of Scandinavian, Breton, American, classical, jazz, and other music forms.

Meanwhile, Haas's husband, Quebecois guitarist **Yann Falquet**, will play at Passim on May 2 at 8 p.m. with fiddler **Pascal Gemme** – who, along with Falquet, is a member of the French-Canadian trio Genticorum – and guitarist/pianist/mandolinist/vocalist **Keith Murphy**, who is versed in the music of Eastern Canada, Quebec and New England, and a solid performer in his own right as well as a much sought-after accompanist.

On May 8 at 3 p.m. will be the Passim debut of **The Sound Accord**, a Phoenix-based "chamber folk" string sextet – two fiddles, a viola and three(!) cellos – that blends traditional and contemporary Scottish and other Celtic instrumental music with classical influences.

A week later, on May 15 at 7:30 p.m., another



Legendary Irish singer-songwriter Tommy Sands plays at The Burren May 25 as part of a double bill with Nollaig Casey and Arty McGlynn.

strings-driven ensemble, local quintet **Scottish Fish**, will appear at Passim. The band's five young members have been strongly influenced by performers such as Fraser and Haas, Hanneke Cassel, Katie McNally and others in the "American-Scottish" style, and in the past year have established themselves as a local favorite through appearances at BCMFest and other events.

For tickets to these shows, and other information about Club Passim, see passim.org.

• **Kevin Burke**, renowned for his work with the pioneering Bothy Band during the 1970s, will be at The Burren Backroom series on May 18 at 7:30 p.m. Burke was born in London of parents from Sligo, with its storied fiddle tradition that included major figures in Irish music like Michael Coleman, James Morrison, and Martin Wynne. After a stint with singer-songwriter Arlo Guthrie, Burke moved to Dublin and became immersed in the Irish music scene; in addition to The Bothy Band, Burke was a member of Patrick Street and later the Celtic Fiddle Festival. A resident of Portland, Ore., since 1980, Burke was awarded a National Heritage Fellowship in 2002.

May 25 will bring a double bill to the Backroom: the fiddle-guitar duo of **Nollaig Casey** and **Arty McGlynn**, and singer-songwriter and social activist **Tommy Sands**. Casey and McGlynn have been playing since 1979 (and married since 1984), recorded two well-received albums, "Lead the Knave" and "Causeway," and contributed music for two feature films, "Moondance" (Continued on page 15)

Delightful sounds down the hallway

The phrase “music school recital” inevitably summons up images of a hushed auditorium with expectant parents and other family members, and a bunch of nervous kids awaiting their turn on the stage. But when the Comhaltas Ceoltóiri Éireann Boston branch’s music school held its end-of-semester recital last month at the St. Columbkille Partnership School in Brighton, the setting and the vibe were decidedly informal.

Instead of an auditorium, the venue was a hallway intersection: The performers’ “stage” was a designated area in front of a bulletin board adorned with the message “When We Learn We Grow,” around which chairs were scattered in a rough semi-circle. The student performers spanned generations, including not only elementary school-age children – Ellery Klein’s three beginner fiddle students were about half her size – but a few teens as well as adults of several different vintages, among



Helena Costelloe played along with a tin whistle ensemble at the Comhaltas music school recital.

them Deirdre Reiss, Jason McCool, Charles Saulnier and Charlene Duffy Saul-

nier, students of singing teacher Bridget Fitzgerald; the four sang a very

affectionate rendition of Pete St. John’s “Dublin in the Rare Old Times,” with the audience joining in on the chorus. The skill levels also ran the gamut, but each performance got rousing applause and cheers.

A set by uilleann pipes instructor Patrick Hutchinson and his two young students, Cormac Gaj and Kevin May, in particular elicited great enthusiasm, as much for its intergenerational aspect as the quality of playing. That significance was underscored by Jack Conroy, a mainstay of Boston’s Irish music scene who has been working with the Comhaltas school this past year, when he spoke at the end of the program: “It’s a very special calling for those of us who play the music. And that’s why we encourage the younger people to play, and to feel comfortable sitting next to older people when they do. There is such a great joy in that.”

The joy was clearly evident across the ages: When another of Fitzger-



Jimmy Noonan kept an eye on his flute students as they performed. Sean Smith photos

ald’s students, Barbara Cassidy, finished up a mesmerizing sean-nos song in Gaelic, a young girl who earlier had performed

in the tin whistle ensemble remarked “I wish that went on forever.” – SEAN SMITH

“Riverdance” – 20 years, and still dancing strong



Northern Ireland native Lauren Smyth is featured as Lead Dancer in “Riverdance.”

(Continued from page 1) as entertainment to fill an interval in the show. Based on the thunderous response it received, producer Moya Doherty and director John McCollan saw the potential in developing a full scale stage production.

Mixing traditional music with his own rock and rock influence, Bill Whalen envisioned a show with the band onstage to interact with the dancers. The musicians would play a variety of instruments

ranging from the classic uilleann pipes and the ancient bodhran to jazzy saxophones and synthesizers. In turn, the dancing would incorporate traditional reels and jigs blended with contemporary Russian, Spanish and African-American turns.

Less than a year later, “Riverdance” was back where it all began – at the Port Theatre. That seven-minute number was now a mesmerizing, evening-long fusion of music and dance that played a sold out five week run. “River-

dance” was officially part of the cultural landscape.

At heart, the Grammy Award-winning “Riverdance” tells the story of the Irish people – coming from many places and moving on to blend and interact with cultures around the world. Whalen has been quoted as saying he was inspired by The Liffey River, which begins in the Wicklow Mountains and travels through Dublin on its way to the Irish Sea. His concept was based on the life of the river, quiet at its origin, interacting

with the land while feeding it and nourishing it, and then rushing out to the ocean and beyond.

