



Most of the boys shown in this Dorchester Youth Soccer photo will travel to Northern Ireland next month to compete in the Foyle Cup in Derry. Shown above in first row, from left: Zach Demichele, Jayden Romao, Alex Oliviera, Brendan Hobbs, James Sansone, Ryan Hobbs, Pat Jackson, Julian Nagy, Mason Cleary, Ceadan Mc Cusker, Mateo Buyu, Jackie Hanlon, Ariel DaSilva, Pat O'Hagan, James Murphy, Coleman Mikalaukis; Second row: Joe Jackson, Head Coach Joe Hobbs, Max Garside, Kian Hanbury, Donald Le, Diego Buyu, John Allen, Shea Flaherty, Peter Datish, Jack Sullivan, Thomas White, Andres Calderon, Conan McCusker, Alejandro Calderon, Tomas Arevalo, Sean Hobbs, Asst. Coach Jose Calderon, Asst. Coach Adilson Da Silva. Not pictured: Ethan Somers, Eamon Kelly, and Luke Hugo.

Photo courtesy of Joe Hobbs

34 Dot soccer youths are prepping for games in N. Ireland next month

By Isabel Lord  
Reporter Correspondent

Two youth soccer teams from Dorchester will travel to Northern Ireland next month to compete in an international tournament in Derry where they compete with teams from England, Ireland, Finland, Germany, and Africa, to name a few. In total, 34 youngsters from the Under 13 and Under 16 Dorchester Youth Soccer (DYS) teams will fly over for the games, which begin on July 16. The trip has been almost

two years in the making, and the location of the competition is not random. In 1987, two boys from Derry stayed with a teenaged Joe Hobbs, now the program director of DYS and a team coach, while they were playing in a soccer tournament in Boston. The three boys became best friends, with Hobbs visiting them in Derry throughout high school and remaining in touch with them long after. "These guys are like brothers to me, even

though we're 5,000 miles apart," said Hobbs of his friends. The tournament, called the Foyle Cup, was suggested to him by one of those friends and it offered the opportunity for Hobbs to let his players have an experience similar to his own: meeting new people, seemingly worlds away, through soccer. Derry itself has changed much since Hobbs first visited there in the late 1980s. "When I first experienced it, there were soldiers with machine guns patrolling it, there

were army barracks...the stuff you see of the Middle East on TV. That's what it was like in the '70s and '80s," he said. "Now when you cross that border, it's like driving from Boston to Cambridge." This tournament is a large reason for that change, he added. Founded in 1992, the Foyle Cup started as a way to heal the wounds of war by creating an international gathering and inviting people of different faiths and beliefs to experience the "new Derry."

The Foyle competition, named after a onetime Northern Ireland political constituency, is quickly becoming one of the biggest in the UK, and, with youth teams from clubs such as Manchester United and other English Premier League Teams, the players are being heavily scouted. Many of the Dorchester youths who are going to Derry next month, each one traveling with at least one parent, have been playing together since the third grade. "We have a

handful of Irish-American kids with Irish parents who are going, for the first time, to see where their parents are from," said Hobbs. "I think they're ecstatic. I hope so." Although the group is staying in a hotel for a week, the players will spend two nights with host families to get a taste of the full Irish experience, and, probably, make a few friends. To donate to these travels, visit [crowdrise.com/o/en/team/dorchester-to-derry](http://crowdrise.com/o/en/team/dorchester-to-derry).

Rooting for Katie  
As she fights MS, friends rush to help

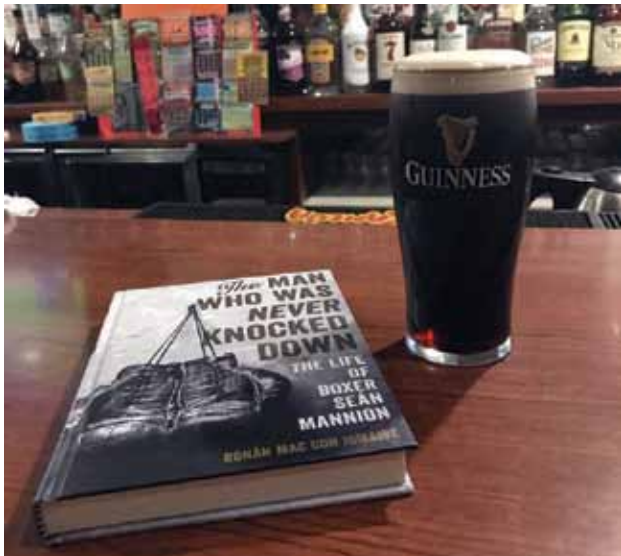
By Daniel Sheehan  
Reporter Staff  
"Every day it feels like I've run three marathons." That's how Katie Kelly O'Donnell describes the extreme exhaustion, physical and mental, that she has to cope with every day. "It's hard to explain," she says. "I've actually run a marathon before, and I've never felt nearly as tired as this." Her fatigue is a symptom of multiple sclerosis, the chronic autoimmune disorder against which Katie, 42, has fought a constant battle since she was diagnosed in February of 2016. At the time,



Katie Kelly O'Donnell the Neponset native was a third-grade teacher at the Condon School in South Boston and mother of a 15-month-old daughter, Aine. (Continued on page 14)

A Dot salute to the story of Sean Mannion, 'The Man Who Was Never Knocked Down'

By Dan Sheehan  
BIR Staff  
The title of the new book—"The Man Who Was Never Knocked Down"—pretty much captures the spirited life of its main character, the Irish American boxer and one-time world championship contender, Sean Mannion. On Sat., June 23, an overflow gathering packed JJ's Pub on Dorchester Avenue in Savin Hill to celebrate the release of the biography of Mannion by the Irish author Ronan Mac Con Iomaire. Mannion, who has maintained roots in Boston and in Dorchester since arriving from Ireland at age 17, was in attendance, along



Reading and imbibing fare at JJ's Pub for the launch of a new book about the boxer Sean Mannion. Mike Cesarini photo

with Mayor Martin Walsh and scores of the boxer's friends, family, and fans. The book chronicles Mannion's move to America, his rise to the top of the light middleweight rankings in the US, his involvement with members of the Irish underworld in South Boston, and the various obstacles he faced along the way. "I grew up in Conne-mara, and in the early '80s, Sean Mannion was a childhood hero to us," said Mac Con Iomaire. "The fact that there was someone on the world stage from the area that we came from and who spoke Gaelic on the world (Continued on page 7)

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# IRISH INTERNATIONAL IMMIGRANT CENTER

An agency accredited by US Department of Justice

One State Street, 8th Floor, Boston, MA 02109 (617) 542-7654 Fax (617) 542-7655  
Website: [iiicenter.org](http://iiicenter.org) Email: [immigration@iiicenter.org](mailto:immigration@iiicenter.org)

# Marching and learning together: “Irish for Pride” and IIC’s Intercultural Gathering, Black, Green & the Rainbow

Following close on the heels of the Pride Parade, the IIC held its annual intercultural event, Black and Green, on June 16h at Hurricanes. This year, we discussed respecting and protecting the rights of the LGBTQ+ immigrant community with a panel discussion that included Grainne Close, the equal marriage advocate from Northern Ireland, Michael Dowling, Medicine

Wheel’s Artistic Director, and Fari Sattar from Fenway Health’s Violence Recovery Project. The panel was moderated by Colette O’Neill from Cork, IIC’s board vice president. The audience enjoyed live Latin music provided by Zumix, an East Boston after-school youth program, in rounding out the afternoon with celebration and hope.



Irish for Pride at Boston’s Pride Parade

### LEGAL CLINICS UPDATE

The Irish International Immigrant Center’s immigration attorneys and social workers are available for all immigrants during this time of uncertainty and concern in our community. We are closely following the changes in immigration policies, and are available for confidential legal consultations, and case representation. At weekly legal clinics, you can receive a free and confidential consultation with staff and volunteer attorneys. For information, or if you or anyone you know would like to speak to an immigration attorney, please call us at 617- 542-7654.

#### Upcoming Schedules

Clinics are in the evening – please do not arrive more than 30 minutes before a clinic begins.