The current tour, directed by McCollan, features new costumes, lighting and projections plus a new number, “Anna Livia,” featuring the female members of the dance troupe in an a capella hard-shoe number. To remain fresh while continuing its remarkable international outreach, “Riverdance” also hosts an annual summer school for new dancers.

Lauren Smyth, one of the show’s Lead Dancers, has been performing with “Riverdance” since 2011. Born in Newtownards, Northern Ireland, she began dancing at St. Patrick’s School of Irish Dance. She was soon competing, winning multiple regional championships including Ulster and Northern Ireland titles. At 16 she transferred to the Reilly School of Irish Dance where her success in competition continued. She joined “Rhythm of the Dance” in 2007, performing the lead role for three years.

We spoke by phone when “Riverdance” was playing in Chicago.

Q. Tell me about the “Riverdance” Summer School.

A. Last year was the

first year I took part in it. It was such a great experience, you know, to be on the other side of things. I think we had 300 dancers over three weeks. Even though I’ve been in the show for six years, time does go so fast. You kind of have to pinch yourself and be like, “God, I’m here, I’m teaching these other dancers and trying to inspire them” . . . (And now) it’s so nice to have dancers on this tour who came from that process last year.

Q. You started dancing very early.

A. I come from a musical background. My granda played the accordion and my aunties were singers and my Mom was actually an Irish dancer when she was younger. So it kind of was only natural that she was going to send me to Irish dance lessons at a young age – of course, not knowing what it was going to lead to.

Q. Were you dancing for pure enjoyment, or did you envision something more coming from it?

A. I was four when I started and obviously it was just purely a hobby, purely for the enjoyment – the love for the music and everything that came with it. I think I was seven or eight years old when I watched “Riverdance” on the Eurovision

song contest for the first time. And although I was very young, I do remember that moment. I remember that special feeling – “That’s what I want to do when I’m older.” And thank goodness it’s worked out. It’s definitely been a dream come true from a very young age.

Q. Why do you think “Riverdance” connects so incredibly with audiences?

A. There’s something for everyone. There’s not only the Irish dancing -- we’ve got our tappers, our Russian dancers, Flamenco, singers . . . 20 years ago, the cast were based in Dublin. Now, 20 years later, it’s become a global phenomenon. We’ve dancers from all over the world. Australia, New Zealand, America, Ireland, England. It’s crazy . . . For me, the special part of the show is the music. There’s just something about it, even though I hear it every day . . . It can still give you goose bumps, six years down the line.

R. J. Donovan is editor and publisher of on-stageboston.com.

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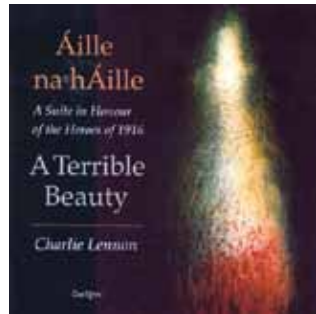
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CD Reviews

By Sean Smith
Charlie Lennon, “Aille na hÁille (A Terrible Beauty): A Suite in Honour of the Heroes of 1916”



• Lennon is one of those rare individuals who is firmly rooted in both Irish traditional and classical music styles, and able to bring them together with an abundance of good taste as well as skill. “Aille na hÁille,” a compilation of original pieces by Lennon, is an evocation of the run-up to the Easter Rising and

its aftermath, focusing on seven major figures of the Rising: Patrick Pearse, Joseph Mary Plunkett, Eamonn Ceannt, Thomas Clarke, Thomas McDonagh, James Connolly and Sean MacDiarmada – like Lennon, a native of North Leitrim and a longstanding object of fascination for the composer.

As Lennon explains in the sleeve notes, these rebels were a “diverse group, poets, writers, visionaries, musicians, statesmen, free thinkers, all with a passionate love of all things Gaelic.” Appropriately, this musical tribute is an amalgam of genres, tapping into Irish tradition as a means to connote the Rising leaders’ embrace of their national identity, and classical stylings as a reference to their worldliness, and appreciation for culture and refinement.

The result is a mix of elegant, stately, emotive yet dignified passages and interludes one would expect to hear in a concert hall, interspersed with others that have the spryness and immediacy of tunes at a ceili or kitchen party. Lennon plays his customary fiddle and piano (also viola), joined periodically by his daughter Eilís and son Sean on fiddles. Others appearing on the album include well-known traditional musicians Ronan Browne on uilleann pipes, flute and whistle, Caitlín Nic Gabhann on concertina and Jim Higgins on bodhran and other percussion; the classical influence is abetted by pianist Finghin Collins, violinist Elizabeth Cooney and the RTE Con Tempo String Quartet.

Some of the pieces serve as portraits of the seven, such as “Planxty James Connolly,” “Tom Clarke’s Jig” and “Ceannt the Piper,” with a grand solo by Browne, while others represent significant events or periods in their lives: MacDiarmada’s heroic return home from prison and his contemplation of the strife to come (“MacDiarmada’s Dream”); Pearse’s sojourn in Connemara, a wellspring of inspiration and creativity for his writing that would be an enduring voice of the Rising (“Ros Muc”). “Easter Lambs” honors all who died in the Easter Week fighting – “leaders, soldiers or innocent bystanders” – and “Support from America” – two Lennon-composed reels played by Lennon and son, Nic Gaghann and Higgins – acknowledges the contribution of Irish Americans to the Rising. Uniting these various strands at the end is “Glaoch chun Saoirse (Call to Freedom),” a three-movement piece played by Cooney and Collins.

The album also includes Lennon’s settings of two poems associated with the Easter Rising leadership,

sung here by former Danú vocalist Muireann Nic Amhlaoibh: Plunkett’s mystical, spiritual “I See His Blood Upon the Rose,” and – more compelling – Pearse’s prophetic, sensual “Fornocht Do Chonac Thú (Renunciation),” written in 1912, which foretells his fate – “I have turned my face/To this road before me/To the deed that I see/And the death I shall die.”

Arguments have raged about what aspects of 1916 should be remembered, and how these should be commemorated, if at all. “Aille na hÁille” seems to offer a reasonable solution, inviting us to consider those people, and in particular these seven men – passionate, inspired, yet imperfect as all humans are – who made history, both terrible and beautiful. [gael-linn.ie]

Helena Byrne, “Scéal” • Sadly, in this day and age, the word “storyteller” has invariably come to mean “somebody you can plunk the kids down in front of while you check your messages.” There is a very unfortunate impression that the art of traditional storytelling is only suited for the juvenile mind, and adults are somehow exempt from its virtues. Byrne, a Kilkenny native who also works as a singer-songwriter, theatrical actor and producer, certainly doesn’t feel that way, and “Scéal” (Irish for “story”) states her case for reclaiming storytelling as multi-generational entertainment – and, of course, a way to pass along history and culture.

Byrne’s delivery has plenty of dramatic presence, but not in a cloying or overly histrionic manner; she holds your attention and then lets the words do the work. Most of “Scéal” involves tales of the supernatural (what used to be called “fairy tales” before the term fell out of favor) that include leprechauns, banshees, trooping fairies, and púcas. William B. Yeats is well represented here: In addition to excerpts of his writings on Ireland’s supernatural folk, Byrne recites his poem “When You Are Old.” She also sings “My Lagan Love,” Joseph Campbell’s vivid, haunting lament of the leannán sídhe (“fairy lover”), set to a bewitching Donegal air.

Byrne sets these in a useful and enlightening context with musings and stories about life in her grandparents’ era, some taken from family reminiscences. Her point is not that these Irish of not-so-long-ago were delightfully “simple” people with quaint, primitive beliefs, but that their particular set of customs, rites and behaviors helped to define and explain the world around them – what we oh-so-modern folks might call “coping mechanisms.” And perhaps more importantly, these past generations knew the value of the spoken word, and the stories they passed on are therefore as precious an heirloom as one might find. [helenabyrne.com]

Eileen Ivers, “Beyond the Bog Road” • Ivers has a lengthy and diverse resume, from Cherish the Ladies (which she co-founded) to collaborations with Sting, Hall & Oates and The Chieftains, and, of course, her stint in “Riverdance,” which presaged her Irish/world music fusion work with Immigrant Soul. On this album, Ivers trains her focus on a somewhat smaller part of the world: North America. “Beyond the Bog Road” is a musical representation of the Irish diaspora (or at least part of it) and the manner in which the Irish influenced, and were in turn influenced by, the new lands they encountered. It’s a subject near and dear to Ivers, whose parents came from Mayo, and like many traveled the titular bog roads on journeys that would take them thousands of miles away.

Accordingly, Ivers and her cohorts delve into not only Celtic but Cajun, Quebecois, bluegrass, old-timey, Canadian Maritimes and African American music, some of it traditional and some penned or co-authored by Ivers. The instrumental tracks – notably “Kitty’s Wedding” (combining the Irish hornpipe with an old-timey tune “Smith’s Delight”); the Scottish/Cape Breton-influenced “Mackerel Sky”; and “Canbrack Girls” – showcase Ivers’ mastery of the fiddle, with her distinctive improvisations and hot riffs. And if you didn’t know already that Ivers can wield a pretty mean tenor banjo and mandolin, well, now you will.

Ivers is happy to let her collaborators get plenty of attention: Niamh Parsons and Tim Shelton share a breathtaking duet on the traditional “Farewell My Love and Remember Me,” presented here more as an Appalachian waltz, flavored by Gabriel Donohue’s dobro (Parsons also solos on “Green Fields of America”); former Cherish the Ladies colleague Joanie Madden adds her impassioned whistle-playing to the keening uilleann pipes of Lunasa’s Cillian Vallely on Ivers’ contemplative “Crossroads”; and Martin Connolly (accordion) and Matthew Olwell (foot percussion) enhance the French-Canadian ambience of “Le Reve du Queuteux Tremblay.”

The showstopper is “Linin’ Track,” in which vocalists Deirdre Brennan and Tommy “Pipes” McDonnell (who plays with Ivers and Immigrant Soul) evoke the shared history of the railroad among Irish and African Americans, toggling back and forth between “Paddy on the Railway” and the work song “Linin’ Track,” popularized by Leadbelly. McDonnell takes the lead on another intriguing track, a cover of the 1926 Percy Venaele/Lous Armstrong number “Irish Black Bottom,” which captures the interplay between Irish dance and African American tap dance that flourished in the early 20th century – a reminder that American history has many forgotten or overlooked chapters that, interestingly enough, often involve music and dance. [eileenivers.com]



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ARTS CALENDAR FOR MAY

(Continued from page 12)

and “Hear My Song.” Sands, a Co. Down native, has written and recorded some of the most compelling songs in recent Irish history, including “There Were Roses” and “Your Daughters and Sons,” some of them covered by Joan Baez, Kathy Mattea, Frank Patterson and Sean Keane, among others. He’s also published an autobiography, *The Songman: A Journey in Irish Music*.