**Downtown Boston** – Tues., July 17, 4 p.m. at the IIC, One State Street, 8th Floor.  
**Brighton** – Mon., July 9, at 6:30 p.m. at The Green Briar Pub, 304 Washington St.  
**Dorchester** – Wed., July 25, at 6:30 p.m. at St. Mark’s Parish, 1725 Dorchester Ave.  
Wednesday, July 25th at 6:30pm

#### Citizenship Clinics

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

### Commerce grad has positive experience in New York

For Dublin native Sean McGovern, the most noticeable difference between Ireland and New York City isn’t the size or the rapid activity one normally associates with New York, but rather, “the positivity of the New York people. It’s incredible... New Yorkers are amazing, no matter what the problem is.”

Sean also has positive things to say about his time on the J-1 Irish Work and Travel Exchange Visitor program. The NUIG graduate heard stories from friends about their experiences on the exchange visitor program, and decided to create his

own memories in the US. With support from IIC’s Paul Pelan Sean, he secured an internship to build upon his commerce degree. “I work in midtown Manhattan at an accountancy office,” he said. “The rules of accountancy apply to every business... and gaining experience will aid me in the future for other business ventures.” Sean is confident that his experience and an American reference will stand out and set him up for success when he returns to Ireland. His professional experience aligns well with his expectations, “Americans value hard work and honesty, and for me that fits



**Sean McGovern at his desk in Manhattan.**

perfectly.”

When Sean’s not working hard, he enjoys the activities New York offers. He even braved the cold on New Year’s Eve to watch the ball drop in Times Square with fam-

ily and friends. When he concludes his exchange program in July, he anticipates traveling before returning home, noting that the US has “lots of hidden gems still yet to be explored!”

More IIC coverage on Page 6



IRISH INTERNATIONAL IMMIGRANT CENTER

EDUCATION SERVICES



TGH

tech goes home

## TECH GOES HOME

### COMPUTER SKILLS COURSE



**WHAT:**  
Computer Skills Class

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

**WHEN:**  
June 25, 2018 - July 25, 2018  
Mondays & Wednesdays, 6 PM - 8 PM

**CONTACT:**  
Bonnie Greenwood  
617-542-7654 EXT. 36  
[bgreenwood@iiicenter.org](mailto:bgreenwood@iiicenter.org)

**FEE:**  
\$50 - INCLUDES GOOGLE CHROMEBOOK, ONE YEAR OF ROSETTA STONE ENGLISH, AND HOME INTERNET TO QUALIFYING PARTICIPANTS.

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- Practice using popular websites for personal research projects

**REQUIREMENTS:**

- Attend at least 15 hours of class time
- Complete final project
- Be a low-income resident of Boston, Cambridge, or Greater Boston
- \$50 for Chromebook

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EDUCATION SERVICES



IRISH INTERNATIONAL IMMIGRANT CENTER



CUMANN NA GAELIGE I MBOSCON

Irish Language Society of Boston

## IRISH CHAT NIGHTS AT IIC

### WELLNESS SERVICES



**Celebrate 125 Years of Irish Language: Bliain na Gaeilge 2018 with the IIC and Cumann na Gaeilge - Boston!**

Join instructors Matthew Caughey and Pat Clifford for Irish conversation nights open to the public. Tea and Irish baked goods will be provided.

**June 21, July 26, and August 23 at 6:15-8:15PM**

**ALL LEVELS WELCOME!**

RSVP to Siobhan Kelly ([skelly@iiicenter.org](mailto:skelly@iiicenter.org))

8<sup>th</sup> floor at 1 State Street, Belfast Room, Boston, MA 02109.

## FEARADH NA FÁILTE ROIMH CHÁCH

A VERY WARM WELCOME TO ALL



Like us on Facebook! @IrishOutreachandWellnessServices



Irish consulate: Check your dual eligibility online

The Consulate General of Ireland in Boston is encouraging city residents with Irish backgrounds to check if they are eligible for Irish citizenship. According to the consulate website, if you have a grandparent who was born in Ireland, you can apply for Irish citizenship through a process called Foreign Birth Registration. The application process calls for an online credit card payment of 278 euro and a list of supporting documents, including both your and your grandparent's birth certificates. Applications for Foreign Birth Registration can take up to six months to process from the date of receipt of a complete application with all the required supporting documentation. You can find the list of documents and other requirements online at [www.dfa.ie/passports-citizenship](http://www.dfa.ie/passports-citizenship).



Galway historian William Henry (center) was greeted after the lecture by Galway natives Della Costello, Dorchester and Jim Grealish, Dedham

William Henry discusses Galway in lecture at Cambridge Library

An audience at the Cambridge Public Library on June 14 heard William Henry, an author, archaeologist and preeminent historian of Galway Ireland, give an illustrated lecture consisting of an overview of Galway based on some of his books. The lecture covered the history of Galway through the Stone, Bronze, and Iron ages, the early Christian period, the founding of Galway city by the Normans, warfare with the native Irish, the rise of the tribal families in the city, and the visit by Christopher Columbus in 1477. Henry also touched on the devastating effects of the Great Famine, and the rebellion of 1916 and examined the strong ties between Galway and Massachusetts, concluding with a very brief look at some photos of present-day. The lecturer is a graduate of University College Galway and he has received an honorary doctorate from the National University of Ireland. He is the author of some 17 books about Ireland and writes a weekly column titled talking history in the Galway Independent newspaper. The lecture was hosted as part of a series by the Cambridge Public Library.

Dubliner Paul Flynn to captain GPA

Dublin footballer Paul Flynn has been named the new chief executive of the Gaelic Players Association, according to a report on [rte.ie](http://rte.ie). "The Fingallians man will take up the role in September, having worked out his notice as a commercial director with recruitment agency Lincoln Recruitment," RTE reported. "Flynn, 31, has been on the board and the National Executive Committee of the of the players' representative body since 2012." A five-time All Ireland winner, Flynn will succeed Dermot Early, who stepped down in January. In an online posting, Aidan Browne of South Boston, president of the Boston chapter of the Friends of the GPA, said: "Congratulations to Paul, a great leader on and off the pitch. A great representative of all the Players in Ireland - huge support from all the Friends of the GPA in the US."

Grateful thanks from Kieran Jordan

The GoFundMe campaign to assist Irish dancer Kieran Joran continues to grow, with 389 donations totaling more than \$32,000 in little over five weeks. Donations may be made online at this address: [gofundme.com/kieran-jordan039s-healingfund](http://gofundme.com/kieran-jordan039s-healingfund). In an update posted in mid-June, Kieran wrote, I wanted to say hello and thank you to all the recent donors. I can't believe the ongoing support from both friends and strangers. This is a huge relief and help to us right now, and Vincent and I are both humbled with gratitude.



I am about 6 weeks into treatment now. I have had a few good days, and plenty of not-so-good ones. But I've had a few victories too ... like I made it to the Y and swam for 15 minutes last week. I would not have had the strength or wellness to do that even a couple weeks ago. I actually taught my dance classes last night too. That was a bit of a stretch. But I survived. It was fabulous to see my students and do what I love, but I definitely didn't feel too well as the night went on. ... So, okay, then. We've got this, this Lyme thing. This being out of work thing. This being isolated and scared thing. This nausea and not sleeping thing. In regards to the Go Fund Me donations, Vincent recently said, "the money is incredible. But it's the love that really matters." THANK YOU ALL, for both.

GAA Youth Games set for ICC in August

The Irish Cultural Centre will host the Gaelic Athletic Association's 2018 Continental Youth Championships (CYC) on its campus in Canton from Wed., Aug. 1 through Sun., Aug. 5. The event, which is hosted by a different US city each year, is the biggest Gaelic sports tournament outside of Ireland. This year's CYC will feature dozens of teams from all around the country, as well as a few from Canada, England and Ireland. About 2,500 youths, ranging in age from under six to under 18 will compete in hundreds of games, with tournaments in hurling, camogie, and both boys' and girls' Gaelic football. Several local teams will play a prominent role in the games, including Trinity from Milton, a squad from Canton's Irish Sports Youth League, and multiple units from Dorchester's St. Brendan's club. An admission fee of \$10 will be charged for the weekend's games. For more information, visit [cycgaa.org](http://cycgaa.org).