The Backroom will see the Boston debut on May 4 of **The Young Irelanders**, eight accomplished performers – all in their 20s and 30s – of Irish traditional music, song and dance, including Colin Farrell (fiddle, whistles, vocals), Kieran Munnelly (flutes, whistle, percussion, vocals), Damien Mullane (accordion, melodeon) and Niamh Farrell (vocals). Between them, the members’ credits include “Riverdance,” PBS specials, and concerts at Radio City Music Hall, the Kremlin State Palace in Moscow and China’s Great Hall of the People. Their sound mixes Irish tradition with many other influences from world, jazz, country and popular genres.

Also on tap in the Backroom this month will be a concert on May 11 at 7:30 p.m. by the duo of **David Power** and **Willie Kelly**. Power is a former All-Ireland champion on uilleann pipes whose teachers have included Ronan Browne and Jimmy O’Brien-Moran, and was a member of Liam Clancy’s “Fairweather Band”; he has three solo recordings. Kelly, who in addition to fiddle plays uilleann pipes and flute, was influenced by musicians from West Limerick, Clare and Galway and has been a regular at the Catskills Irish Arts Week in upstate New York.

For tickets and other information on The Burren Backroom series, see burren.com/Backroom-Series.html.

- The OCC Music series

at the Original Congregational Church in Wrentham will host local band **Boston’s Erin Og** on May 13 at 7:30 p.m. The trio of Bobby Mullis (vocals, tin whistle), Stephen Gill (vocals, guitar) and Stuart Peak (mandolin, banjo, guitar) follows in the tried-and-true Irish ballad band tradition of The Dubliners, Clancy Brothers and Wolftones. “BEO” has performed throughout the US as well as Greater Boston in a variety of settings.

For ticket information and other details, see musicatocc.org.

- The Irish trio **Fódhla** will perform on May 28 in the Arts at the Armory Café, 191 Highland Avenue in Somerville, sponsored by notloB Music. Fódhla – which released its first album, “Notes from the Mill Pond,” in December – is fiddler **Ellery Klein**, who is fluent in Irish and American styles and is a former member of bands Gaelic Storm and Long Time Courting; flutist **Nicole Rabata**, whose musical experiences include a four-year sojourn in the west of Ireland and contributing along with Natalie MacMaster to the film “The Heavenly Angle”; and guitarist **Bethany Waickman**, a frequent accompanist of fiddler Lissa Schneckenburger and a member of contra dance band Anadama. [Read an interview with Fódhla’s Ellery Klein elsewhere in this issue.]

On June 1, notloB will celebrate its ninth anniversary with a special concert at the Arlington Center for the Arts (41 Foster Street) with two stalwarts of the Cape Breton music scene, **Andrea Beaton** and **Wendy MacIsaac**, accompanied by Boston-area native **Eric McDonald**. Beaton is an award-winning fiddler, dancer and tune composer who has passed along her family’s beloved music tradition. MacIsaac excels on both fiddle and piano, and has released

or appeared on a number of recordings – her 2013 CD with singer Mary Jane Lamond, “Seinne,” won two “Traditional Album of the Year” honors. McDonald has performed and recorded with the Scottish band Cantrip, fiddlers Andrea Beaton, Katie McNally and Brendan Carey Block, and Scottish piper Will Woodson.

For more on these and other notloB events, see notlobmusic.blogspot.com.

- An all-ages **ceili dance** will be held on May 15 at 4:30 p.m. in the First Baptist Church of Lexington, led by local dancer/teacher **Jackie O’Riley**, with music by **Nora Smith** (fiddle), **Caroline O’Shea** (flute) and **John Coyne** (bouzouki). Admission is \$10, \$20 family. The First Baptist Church is located at 1580 Massachusetts Avenue in Lexington.
- Greater Boston trio **Ceol Corvus** will visit the Not Just Another Coffeehouse at the Unitarian Church of Sharon on May 21 at 7 p.m. The band (**Emily Peterson**, concertina, whistle, vocals; **Steve Levy**, vocals, mandolin, banjo, bouzouki; and **Sean Smith**, vocals, guitar, bouzouki, bodhran) plays mainly traditional Irish songs and tunes, combining the spirit of a session with contemporary influences and arrangements.

See notjustanothercoffeehouse.org for more information.

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‘Celtics Roots’ parley set for August in Minneapolis; TIARA will co-host event

In 2014, TIARA (The Irish Ancestral Research Association) co-sponsored the sold-out Celtic Connections Conference at Bentley University, Waltham. This coming August, TIARA will travel to Minneapolis, the home of IGSI, (the Irish Genealogical Society International), to co-host “Celtic Roots Across America,” the second Celtic Connections Conference.

This year’s conference (August 5-6 at the DoubleTree by Hilton just outside the Twin Cities) promises another successful selection of offerings in genealogy, history, music and literature featuring internationally known genealogists Brian Donovan, Dr. Bruce Durie, John Grenham, Brian Mitchell, and William Roulston. Also making presentations will

be ten other family history experts from around the United States.

Brian Mitchell, widely recognized for his genealogical expertise in North West Ireland, will lead a discussion of Irish place-names, one of 12 hour-long first-day sessions on topics aimed at beginning, intermediate, and advanced family history researchers.

The second day’s program will continue with eleven hour-long sessions, an author luncheon featuring Erin Hart, well-known author of Irish mysteries, and a closing session on Irish records with the distinguished genealogist and author John Grenham.

Complete program details, on-line registration, and hotel reservation information is available at celtic-connections.org/

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How Much Money Will You Need In Retirement?

Have you underestimated?

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

What is enough? If you’re considering retiring in the near future, you’ve probably heard or read that you need about 70% of your end salary to live comfortably in retirement. This estimate is frequently repeated ... but that doesn’t mean it is true for everyone. It may not be true for you. Consider the following factors:



Health. Most of us will face a major health problem at some point in our lives. Think, for a moment, about the costs of prescription medicines, and recurring treatment for chronic ailments.

These costs can really take a bite out of retirement income, even with a great health care plan.

Heredity. If you come from a family where people frequently live into their 80s and 90s, you may live as long or longer. Imagine retiring at 55 and living to 95 or 100. You would need 40-45 years of steady retirement income.

Portfolio. Many people retire with investment portfolios they haven’t reviewed in years, with asset allocations that may no longer be appropriate. New retirees sometimes carry too much risk in their portfolios, with the result being that the retirement income from their investments fluctuates wildly with the vagaries of the market. Other retirees are super-conservative investors: their portfolios are so risk-averse that they can’t earn enough to keep up with even moderate inflation, and over time, they find they have less and less purchasing power.

Spending habits. Do you only spend 70% of your salary? Probably not. If you’re like many Americans, you probably spend 90% or 95% of it. Will your spending habits change drastically once you retire? Again, probably not.

Will you have enough? When it comes to retirement income, a casual assumption may prove to be woefully inaccurate. You won’t learn how much retirement income you’ll need by reading this article. Consider meeting with a qualified financial professional who can help estimate your lifestyle needs and short-term and long-term expenses.

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. Tel: 617.439.4389

To Aoife O’Donovan, looking back while going forward seems to be the right mix

(Continued from page 12)

O’Donovan. “Sometimes it’s haunting, sometimes it’s snarky, and sometimes it’s intense – like in ‘Stanley Park,’ which is about when you’re no finally longer a child, and yet you want to feel like you’re someplace, not always out there on your own; there’s a line about being a baby, about being ‘back in the belly where I came from.’ “

The title track is yet another variation on nostalgia and memory, in which she explicitly refers to her grandfather singing songs “of old Ireland, songs ‘bout being young again,” and

adds, wistfully, “I wish I was young again.”

“People would hear that and say, ‘What do you mean? You’re still young!’” said O’Donovan. “That’s true, but what I’m saying is everyone can look back from wherever in life we are—even if we’re in a good place—and say, ‘Wouldn’t it be great to be that age again?’”

“Magic Hour” also speaks to the idea that the old, familiar places from childhood can continue to furnish new, fresh revelations, as referenced in the line “the sky’s the kind of blue/that you think you know/but you don’t know.”

“I was over there for a wedding a couple of years ago, and I remember looking up at the sky and realizing, ‘Wow, that is the weirdest shade of blue I’ve ever seen,’” said O’Donovan. “The ‘magic’ is still there, if we let ourselves see it.”

A hallmark of the album is the crew of musicians accompanying O’Donovan, including Chris Thile (with a deft mandolin lead on “Magpie”), guitarist Tim Young, bassists Nate Query and Sam Howard, keyboardist Rob Burger and drummer Steve Nistor, as well as the Brooklyn Rider

strings. Sara Watkins and Sarah Jarosz, who perform with O’Donovan as the trio I’m With Her, make an especially lovely contribution on “Hornets”: Their vocal harmonies with O’Donovan achieve an angelic grace, while their instrumental backing (Watkins on fiddle, Jarosz on mandolin) helps give the song – about the fascination of wanderlust – its infectious drive.

The spare, spacious “Jupiter” closes out the album and brings together its recurring themes. There’s the beach motif, for one: The song’s arrangement conveys the experience of standing on the sand at low tide, as Nistor’s distant drums crash in and out underneath O’Donovan’s soaring vocals and strummed acoustic guitar, to the soft accompaniment of Brooklyn Rider. There’s also the tug-of-war between here-and-now with what-lies-ahead, acknowledging a future “blacker than a black hole” but staying locked into the present – “keep your eyes fixed on the road.”

“Earth’s shifting temperatures rise,” begins the third verse, “but I’ll never forget the way your skin tastes in July.”

“When I first wrote ‘Jupiter,’ I messed around with the tempo, tried to give it more of a groove,” O’Donovan said. “But ultimately, I decided it was best served by going slow, letting it find its own pace, and Tucker, Steve and Brooklyn Rider did a wonderful job in coming up with the right accompaniment.”

“It’s been said that our memories change over time, and what seemed important to us then can become less so. For me, instead of looking back and seeing that period of my life diminished in some way, it’s grown in beauty and power,” she said. “Most of all, I’m dumbfounded that every summer we were able to make that trip to Ireland – I think, ‘How did my parents pull that off?’ I feel immense gratitude for having had the opportunity to go to this special place all through my childhood, and for what it gave me.”

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Lots of challenges come up, but Fódhla makes it happen

By SEAN SMITH
SPECIAL TO THE BIR

When the time came to work on their first recording, the members of New England Irish trio Fódhla literally had to meet each other halfway.

That's how it is when one-third of your band lives in Greater Boston and the other two-thirds in Portland, Maine. Fortunately, Mill Pond Studios in Portsmouth, NH, lay equidistant between them, and owner/operator/engineer Jim Pendergrast kindly allowed the trio some rehearsal time there before letting the tape roll. Their six-track CD, "Notes from Mill Pond," was released in December.

Fódhla will perform locally on May 28 in the Arts at the Armory Café, 191 Highland Avenue, in Somerville, sponsored by notloB Music [see notlob-music.blogspot.com for full details].