PAUL FLYNN  
GPA captain-elect



Bono leads his U2 brethren in concert at TD Garden in Boston late last month. Karoline Gierymski photo

Dublin jury finds Drumm guilty; he gets six years on fraud counts

ASSOCIATED PRESS  
LONDON – David Drumm, the former chief executive of the defunct Anglo-Irish Bank, was convicted late last month of fraud for his role in inflating the lender's balance sheet before it collapsed in the 2008 global financial crisis. Specifically, a jury at Dublin Circuit Criminal Court found him guilty of conspiring to inflate the bank's deposit levels by 7.2 billion euros (\$8.5 billion) in its 2008 earnings report. He had denied conspiracy to defraud and false accounting. The judge hearing the case, Karen O'Connor, sent Drumm to jail for six years after taking into account the time he had spent in US custody awaiting extradition to Ireland. In court, she said that he was not being jailed for his role in the financial crisis, only for the two offenses he had just been convicted of. The bank was later



David Drumm bailed out by the Irish government, at a cost to taxpayers of almost 30 billion euros. Drumm moved to Boston after the bank's collapse, but was sent back to Ireland in March 2016 on an extradition warrant.

UPCOMING EVENTS AT THE ICC

July 7 Byrne & Kelly  
Aug. 12 Hermitage Green  
Aug. 12 KERN

Taking sign-ups now  
for our Golf Tournament in September  
Early bird 5k registration open now -  
Just \$30 (includes t-shirt)





Editor's Notebook

# Cullinane's message: Democracy is in peril, and we have to save it

By Ed Forry

The Boston business leader John Cullinane has long been a force in Democratic politics hereabouts. A long-time ally of Sen. Ted Kennedy, John and his wife Diddy hosted a reception here for the senator and Sinn Fein's Gerry Adams. And in 2008, he organized Boston Irish community support for Barack Obama. I was pleased to join with him in meeting with then-VP candidate Joe Biden to send a message to the Obama/Biden ticket that they should reach out to Irish-Americans. Then, just before the election, Cullinane led an Obama rally at the Irish Cultural Centre in Canton.

At the root of the businessman's approach is his concept of "messaging" – that is, identify a theme and follow a plan that targets and reinforces that message. He advises gathering together the various members of a group to discuss important points for the message. And this year, with the mid-term elections just five months away, the message the Democrats want to deliver is, simply: "Save Our Democracy."



"I don't create the message," says Cullinane. "I get agreement from the group as to what the message should be. Getting agreement is impossible without the process I have. The overall message and focus messages are coordinated so that any candidate can use them. For example, tests show that 'A Better America' message works much better than anything prospects have heard to date.

America is already great; just have to make it better.

"I reduced what I am actually doing in the messaging space for Democratic candidates into a personal plan to elect more Democratic candidates and save our democracy," he says. "I have communicated this to all the key people responsible for Democratic messaging in Washington as well as individual senators and congressmen. They would be well advised to take advantage of this because it's available now and it works. The plan can be forwarded to any new candidate or any existing member of Congress up for re-election. In the process, the candidate's messaging problem will be solved, fast, and at no cost.

"Democrats often lose winnable races because they, or their candidates, had no message. One hears this all the time in campaign post mortems. I, as everyone I know, am interested in saving our democracy. Helping Democrats win more elections is the way to do it. Thus, I have come up with a personal working plan that solves the Democratic sales messaging problem that can be used by others, as follow:

"1. Create coordinated overall and focused messages for the candidates. 2. Test them in the marketplace to make sure they work. 3. Communicate them to the candidates and Democratic leadership. 4. Provide easy access to the message-creating process by the candidate and staffs. 5. Provide no cost assistance. 6. Enlist major donors in the effort."

Cullinane noted that the *New York Times* columnist Tom Friedman had struck a similar note in early June. "The bottom line is that he believes while other things are important it's all about saving our democracy and the Democratic Party is the only party that can do it, because the Republican Party has taken a walk.

"Also, that everyone should vote Democratic to make it happen because it's imperative that the Democrats regain control of the House and Senate in order to save our democracy. However, Democrats have to reach out and address the concerns of Independents and Republicans to make this happen, and everyone has to do his, or her, part.

"This is why I created the Democratic Message Guide-2018," said Cullinane, "to help candidates win races they might otherwise lose with messages for Independents, Conservative Catholics etc. Listening is what Tom Friedman is very good at. Not only is he picking it up, but he believes it himself, as I, and so many people I know do. It's all about saving our democracy."



Then vice presidential candidate Joe Biden makes a point in conversation with John Cullinane in 2008.

Commentary

# Look around you and you will see the positive impacts of immigration

By Joe Leary  
SPECIAL TO THE BIR

The United States of America is the most powerful country on earth. Our economy is doing very well, there are plenty of jobs for all who want to work, and our military is by far the strongest of all nations. We are the most desirable country in the world in which to live, so it is no surprise that many in the rest of the world want to come here to raise their families.



Joe Leary

for the impact of its Asian and Latin American immigrants.

As conditions in places like the Central American countries deteriorate – too many people, too few jobs, all exacerbated by extreme violence –desperate citizens set out for the USA in hopes of creating better lives for themselves. The same goes for those living in chaos and without hope in Europe and across the world.

The problem is that there are many now living in the USA who came from foreign countries but who don't want any more people to come here. They like the status quo and their resistance has been going on for many years.

The very first Congress decreed that only "free white men" could become citizens of The United States. During the California gold rush in the mid-1800s, laws were passed to restrict Chinese men and women from becoming citizens. At the same time, the Irish, Italians, and Jewish were not welcome in East Coast cities like Boston and New York.

To be sure, changes have taken place in American immigration laws enacted by Congress over the years. The most important and far reaching of them was the "1965 Immigration and Nationality Act," which closed the doors to Europeans and opened them for people from Latin America and Asia, in the process changing the long term composition of the USA for the foreseeable future.

The value of immigrants is readily apparent ,especially to the western farmers who need Latin American workers to bring in their crops, the families, here and

there, who want to be united, and the US high tech businesses who want to bring in European and Asian expertise. Still, it is Washington politicians who make the rules and they are guided by their own history and, significantly, their desire to be reelected.

Today, the Republican Party and its president are trying to limit immigration, believing their conservative followers want to keep America for Americans. The Democratic Party has always taken a more liberal view, preferring asylum for those fleeing persecution and violence. Individuals in foreign countries who have assisted our American military are also given special access when it comes to immigration.

Which leaves the country today waiting for the US Senate and the US House of Representatives to come together and approve a bill for the president to sign that will straighten out the mess that our immigration laws are in right now.

According to the Homeland Security Office of Immigration Statistics, between 700,000 and 1 million new citizens are naturalized each year. This may seem insignificant in terms of our total population of 325.7 million, but the number of new citizens each year continues to come as a surprise to many people.

In addition, according to the Homeland Security report there were as of Jan. 1, 2014, 13.2 million legal permanent residents (LPRs) living in the USA, with 8.9 million of them eligible to become citizens. Most of the latter number are Green Card holders. These are most astounding figures.

The fact of these 8.9 million potentially legal citizens living in the US is rarely reported in the media, but it puts in perspective the entire immigration problem.

In preparing this article, I made a list of immigrants and their families whom I come in contact with regularly:

My frequently visited gas station is owed by a family born in Lebanon ... My pharmacist is an Asian American ... My doctor at MGH is from a Korean family ... My cleaners, who have three stores, were all born in San Salvador, and they have a front-of-the-store clerk who was born in Kabul, Afghanistan ... The building manager of my former office is a highly educated Irishman who was born in Dublin.

So it is easy to see the positive impact of immigration to our country.

The politicians in Washington should take note of the famous poem printed on the plaque inside the base of the Statue of Liberty, which preaches, in part:

"Give me your tired, your poor,  
"Your huddled masses yearning to breathe free,  
"The wretched refuse of your teeming shore  
"Send these, the homeless, tempest tossed to me  
"I lift my lamp beside the golden door."

Off the Bench

# You're baking a cake, and the customer has to pass your morality test? No, sir!

By James W. Dolan  
SPECIAL TO THE REPORTER

When is a cake not a cake? When it becomes a matter of conscience or freedom of religion. The refusal of a Colorado baker to make (or create) a cake for a same sex marriage does not rise to that level. But even if it did, that does not outweigh the compassion and respect due others who, in the exercise of their civil rights, ask for a service or product that in no rational way could be viewed as an endorsement or approval of the marriage.

James W. Dolan

If so, a livery service could refuse to provide a limousine, a jeweler, the wedding ring, a hall owner, space for a reception, a florist, flowers, and a caterer, food for the reception. After all, the selling of ancillary goods or services is not a validation of the marriage, nor does it rise to the level of participation or attendance.

Taken to its logical conclusion, if such behavior were deemed constitutional, a religiously or conscientiously motivated merchant could ask prospective customers if they are married, or whom they are planning to marry. Frankly, it's none of the merchant's business. I am disappointed that the US Supreme Court did not confront this case directly. Instead, the justices sent it back to the Colorado Civil Rights Commission, which initially had ruled against the baker because some on the high court believed the commission overlooked the possibility that the baker's religious objection was sincere. Under these circumstances, the fact that it may have been sincere should not have mattered.

What if the baker didn't know it was a same-sex marriage until he delivered the cake to the reception? Would he have the right to take it back? If the cake was for the child of a same-sex couple, could he refuse to bake it? When does the sincere religious belief "love thy neighbor" kick in?


The line should be quite clear in such cases. If you are not actually participating in an action contrary to a sincere religious belief, you cannot refuse on the grounds that you would be violating your conscience.

The gay couple could have gone elsewhere for a cake,

and given growing acceptance, objections like those of the baker would have ended. Time, tolerance, and profit would eventually enlighten an unreasonably sensitive conscience. Like principle, conscience can sometimes be used to justify actions that do not warrant attention. Such high standards should apply (a) to matters of consequence (b) apart from feelings of personal animosity (c) when the person asserting conscience has something to lose, and (d) after considering the effects of that assertion on others. The baker's case fails the first test.

The court ducked the question by referring it back, probably believing the Colorado commission would likely again find for the gay couple. In any event, it will be back before the justices in some form. The line between religious/conscientious beliefs and protected civil rights will eventually be drawn. In my opinion, the wedding cake case is a no-brainer. The harder task will be to define when participation becomes approval. In the immortal words of Rory, who was discussing this matter over a Guinness last week at the Erie Pub: "Hey, man, it's a cake!" Enough said.

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:

Boston Neighborhood News, Inc.,  
150 Mt. Vernon St., Suite 120, Dorchester, MA 02125  
news@bostonirish.com    www.bostonirish.com

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Date of Next Issue: August, 2018

Deadline for Next Issue: Monday, July 23 at 12 noon

Published monthly in the first week of each month.

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# DESCENDING INTO THE ABYSS OF AUTOCRACY

By PETER F. STEVENS  
BIR STAFF

Courtesy of President Donald Trump and willing and blindly unwitting supporters, the Arsenal of Democracy crumbles daily into the Abyss of Autocracy. Those red-and-white “MAGA” caps stand less for “Make America Great Again” than for “Make America Go Away.” Sadly, the GOP, the erstwhile party of Lincoln, is a party in name only. They’re the Whigs of the 21st century, morphing into the Trumpians, Trumpites, or whatever moniker reflecting their obeisance to the president will proclaim to history.

Democrats who await a Blue Wave to rescue them from Trump in November or for Special Prosecutor Robert Mueller’s probe to be completed are likely setting themselves up for crushing disappointment. What Donald Trump knows is that he has cowed his party to a degree that might well place him above the law. To him, our Constitution is a musty piece of parchment to be torn up or rewritten at his whim. He is the autocrat-in-the-making whom the Founding Fathers believed would be checked by Congress and the courts. Donald Trump may well prove that Madison and Co. were wrong, that the cult of personality could erode and eventually crush Constitutional norms and the rule of law.

For Democrats, the few Republican stalwarts who lament his “theft” of the party, and the pundits who deride Trump’s intellect and stunning stream of lies, the reality is that Trump plays them with his uncanny ability to make them chase whatever shiny object he wants. As with all con artists, he knows how to sell. He knows that hatred, fear, and resentment are a winning formula among anywhere from 40 to 50 percent of the American public.

How else to explain that, depending on whose polls you believe, as much as half of the nation believes that separating kids from their parents and keeping them in cages, mysterious detention centers and camps, and moving them to unspecified spots in some 17 states is perfectly okay. Make no mistake that “zero tolerance” is Donald Trump’s decision and his alone – not the Democrats nor even the egregious Attorney General Jeff Sessions, who is merely the willing architect of President Trump’s utter immorality.

The message is that child abuse of kids who are not white and are “the other” is fine – because President Trump decrees it. He knows that hatred, division, bigotry, and racism are the glue of his success. He



understands the basest corners of human nature and exploits them with equal parts bluster and skill. In that respect, he may well be the genius he styles himself.

How else can one account for the fact that the president has sold so many Americans on the policy of separating kids from their parents? Trump is correct that the US in 2018 should have border security and comprehensive immigration reform. If anyone, however, truly believes his policy that separates and incarcerates kids on our southern border is moral – and, no, Obama and Bush never unleashed zero

tolerance, Trump’s lies aside – he or she is either benighted by hate or willingly foolish. Even those who want any migrants turned around at the border and sent back immediately should not embrace President Trump’s government-sanctioned child abuse.

Back to “open borders.” In the 19th century, our own Irish and European ancestors “walked right in.” They arrived without documents. They faced no quota system and no immigration courts or law enforcement. Like it or not, our pre-World War I ancestors came to “the Golden Door of America” undocumented. In Boston during the mass immigration of the Great Famine era, about the only thing preventing the Irish from getting in was if they were quarantined at Deer Island due to disease. They did not have to deal with paperwork issues, quotas, or immigration courts.

Predictably, “That was then, this is now!” President Trump and his fellow Nativists bleat today as they profess that they want only the “right kind” of immigrants. You know, those with “merit.” That’s where historical reality shreds the modern Nativists’ arguments and exposes either their bigotry or delusion. The waves of Irish, Germans, Italians, and Eastern Europeans who came to America from the onset of the Great Famine into the early 20th century encountered the same prejudice and contempt that immigrants from Mexico, Central and Latin America, Haiti, Africa, and so many other places face today.

Our immigrant forebears knew all too well that “real Americans” loathed anything Irish, anything Catholic, any immigrant, anything they deemed “un-American.” They proclaimed the need to save the nation from going broke to pay for “Paddy and Bridget,” who were arriving in unprecedented waves. Sound familiar? All you need to do is substitute Hispanics and Muslims for Irish.

In Boston for much of the 19th century, anyone who was not native-born Anglo-Saxon was the outsider, the other. Our Irish ancestors would not be fooled by Trump’s Nativist cant and xenophobia – even if their descendants are fooled today.

As countless adages preach, we ignore the past at our peril. Chillingly, many Americans are doing just that in a haze of hatred wafting from a president who believes he and he alone is above the law, above the Constitution, and above history itself. After all, hatred and fear sell “big time.”

## Planting the Potatoes with Hartnett and Yeats

By THOMAS O’GRADY  
SPECIAL TO THE BIR

Some years ago, I shared with a friend a poem by Michael Hartnett that I had recently happened upon. Published in Hartnett’s bilingual volume “*A Necklace of Wrens*” (Gallery Books, 1987), “*Dán Práta / Potato Poem*” is deceptively simple. Comprising fourteen short lines arranged in two quatrains and a sestet, the poem is self-evidently a sonnet variant. As such, it might be read as fundamentally subversive—as Hartnett’s covert staking of a claim in the territory of a form intrinsically associated with the British poetic tradition: Wyatt, Surrey, Spenser, Shakespeare, Milton, Keats, Wordsworth. In fact, in that regard the poem is doubly subversive—not only written in the Irish language, it also deconstructs via its curial lines the more-British-than-the-British iambic pentameter meter widely associated with the sonnet. Add to that the more-Irish-than-the-Irish subject matter of the potato—that tuber that became inextricably associated with the country’s history after being introduced to the hospitable soil and the temperate climate of Ireland from the New World in the late 1500s—and “*Dán Práta / Potato Poem*” is a pretty full plate of subversion, indeed.

But the friend I shared the poem with, himself an Irish poet of considerable repute, read “*Dán Práta / Potato Poem*” much differently. Perhaps suffering from his own anxiety of influence, he wondered frankly how Hartnett had managed, or dared, to write a poem about potatoes on the mud-caked heels of Seamus Heaney, Ireland’s preeminent poetic voice of the past half-century. Heaney had staked a bold claim on potato fields very early in his career, most famously in “*Digging*,” the opening poem in his first volume of poems, “*Death of a Naturalist*,” published in 1966. He remembered with both visual and tactile precision the sensation of working the potato drills behind his father on the family farm in County Derry:

The coarse boot nestled on the lug, the shaft  
Against the inside knee was levered firmly.  
He rooted out tall tops, buried the bright edge deep  
To scatter new potatoes that we picked,  
Loving their cool hardness in our hands.