Formed in 2013, Fódhla – which has appeared at BCMFest, the Maine Celtic Festival, the Saltwater Fest in Portland, and elsewhere in New England – epitomizes the effort often involved nowadays in keeping a band together, and dealing not only with geography but the challenge of balancing family life and other musical commitments. Fiddler Ellery Klein, the trio's Boston anchor, has two young children, teaches at the Comhaltas Ceoltóirí Éireann Boston branch music school and Powers School of Music, and offers private lessons as well. Flute player Nicole Rabata has a strong classical background like Klein but also an interest in Brazilian choro music, so her gig calendar is full of sessions and concerts. Guitarist Bethany Waickman – a one-time Boston-area resident – plays with Vermont fiddler/vocalist Lissa Schneckenburger and the contra dance trio Anadama, among others.

Technology – Skype, MP3s, email – aids in keeping up with one another in such situations, of course, but ultimately satisfaction and success comes from being able to work on one's own and then focus like a laser when everyone is together.

"Basically, we end up doing our rehearsing before a gig – and I mean usually on the same day," says Klein, a former member of Celtic rockers Gaelic Storm and of the now-defunct Boston all-female quartet Long Time Courtin'. "But having a gig about every six weeks or so works out fine. We make plans, go about with our lives and projects, and stay in touch."

What helps enormously is that Klein and Rabata have a longstanding musical connection, having performed together occa-

sionally for some 15 years and having appeared on one another's solo CDs. So when Klein returned to the Boston area in 2013 after a three-year sojourn with her family in Jerusalem, they felt it was high time to form a band, and recruited Waickman to join them.

The exactitude between Klein and Rabata, not to mention their command of their respective instruments, is readily apparent on "Notes from Mill Pond," especially on the opening track, a good, solid set of driving reels ("Cleaning the Henhouse/Reel with the Beryl/Charlie Harris' Reel"), and later on a pair of sprightly barn dances ("Napoleon's Charge/Jimmy Duffy's"). A medley of jigs begins with Klein and Waickman on "Crabs in the Skillet," and when Rabata joins in on "Gort Na Mona" the result is nothing short of glorious.

Not to be overlooked is the contribution of Waickman, whose DADGAD guitar style was shaped to a great extent by her studies with renowned accompanist and singer Keith Murphy. "Bethany has this quiet but powerful way of playing, where you suddenly realize she's driving the bus," says Klein. "She has a great sense of timing, and comes up with some very tasty chords, so she really adds a lot to the melody."

In fact, Waickman ushers in the CD's most intriguing track, in which Fódhla goes outside its Irish repertoire to include a pair of Quebecois waltzes that begins with "La Valse Matique." After Waickman's intro, Rabata picks up the melody, and Klein alternates between playing in tandem and long bowed notes that bring a Scandinavian feel to the arrangement. The second waltz, "Bouree Longue," sees Rabata switching from melody to harmony alongside Klein, Waickman softly but firmly nudging the rhythm along.

The trio's virtues are at their peak on the final track, as Rabata and Waickman start out on "Kemo's Jig" before Klein enters and clicks the set into a pair of reels, "Palmer's Gate" and the infectious rollicking "Foxhunter's Reel" – Klein and Rabata let everything fly (Rabata offers up some especially bravura triplets along the way) and Waickman has that metaphorical bus at full, but controlled, throttle.

"Nicole and I can really lock in – I think that's what comes from having the classical precision in our backgrounds," says Klein. "We're able to bring out variations by playing together, and kind of micromanaging the tunes. I've always enjoyed that about our music."

Klein notes that Fódhla

is adding another dimension to its sound, working on some selections from the Frank and Anne Warner collections of American folk songs.

"It's very enjoyable to finally be able to work consistently with Nicole, and to have Bethany be involved in the partnership as well," says Klein. "We can't do much in the way of extensive touring, but the opportunities that we do get to play together make it a very rewarding experience."



Boston-area musician Ellery Klein, right, with her fellow Fódhla bandmates Nicole Rabata, center, and Bethany Waickman. The trio performs in Somerville later this month.

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Across Ireland, masters in the culinary arts strut their stuff

By JUDY ENRIGHT
SPECIAL TO THE BIR

It's all about food and creative menus in Ireland these days. If someone tells you the food in Ireland isn't good, they have either not been here for about 30 years or they have made some horribly poor choices in restaurants or pubs.

Irish food today is often amazing and can be as gourmet and delicious as anything you might find in Paris, anywhere else on the continent, or in the States. Many Irish chefs have trained elsewhere before returning home to share their skills.

Today, there are many well-known Irish chefs, including Darina and Rachel Allen, Neven Maguire, Derry Clarke, Ross Lewis, Oliver Dunne, Dylan McGrath, to name just a few. Excellent restaurants can be found everywhere from village to city, east to west, and north to south.

GOURMET GREENWAY

Every year since 2011, the Mulranny Park Hotel in Co. Mayo has hosted a gourmet dinner with a tasting menu that pairs the hotel chef's culinary interpretation of products from local food and drink producers as well as wines that complement the cuisine. At the sold-out event in the hotel's Nephin Restaurant, diners enjoy the creative expertise of Head Chef Chamila Mananwatta and his staff.

Each year, the menu changes, as does the theme. This year's theme was "From the Land and Sea to you and me" and, clearly, Mananwatta and his staff had great fun creating delights from local ingredients such as Fennel Bavarois (lobster jelly, orange and Grand Marnier, focaccia crouton); Monochrome of Red (turf smoked Atlantic salmon, beetroot, pickle and sorrel leaves) and Back to Land (Panko-crusted Seaspray lamb shank, lamb liver, Kohlrabi, burnt eggplant, Ceylon spiced apple curry, wild garlic and olive oil powder.) The meal included special breads, a milk and dark chocolate dessert, a cheese course, lemon cake, and chocolate truffles.