Yet as Heaney acknowledged implicitly in “*At a Potato Digging*,” a poem written around the same time and filled with the imagery of crows and crow-black fields and lines of potato pickers moving between hedges and headlands that echoes the opening lines of Patrick Kavanagh’s “*The Great Hunger*,” Kavanagh had already turned over that ground a generation earlier, both in that famous long poem and in various other poems such as “*Ploughman*,” “*The Man After the Harrow*,”

and “*Spraying the Potatoes*.”

No doubt Hartnett too would have recognized Kavanagh as a poetic precursor. Presumably, however, he also knew of an earlier—much earlier—poetic reference to potatoes, in the work of 17th-century Irish-language poet Dáibhí Ó Bruadair. Hartnett discovered Ó Bruadair in the early 1950s in the three-volume Irish Texts Society edition of his poems (published between 1910 and 1917) and eventually translated a selection in a volume titled “*Ó Bruadair*” (1985). A committed student of that poet’s rich body of work, he would not likely have missed the ITS editor’s glossing of the word *potáta*, from a poem dated 1674-75, as “one of the earliest, if not the very earliest, occurrences of the word in Irish.” Arguably, then, the relationship between Hartnett’s *dán práta* and Heaney’s “potato poems”—and, for that matter, Kavanagh’s poems harvested from the “stony grey soil” of his native County Monaghan—is mostly, perhaps totally, incidental.

But its relationship to a poem by William Butler Yeats may be less incidental and may in fact make “*Dán Práta / Potato Poem*” not just doubly but *triply* subversive. In Hartnett’s own translation, the two quatrains that open the poem make transparent the poet’s deployment of metaphor, his indulgence in what Robert Frost calls “the pleasure of ulteriority”—“saying one thing and meaning another, saying one thing in terms of another”:

Today I planted poems—  
dung, knife, seed:  
a field my page,  
my pen a spade.

Green nipples will come  
one by one,  
white flowers, their centres  
like spits from the sun.

But as Paul Fussell observes in his book “*Poetic Meter and Poetic Form*,” a sonnet operates on a “principle of imbalance,” and when Hartnett’s fourteen-liner makes its “volta,” or “turn,” into its sestet after those opening eight lines, the poem changes direction in just the way that Heaney described so appositely in an essay titled “*The Makings of a Music*”: “‘Verse’ comes from the Latin *versus* which could mean a line of poetry but could also mean the turn that a ploughman made at the head of the field as he finished the furrow and faced back into another.” Irish poet Eavan Boland elaborates on this effect in an anthology she co-edited titled “*The Making of a Sonnet*”: “The octave sets out the problems, the perceptions, the wishes of the poet. The sestet does something different: it makes a swift, wonderfully compact turn on the hidden meanings of

*but and yet and wait for a moment*. The sestet answers the octave, but neither politely nor smoothly. And this simple engine of proposition and rebuttal has allowed the sonnet over centuries, in the hands of very different poets, to replicate over and over again the magic of inner argument.”

In Hartnett’s hands, the “answer” is announced in the abrupt shift from the matter-of-factness of the two preceding quatrains to the decidedly imperative tone of the first line of the sestet:

Learners—no longer idle,  
but gather your implements  
for all of Ireland’s poets  
replough the Irish earth  
and you will be bereft  
of potatoes and verse.

But that imperative also announces not only its engagement with but also its speaking back to probably the most famous imperative in all of Irish literature, Yeats’s exhortation—essentially his last will and testament directed to his poetic successors—in the penultimate section of his valedictory poem “*Under Ben Bulbin*” written in 1938, the year before he died: “Irish poets, learn your trade / Sing whatever is well made . . .” In effect, Yeats is *imposing* his will on the next generation of Irish poets, placing on them a *geis*, a moral obligation to continue inscribing *his* particular, and particularly romanticized, vision of Ireland: “Sing the peasantry, and then / Hard-riding country gentlemen, / The holiness of monks, and after / Porter-drinkers’ randy laughter . . .”

In 1966, John Montague, the senior poet of Hartnett’s generation, responded to Yeats in a little essay titled “*Living Under Ben Bulbin*”: “There are times when I wonder if that passage was not composed with malice aforethought. A friend told me once of interrupting two old men near Belmullet, in order to ask the way, and being shown a path that led onto a sea cliff: is that what Yeats meant by bequeathing us a catalogue of subjects that can now only be legitimately treated in parody?”

Michael Hartnett’s response is more oblique but no less dismissive of Yeats’s authority. Matching imperative with imperative, “*Dán Práta / Potato Poem*” is an act not just of subversion but also of reclamation of poetic territory. It is Hartnett’s exhortation to each future generation of Ireland’s poets to *replough*—and, implicitly, to replant and thus to claim as their own—the metaphorical “crow-black fields” and “stony grey soil” of their precursors.

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Immigration Q&A

About conditional permanent residence: The crucial next steps

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

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

USCIS wants to see that you are still married and living with your spouse, and that you therefore still have a basis for permanent residence (and also that you do not have any possibly disqualifying issues such as criminal convictions). The kinds of evidence that you use to demonstrate the marriage relationship are essentially the same as at your original green card interview, except that this time you mail the evidence to USCIS along with the Form I-751. For example:

Birth certificates of any children born of the relationship, showing the applicant and spouse

as the parents; copies of federal and state tax returns with the “married filing jointly” filing status; evidence of joint checking, savings, or other accounts or assets (certificates of deposit, stocks, bonds, mutual funds, retirement accounts, pension plans, etc.); or joint obligations on any loans.; photo ID cards (such as driver’s licenses, school IDs, or amended passports) showing the couple’s joint address; an apartment lease or a letter from the landlord indicating that both spouses live at the apartment; or copies of rent receipts showing both parties’ names; house or condominium deeds or mortgage documents showing joint tenancy and obligation; credit cards showing both spouses’ names on the accounts; documents from an employer showing a change in records to reflect the spouse’s new marital status or showing designation of the spouse as the person to be notified in event of accident, sickness, or other emergency.

Also, evidence of life insurance policies where one spouse is named as the beneficiary of the other; evidence of one spouse’s medical or health insurance plan that has coverage for the other spouse; copies of gas, electric, telephone, cable, and other utility bills showing both parties’ names (or at least the same mailing address); evidence of joint ownership of an automobile (title, insurance, registration, financing). If one spouse owns the car, show at least that the other is covered as a driver on the insurance policy;

evidence of vacations and other trips taken together, including airline tickets and hotel bills; evidence of major purchases made together, such as computers, audio equipment, television, refrigerator, washer, dryer etc., including any financing documents; photographs that show both spouses together with family and friends; two sworn affidavits from people who know the spouses as a married couple and who can briefly describe their relationship with them. These can be relatives, close friends, employers and others, preferably US citizens.

No one has all the evidence listed above, but every couple has at least some of these items. The point is to submit everything that fits your particular situation. Another important reminder is that USCIS expects you to submit documentation that covers the entire two-year period of conditional residence. The biggest mistake that people make is not submitting enough documentation. If not enough proof is submitted, USCIS will issue a request for further evidence or even schedule the couple for an interview, which will delay processing of the case.

The IIIC can assist you with the I-751 form and affidavits and help you to evaluate whether your marriage evidence documentation is sufficient.

Visit one of IIIC’s weekly clinics as noted in the *Boston Irish Reporter* for a free, confidential consultation about this or any other immigration law issue.

Matters of Substance Proud to support the LGBT Community

June is synonymous with Pride, a special time of the year when many of us come together to celebrate the LGBTQ community. It is a time to honor centuries of struggle and suffering by those whose who were criminalized and ostracized, and who continue to face the violence and fear born of homophobia. It is also a time to celebrate love, diversity, visibility, and the gains made in laws and our social fabric. The Rainbow Resistance theme of this year’s Boston’s Pride captured the different facets of Pride, celebrating the third anniversary of same-sex marriage and the increased acceptance many LGBTQ youth experience, while maintaining awareness of the continued attack on those very gains.

The IIIC’s Wellness Services team was delighted to be part of the Irish community’s first official involvement in Boston Pride on June 9, an effort that was supported by 19 local Irish groups, and coordinated by the Consulate General of Ireland and the IIIC. Hundreds in the crowd cheered with excitement as they read the banner “Irish for

Pride,” heard the bohrain drums and saw the Irish and rainbow flags flying together! The 48th Boston Pride Parade also marked the 25th anniversary of the decriminalization of homosexuality in Ireland and the third anniversary of the passage of the Irish Marriage Equality Referendum. Ireland is the first country in the world to pass gay marriage by popular vote, with 62 percent of the voters supporting it.

Our team’s special focus is always on mental health, recovery and growth; thus Pride is a time to discuss the gains we hope to see for our LGBTQ+ community. The LGBTQ+ community often experiences higher rates of depression, suicide, and substance abuse. While we dance, affirm one another, and feel joy and love all around us, let’s remember, too, that discrimination, isolation, and fear take a disproportionately heavier toll on many people who identify as LGBTQ+, particularly transgender people, bisexual teens, and young adults.

LGBTQ people are more than three times more likely to experience ma-

jor depression, trauma, and generalized anxiety disorder than the general adult population. Suicide is attempted four times more often for gay, lesbian, bi-sexual, trans and questioning teens. As one young transgender woman explained, “We go through each day fearful someone will hurt us because of who we are.” LGBTQ+, both younger and older, experience higher rates of substance abuse, addiction, and binge drinking. Many factors contribute to this reality: prejudice, violence, social isolation, and the dual stigma of navigating both a mental health struggle and an identity and / or gender orientation unacceptable in many families, schools, churches, and cultures.

Along with resources like Fenway Health and National Alliance for Mental Health, Wellness Services works hard to offer inclusive, supportive, empathic counseling, and crisis care to everyone who seeks our help. We are here for you at any point along the journey. Contact us at 617-542-7654.

– RACHEL REISMAN, LICSW

‘I’d rather fight here’ In July 1863, the Boston Irish rose up against the nation’s first draft action

By PETER F. STEVENS  
BIR STAFF

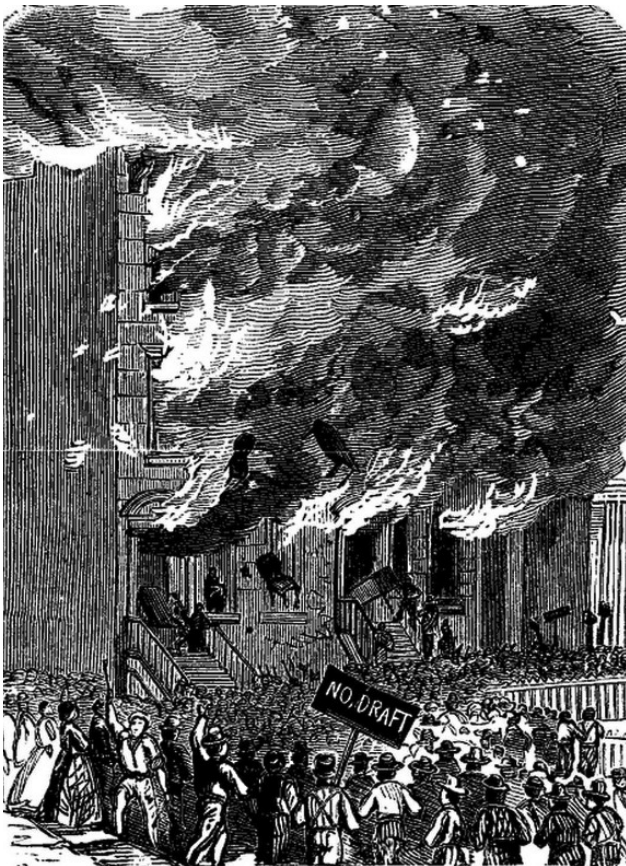
This month marks the 155th anniversary of a controversial and violent chapter in Boston’s annals. In July 1863, in the middle of the Civil War, the city’s Irish ignited draft riots when they rose up in rage against the class and ethnic unfairness of the nation’s first Conscription Act, which allowed “sons of wealth” to buy their way out of military service for \$300, a sum far beyond the reach of impoverished Irish immigrant families.

At the outset of the war, in 1861, the *Boston Pilot* had pontificated. “We [Irish] Catholics have only one course to adopt, only one line to follow. Stand by the Union, fight for the Union, die by the Union.” The Boston Irish would do all that, and more, throughout the conflict. Yet in July 1863, the city’s Irish inhabitants stormed into the streets in bloody opposition to President Abraham Lincoln’s call for more Union fighters.

By that time, the 28th and the 9th Massachusetts Irish Regiments – volunteers – had proven their mettle and patriotism on some of the war’s bloodiest battlefields. Below the Confederate cannons and sharpshooters entrenched on St. Mary’s Heights above Fredericksburg, Virginia, on December 13, 1862, a green banner with its gilded harp and the Gaelic words for “Clear the Road!” dipped in the morning gusts. Beneath the flag, the 28th Massachusetts formed columns, wheeled into position alongside the three New York regiments of General Thomas Meagher’s Irish Brigade, and charged into battle “as if it were the finest fun in the world.”

Wearing sprigs of evergreen in their caps so “that they might still carry the colors of the Emerald Isle,” shouting “Erin Go Bragh,” they rushed impetuously forward against a storm of grape and canister that... tore great gaps in their ranks.” Six times the 28th and the other men of the Brigade charged, each assault filling the rebels with equal parts of awe and dead. The Irish could not form for a seventh charge; instead, they staggered away from the fence and headed back toward the town. In the first charge alone, 545 of 1,315 Irishmen fell dead or wounded. The 28th Massachusetts lost 158 of 418 in the suicidal charges up the heights.

Thomas Cass, a notable figure in the Boston Irish community, had recruited fellow Irish volunteers in the spring of 1861 into the 9th Massachusetts Regiment, soon to win renown as the “Fighting 9th.” When the regiment’s Irish ranks marched through Boston’s Brahmin streets to the State House, Governor John Andrew lauded the troops and asserted that the nation must view alike “its native-born citizens and those born in other countries.”



In July 1863, the Boston Irish rioted against President Lincoln’s Conscription Act, the controversy spreading from the tenements of the North End. Image from Frank Leslie’s Illustrated Newspaper, Library of Congress.

A very Proper Bostonian, Mrs. Harrison Gray Otis, presented the 9th with a flag adorned with the following words: “As aliens and strangers thou didst befriend us. As sons and true patriots we do thee defend.”

Massachusetts’s Irish regiments served with distinction throughout the war, displaying the same courage and resilience that had made Ireland’s fabled “Wild Geese” the finest mercenaries in European armies. More importantly, the soldiers of the two regiments, through their battlefield sacrifices, had claimed a stake for citizenship in Boston and beyond despite the bigotry of various Brahmins and other Yankees.

The foothold proved one that Irish Americans would never relinquish. A proud Boston Irish veteran proclaimed, “If they’d [the Confederates] known it was us [the Irish], they would have brought coffins with them.”

Even as the 9th and the 28th were battling for “Father Abraham’s cause,” others in the Irish North End were decrying the president’s latest call to arms. The 1863 riots broke out when provost marshals tried to serve Union army draft notes in the Irish North End, where husbands, sons, and brothers had already marched away in Federal blue with the 9th and the 28th. Many of the North End Irish had had enough of “Mr. Lincoln’s War.” Many loathed his Emancipation Proclamation, afraid that hordes of ex-slaves would take even menial jobs from the Irish at lower wages. In New York City’s teeming slums, Irishmen, shouting “rich man’s war, poor man’s fight,” had already unleashed bloody draft riots over two days.

By mid-afternoon on July 14, mob had stormed through the North End

and surrounded the First Division Police Station. Scores of Irishmen joined the siege. As the historian Edward Harrington wrote, “They proposed to test the question whether the Government had the right to drag them from their home to fight in a cause in which they did not believe.”

Mayor Frederic W. Lincoln answered that question by dispatching troops to the North End, with a light battery of artillery. The North Enders launched hit-and-run forays against the troops and the police for more than 24 hours. Throughout the tumult, Father Brady and other priests from nearby St. Mary’s Church persuaded many parishioners to return to their homes, the clerics’ courage winning the plaudits of the mayor and other Boston officials.