Wines were supplied by Thomas Bassot and paired with each course. Included were Patio Sauvignon Blanc, Chablis, Fluerie, Cotes Du Rhone, and Graham LBV Port. Edward Leach represented the company, described each wine, its qualities and the area of France where the grapes are grown and harvested.

GOOD TABLEMATES

Much of the fun at an event like this is having a good group at your table. Seats were pre-assigned and a friend and I sat with a charming couple, Andrea and Fergal, who were celebrating their first anniversary (they married a year ago at the hotel), Jane and Michelle (Jane works events at the hotel and Michelle formerly worked there but now works in Galway), and Patti Moss, owner of A Taste of Days Gone By



The Mulranny Park Hotel began life in 1897 built by Great Western Railways as a hotel to make the coastal Co. Mayo town of Mulranny a tourist destination. Modern conveniences - such as electric lights - were added and by 1900, there were hot and cold baths. The causeway built by the railway company to the beach and Clew Bay is still in use today. Once cars gained popularity as a mode of transport, railways lost their allure and the Westport to Achill line closed in 1934. The hotel, a listed building on 42 acres, continued to operate until 1990 when it closed and lay empty, derelict and an eyesore until 2003 when it was purchased by the current owners and reopened in 2005 after being completely refurbished. The popular hotel now hosts a sold-out gourmet dinner every year and has planned a series of gourmet events that run from now until October. (Judy Enright photos)



Crab salad plate served with style at Renvyle House Hotel in Connemara.

who provided chutney for the dinner's cheese course. They were a lively group and a lot of fun to chat with over such a delicious meal.

The Gourmet Greenway Food Trail comprises artisan food producers along the Great Western Greenway, Ireland's longest mostly off-road walking and cycling path built on an abandoned railroad track between Westport and Achill Island in Co. Mayo.

Longtime Mulranny Park general manager Dermot Madigan and his management team designed and organized the Gourmet Greenway in 2011 with six original members. The group has since grown to 20 members who employ more than 130 area residents and contribute some 1.5 million euros to the local economy.

MEMBERS

Those who contributed to this year's Gourmet Dinner, in addition to A Taste of Days Gone By, included Kelly's Butchers, Keem Bay Fish Products, Murrevagh Honey, Carrowholly Cheese, Wild-

wood Vinegars, West Mayo Brewery, Achill Island Sea Salt, Achill Mountain Lamb, Café Rua, Croagh Patrick Seafoods, Marlene's Chocolate Haven, and Helen's Homemade Brown Bread.

The dinner's guest speaker was Georgina Campbell, Ireland's leading food and hospitality writer who said she is "a huge admirer" of the Great Western Greenway and the Gourmet Greenway and the leadership, vision, and hard work that created them.

She applauded the Gourmet Greenway Events Guide, which she launched at the dinner, and urged diners to support the special offerings by different members each month through the end of October. The next special event from the events guide is Beer and Seafood Week, May 9-15, at the award-winning Grainne Uaile Bar in Newport. Harry McMenamon and his team there will spotlight fresh local seafood and Clifford's Ale from West Mayo Brewery in Islandeady.



Sheep graze on Clew Bay at low tide in front of Mulranny Park Hotel in Mulranny, Co. Mayo.

The Georgina Campbell Guides, established in 1997, is a family-run guide and cookbook publisher specializing in Irish food, hospitality, and travel. Recommendations are based on independent and anonymous assessments, and inclusion is free and based on merit. See ireland-guide.com for more.

Also attending the dinner was writer Catherine Madden from Taste of Ireland, an online food review, who emailed later that she and her husband very much enjoyed the dinner. "It was a wonderful evening."

The Mulranny Park offers a special room/gourmet dinner combination rate every year and if you are in the Mulranny, Co. Mayo, area, a stay at this 4-star hotel is highly recommended. For more information, see mulrannyparkhotel.ie

WALKING WEEKEND

Are you coming to Ireland this month and looking

to take a walk that's more than just a walk? Then sign up to take part in Renvyle House's walking weekend (May 6-8) with Michael Gibbons, a noted archaeologist and walking guide.

There are many reasons to do so - you'll learn a lot about the history, area, and archaeology of the beautiful Renvyle Peninsula in Connemara, Co. Galway, during three guided walks (including a hike on an old smuggling path along Killary Harbor, Ireland's only fjord.)

You can attend Gibbons's introductory talk and slide show, experience the hospitality of the Renvyle House as well as evening entertainment there, and partake of the hotel's outstanding food (the crab salad is highly recommended.) Visit renvyle.com for more details or email: info@renvyle.com.

RENTING A CAR

I am often asked about the age limit for renting

a car in Ireland. Because I rent my car every year from Dooley Car Rentals (dooleycarrentals.com), I asked president Pat Dooley about his company's policy.

"As far as we are concerned," he said, "we will rent to any senior age visitor from North America under the condition that it is automatic only. This is for the safety of the client, our car, and any other party as it just takes the risk out of senior drivers having to drive and shift."

I have always found Dooley cars to be clean and well maintained and the company to be extremely responsive to queries or problems.

TRAVEL PLANS

Warmer weather is here at last and spring is a great time to be in Ireland. Be sure to check with your favorite travel agent or visit the Aer Lingus website for travel specials. And enjoy Ireland whenever and wherever you visit.

The Irish Language

by Philip Mac AnGhabhann

Failte do’n Bealtaine!, ‘Welcome to *Bealtaine!*’ the traditional opening of the Celtic year. Be careful not to say, *”BELL-tain”. It is /BiALL-tuh-nuh/.

This month’s “irregular verb” is **tar**, “come.” A word of caution here. In some dialects it is written and pronounced **teara** or even **taeg** as it is made analogous with the forms of the **Habitual Present Tense**. However, Standard Irish is **tar**, “come”, and I will stick with this form.

Tar is unusual in that it is irregular in all three **verb tenses** we have had so far – others are irregular in only one or two tenses. In the **Habitual Present** tense, the final –r turns into a –g:

Present Habitual Tense: **Tagaim** /TAHG-eem/, **Tagann** /TAHG-ahn/ **tú, sé, sí, sibh, siad** but **tagaimid** /TAHG-uh-muhj/ “we”.

In the **Definite Past** tense **tar** becomes **Tháinig** /HAH-nyuk/ except for the “we” form which is **thángamar** /HAHN-guh-muhr/.

Tháinig mé, tú, sé, sí, sibh, siad but **thángamar**. My phonetic rendering /-muhj/ is similar to the English word “much”.

For the Future **Tar** becomes **Tiocfaidh mé, tú, sé, sí, sibh, siad** but **tiocfaimid**.

Here the initial **T-** is pronounced as a /ch/ and the –o- is there to balance a following –a-- so **Tioc-** sounds like the English “cheek”.

In the **Cois Fhairrge** (“Sea Coast”) dialect of County Galway, where perhaps the most native speakers live today, **tar** is **teara** /CHAR-uh/ and the **Present Tense** is built upon the root **teag-** so in place of /tahg/ the pronunciation is /chahg/. The other tenses are the same as Standard Irish. In this course we’ll stick with the change from **tar** to the root **tag-** as it will be understood although you might sound “bookish” but then, you are never going to be taken for a native by those who truly are.

Tar has a number of uses, all of which require prepositions of some sort. Among the most common are ...

Tar ar	To come to a decision or to meet someone.
Tar amach as sin	To come away from here or “To come away from that.”
Tar ar ais	To come back.
Tar isteach !	“Come in !”
Thuginn!	“Come on !”
Tar anois	To come up
Tar ar rud	To come upon something.
Tar chun tosaigh le idé	To come up with an idea.

There is one thing that **tar** is not used for, the question “Where do you come from?” and the answer, “I come from X.”

“Where do you come from?”	Cárb as dhuit?
“I come from X.”	Is as X mé.

You may have noticed that when the words for “you, he, she” or “they” are on the end of a sentence, separated from the main verb that they are shortened to **thú, é, í, and ise**. These are called **Disjunctive** (“not connected”) **Pronouns**. While **thú** appears to be longer than **tú** /too/, it actually is not since the **th-** is “silent” **thú** sounds like /oo/.

Disjunctive Pronouns occur when the **Subject Pronoun** is separate from the main verb and is really the **Direct Object**.

“I see him now” in Irish is “See+I now him”	Feicim anois é.
“He heard them yesterday” in Irish is “Heard he yesterday them”.	Chuala sé inné iad.

Now, as promised, translate these into Irish: 1.) “Would you like a beer?” 2.) “Thanks. I prefer a half pint of lager.” 3.) “Come in!” 4.) “I came from Dublin by car.” 5.) “She will come up with a good idea.” 6.) “Do you want coffee or tea?” 7.) “Neither. I prefer milk.” 8.) “I met Liam yesterday.” 9.) “He will make a good policeman.” 10. “Did you see Nora?” 11.) “I saw her last night.” 12.) “I’m from America. Where are you from?” 13.) “She will come from Belfast by train.” 14.) “Come back here!”

Answers: 1.) **Is maith leat beoir?** 2.) **Buíochas. Is fearr liom leth-phionta lager.** 3.) **Tar isteach!** 4.) **Ba’s Baile Átha Cliath mé le carr.** 5.) **Tiocfaidh sí chun tosaigh le idé maith.** 6.) **An fearr caife no tae?** 7.) **Níor. Is fearr liom bainne.** 8.) **Thainig mé ar Liam inné.** 9.) **Déanfaidh sé garda maith.** 10.) **An chonaic tú Nóra?** 11.) **Chonaic mé areir í.** 12.) **Is as Meiriceá mé. Cárb as duit?** 13.) **Tiocfaidh sí as Béal Feirste leis traein.** 14.) **Tar ar ais anseo!**



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3 Tuesday	Dance Class – 7:15 to 9:15 pm (see below)	24 Tuesday	Dance Class – 7:15 to 9:15 pm (see below)
8 Sunday	Wild Rovers	26 Thursday	Members Meeting at 7:30 pm. Please bring your membership card to gain admittance.
10 Tuesday	Dance Class – 7:15 to 9:15 pm (see below)	29 May	Tradition
12 Thursday	5th Annual Taste of West Roxbury Fundraiser to benefit West Roxbury Main Streets. Tickets \$30. Call Chairperson Nancy Reid from The Cooperative Bank for more information at 617-201-2644.	31 Tuesday	Dance Class – 7:15 to 9:15 pm (see below)
14 Saturday	Lucy’s Love Bus Annual Fundraiser at the Irish Social Club. Call Johnny Costello at 617-678-7949 for more detailed information.	<div>DANCE CLASSES on the five Tuesdays in May Tuesday, May 3, 10, 17, 24, and 31 Jive, Old Time Waltz and Quick Step Dance Class from 7:15-9:15 pm Learn these dances or sharpen your skills! \$12 a class Call 617-327-7306 to sign up or for more information</div>	
15 Sunday	Erin’s Melody with Margaret Dalton		
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