No one knows how many Irish were killed or wounded in the draft rioting, but the local newspapers ran the names of scores of wounded men, women, and children of the “ould sod” treated in Boston hospitals. The true tally was undeniably much higher, but it will forever remain a mystery because the rioters dragged away the bodies of slain neighbors and buried them in secret “without any official permit.”

The fury of the Boston Irish at the draft had threatened to erupt with similar violence as the New York riots, but Mayor Lincoln’s speedy and bloody reaction convinced many Irishmen “that it would be less hazardous to fight the Southern rebels than to fight Mayor Lincoln.” One Boston Irishman’s words about the riots summed up his neighbors’ view: “I’d rather fight here, where I can go home to dinner, than in the Southern swamps.”



# St. Ann/St. Brendan faces 'hard decisions' about parish's future

By BILL FORRY  
EDITOR

Parishioners at two of Dorchester's remaining Catholic churches met last month to begin a summer-long examination of worsening financial problems that could result in more cost-cutting measures and even potential closures, according to the two priests who now lead the combined parish in Neponset.

About 300 people turned out for a St. Ann/St. Brendan Parish Collaborative session, which was held at St. Brendan Church after a meeting of the parish's Leadership Team.

The session was triggered by a financial and attendance audit that the parish's new leaders — Rev. Brian Clary and Rev. Robert Connors — said revealed a "more serious" problem than they were aware about when they accepted their assignments to the parish last month.

The report showed declining revenue amid a dip in Mass attendance at both churches, coupled with a heavy debt burden tied to operating and maintaining the aging worship spaces and associated buildings. Both campuses have amassed deferred maintenance that would cost an estimated \$2 million to address.

"We did not come here to close churches," said Rev. Clary, who last month began what he says is a six-year contract to serve as a co-pastor at the collaborative. "People are willing to do anything they can, but ultimately the parish leadership needs to make tough decisions about the long-term solution for sustainability."

"Our job is to help people face reality and pastorally care for them," added Connors, who was ordained in 1971 and is planning to retire in about a year-and-a-half. "We need to decide



St. Ann Church on Neponset Avenue, left, and St. Brendan on Gallivan Boulevard.



how will the parish serve all the people in this area best in the future."

Both priests said that the parish "leadership"—which includes the parish council, finance committee and school boards and staff—will meet weekly over the next two months to review options and come to a consensus as to what steps to take to address the issues.

Together with input from parishioners, the leadership says it plans to craft a "set of proposals" by mid-August that would then be submitted as recommendations to the archdiocese of Boston by mid-September.

As part of the discussion to date, the leadership has asked: What must be done if the parish is to move forward without any changes given that some \$200,000 is being borrowed for the cost of operations only through the end of this year? Five main points have been suggested as being key to any rebound:

- Attendance at Mass must increase in each parish — from 300 a week on average to 750 per week.

- A \$5,000 increase in weekly offertories — up to \$8,000 per week per parish — is needed to meet operating expenses.

- The crisis is a symptom of the greater problem: The lack of people involved in the parish in a regular basis. People need to return to church, and soon.

- The \$850,000 in debt incurred by both parishes needs to be paid off.

- Deferred maintenance for both parishes is estimated at \$2 million, with the property at St. Brendan needing the most attention as the deterioration of buildings continue.

Without a positive outcome to these issues as the summer wanes, could this mean the potential closure of one — or both — churches and/or associated programs, including the independent parish school housed on the St. Brendan campus? The answer from the leadership team is, basically, everything must be on the table, given the scope of the problem, which Connors emphasizes is more than just a budget gap.

"Nothing is closing right away," said Connors. But, he quickly pointed out that average attendance at the two parishes, combined, is about 600 people per weekend, a decline that mirrors a church-wide slump in attendance both in Boston and nationally.

But while the newly installed pastoral team acknowledges that the decline in money and people in the pews is "common," they add: "Ours is more critical and needs attention."

Lower attendance has hit hard in the collection box. The parish's income from collections amounts to a weekly sum of roughly \$3,000. That has led to a mounting deficit between income and operating expenses — more than \$40,000 for St. Ann and \$26,000 at St. Brendan, according to a letter the priests sent to the parish community on May 25.

"The cash flow is impossible to meet," they wrote. "Despite being as generous as they can, those who attend can't support all the expenses of a parish. Hard decisions are necessary."

The meeting included questions and remarks from about 25 parishioners, many of whom spoke up passionately for keeping both churches — and the schools nearby — intact.

In the case of St. Ann, the former parish school next door is now operated by an independent entity, St. John Paul II Catholic Academy, which oversees

three campuses — in Lower Mills, on Columbia Road, and in Neponset (St. Ann). The school building is a parish asset, at least on paper. But through the existing arrangement with the Academy system, the K-8 school pays no rent to the parish, an issue that could also be revisited through the summertime review process.

At St. Brendan, the only parochial school in Dorchester still operated by a parish educates children in grades pre-K through 6.

Dorchester's web of Catholic parishes has been battered by several waves of consolidation and reorganization in the last 15 years. In 2004, the archdiocese closed St. William church on Dorchester Avenue (it was absorbed into a newly named parish — Blessed Mother Teresa of Calcutta, housed at the former St. Margaret church on Columbia Road) as part of a sweeping diocesan consolidation. In 2008, St. Kevin school closed its doors in Uphams Corner and the church of the same name that once stood next door has since been bulldozed for a housing development.

In 2008, a new Catholic Academy named for the

late Pope John Paul II was established with a mission to reinvent parochial education in Dorchester by bringing five former parish-run grammar schools under one umbrella at five campuses — Neponset, Lower Mills, Columbia, St. Mark, and Mattapan. The St. Mark campus was quickly abandoned amid low enrollment and Mattapan — the former St. Angela school — was discontinued this year.

In 2012, the church executed a long-planned bundling of parishes into "pastoral collaboratives" with the aim of saving costs and staff resources, a process that was already piloted with success in 2009 with the creation of what is known as a "tri-parish." Under that structure, Holy Family, Blessed Mother Teresa (nee St. Margaret), and St. Peter churches shared a pastor, who manages the finances, clergy, schedules, and facilities at all three churches.

St. Brendan and St. Ann were paired together in the 2012 reorganization — and at least for a time the combination was seen as a strong model under the leadership of two youthful, active leaders: Rev. Sean Connor and Rev. John Connolly, both chaplains with the Boston Police Department. That team ministry ended when both men were reassigned in 2015.

Since that time, there has been high turnover at the St. Ann-St. Brendan collaborative, a fact that the new co-pastors addressed head-on in their introductory letter last month, writing: "[T]here has been too much instability of leadership and transparency may not have been as thorough which is unfortunate; but after acknowledging the past, we must face 'now' together."

## A salute to the story of Sean Mannion, 'The Man Who Was Never Knocked Down'

(Continued from page 1) stage, it was a big thing for us."

Mayor Walsh, whose parents hailed from Mannion's hometown of Ros Mucin Connemara, spoke to his personal connection to the boxer and echoed the author's remarks about his wide range of influence. "When Sean came to Boston and America, it was a proud moment for a lot of people I know in Ireland," Walsh said, "because on his shorts he had [written] Ros Muc, but it was also a proud moment for a lot of Irish Americans, because it truly is the American dream, coming to this country and making good."

The book launch marked the release of the English language version of the book; the Irish language version was published in 2014.

"Sean told me that he had been approached a few times already about a book and turned them all down because he wanted the book to be written in Irish first, and then in English, and that's exactly what has happened," said Mac Con Iomaire.

Mannion, now 61 and

known for being humble and soft-spoken, elected to only speak a few sentences of thanks at the event, and they were met with raucous applause. Mac Con Iomaire said that the boxer took it upon himself to set the record straight and put 'truth' at the core of the book. "There were stories out there that weren't true, but in order to kind of establish them as not true, you have to kind of admit the stories that were true as well, you know, take the good with the bad," he added.

In a broader sense, Mac Con Iomaire says he saw Mannion's story as a universal one, and one that spoke to the reality of an immigrant's sense of belonging.

"Beyond the boxing thing, [the book] gives that Boston-Irish social history, those links from both sides of the Atlantic, from the Irish perspective of coming over, and the Boston perspective of being here, so it adds that strain of immigration, and the question of 'where's home?' When you come over to live in another country at the

age of 17, you know, and all your friends are here and your work is here, is this home? Or is the other place home? So there's that kind of dynamic in there."

"The Man Who Was Never Knocked Down," which has already been made into an award-winning documentary film, "Rocky Ros Muc," paints a vivid portrait of a flawed yet courageous man. Mac Con Iomaire offered Mannion's indomitable spirit as one of the book's main takeaways:

"I think it captures the human frailties in a sense, you know, like someone's ups and downs, but how sticking with their principles kind of brings them through. One of Sean's strong points has always been that he's been very principled and adhered to certain rules in his own life, put certain things — put family, put Ireland, put friends — ahead of other things, quite often to the detriment of his own boxing career. But I think the upside of that for him now is that he's gone through all of that, and you don't come



Sean Mannion thanks the gathering at JJ's Pub as his biographer Ronan Mac Con Iomaire looks on.

across people who speak ill of him."

The book is available for purchase on-

line at [macconiomaire.com](http://macconiomaire.com) and at [amazon.com](http://amazon.com).

Dan Sheehan photo



BRETT'S BOSTON

By Harry Brett

Exclusive photos of Boston Irish people & events

The fifth annual “Celtic Sunday” of Irish music took place in Milton on June 25, featuring the town’s own Pauline Wells and Devri, Margaret Dalton and Erin’s Melody, Jinty McGrath, Danny Gill and The Old Brigade, Sean Brennan and The Skiffs, Curragh’s Fancy, and the Fenian Sons. It was the second day of a two-day musicfest at Hutchinson Field on Milton Hill, overlooking the Neponset River and the Boston skyline

1.) Dave Hogan, B.P.D., Cops for Kids with Cancer; 2.) Margaret Dalton, Erin’s Melody; Colm McDaid, Milton 3.) John Nee, Milton firefighter; 4.) Glenn Pavlicek, Milton; Anita Penta, Milton; Kathy Fagan, Milton; 5.) Mike Newell, Amesbury; Sean Newell, Braintree; 6.) Caitilin McClain, Hyde Park; Jeff Patterson, Hyde Park; 7.) Jack Kiely, Weymouth; Maureen Kiely, Weymouth; 8.) Pat O’Leary, Brighton; Dermott McLaughlin, Brighton; 9.) Leah Gundersen, Dorchester; Priscilla Graham, Dorchester; 10.) Erin Daquila, Connor Daquila (1 1/2 yrs); and Stephen Daquila; 11.) Richard Wells, Milton Music Fest Coordinator; 12.) Johnny Costello; Seamus Mulligan.





# Life's de-lovely for J. T. Turner in 'Anything Goes' at the Reagle



J. T. Turner a/k/a Moonface Martin.

By R. J. DONOVAN  
SPECIAL TO THE BIR  
Reagle Music Theater in Waltham continues its 50th anniversary season with the Cole Porter musical "Anything Goes," which will be playing from July 5 to July 15.

Set on a luxury liner sailing from New York to London, the breezy, tap-dancing spectacular follows the comical on-board antics of a dazzling evangelist-turned-night-club-singer, a second-rate gangster in disguise, a lovelorn Wall Street broker, a stuffy British nobleman, and more.

The score includes such standards as "You're the Top," "I Get a Kick Out of You," "It's De-Lovely" and more.

(A bit of local trivia: The original production of "Anything Goes" tried

out at Boston's Colonial Theatre on its way to Broadway in 1934.)

J. T. Turner plays con man Moonface Martin, Public Enemy #13, who is hiding out on the boat as a minister.

A New Jersey native, J. T. came to Boston to study at Emerson College and never left. He's very much in demand on Boston stages with credits ranging from "Big River" and "1776" (Lyric Stage) to "Drowsy Chaperone" (SpeakEasy), "Johnny Baseball" (ART) and "A Christmas Carol" (North Shore Music Theatre), among others.

He's also known for his extensive voice-over work, his one-man shows bringing historic figures to life, and as ringmaster for the newly formed Granite State Circus.

Here's an edited version of our recent conversation:

**BIR:** "Anything Goes" is a classic. Wonderful music, and a light and funny story. It's just what we need right now.

**JTT:** I couldn't agree with you more. There are a lot of people who maybe embrace their snobbery and say "Oh 'Anything Goes,' that old chestnut." But I love it! People come for the music – listening to those amazing Cole Porter lyrics is great. And

you forget how great the book it... It's so cleverly written.

**BIR:** You're playing Moonface Martin, Public Enemy #13. Clearly he's gotta try harder!

**JTT:** (Laughing) That's true!... for a comic character actor, as I occasionally am, it's a treat to be able to work on this show. All actors have their little bucket list, and for character actors, you have these roles that someday you hope to play. Certainly Moonface Martin for me is on that list. I'm really excited about it.

**BIR:** Actors really love the experience of working at Reagle. What makes it so special?

**JTT:** (Artistic Director) Bob Eagle has this tremendous following that he's built up... They are an incredibly loyal audience... Even though it's a professional Equity theater, it has such a flavor of community coming together. They do a lot of musical dance shows and all these great dancers from local colleges come in. It's a great summer gig for them. They bring so much energy to the production.

**BIR:** When did you decide you wanted to pursue acting for a living?

**JTT:** When I was in high school, as a fresh-

man, I auditioned for "Funny Thing Happened on the Way to the Forum." We had a great director and teacher who became my mentor over the years – Mr. Bogart – and he gave me the role of Lycus in "Forum." And that was it. The bug was on. I did all the shows at the high school that I could. I did a couple of shows outside and wound up going to Emerson and studying theater.

**BIR:** It can be a tough business. Any moments of doubt?

**JTT:** There was actually a short period of time that I sort of gave up on doing any theater. I wanted to focus on my work life (in banking). That didn't last very long and I was back doing a lot of community theater. Eventually I decided to take the plunge and get my Equity card and I've really never looked back. Theater has pretty much always been a part of my life.

**BIR:** Were your parents supportive?

**JTT:** Talk about a contradictory story. When I took my first real job in the world of banking, my folks were like, "Well, what about your acting career?" They were always incredibly encouraging of me.

**BIR:** Tell me about your one-man shows.

**JTT:** As somebody who loves to act, I know there are times when I'm not going to be cast, when I've got an open schedule. And



eons ago I started doing a one-man show. The first one was Charles Dickens doing a one-man version of "A Christmas Carol."

**BIR:** And you've since added Shakespeare, Frost, and Ben Franklin?

**JTT:** All of my characters tend to be historical literary characters... I do a lot of work in schools, especially with my Shakespeare piece. But also libraries... And historical societies will have me in. I've performed the Robert Frost piece at the Robert Frost Farm up in Derry, NH. Just recently I started to do them remotely... Schools and organizations all over the country can log on and I broadcast the piece (live)... I can see the audience and they can see me. There's an immediacy... I'm really proud of all of those pieces. I'm very possessive of those characters.

**BIR:** What can you tell me about your own family

history.

**JTT:** As we say, "my people" come from Ballygar in Co. Galway. I guess three quarters of my relatives are Irish and then there's a little bit of English thrown in... (Laughing) I'm at battle with myself. I'm always fighting internally... My Dad's people emigrated to southern Pennsylvania. They were a bunch of Molly Maguires and mined for coal... My parents tell me that... I had a lot of pub singers in Ireland who were my relatives. But that's not saying much because, as we all know, everyone in Ireland's a pub singer!

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

...

"Anything Goes," Reagle Music Theatre, July 5 - 15, 617 Lexington St, Waltham, MA. Info: 781-891-5600, or reaglemusictheatre.org.

## "FairPlé Day" makes an impact

Boston was among a number of cities marking "FairPlé Day" on June 9 as part of a campaign to promote gender balance in the production, performance, promotion, and development of Irish traditional and folk music.

The day saw various concerts, sessions, and various other gatherings or events take place in Dublin, Galway, Cork, Belfast, New York City, St. Louis and other places.

In the Boston area, FairPlé (pronounced "fair play") events were held at the Arts at the Armory, Café in Somerville, The Druid Pub in Cambridge, the Canadian American Club in Watertown, and the Boston Public Library – the latter broadcast live as part of WGBH's "A Celtic Sojourn" program. The BPL event included a

session with Boston-area musicians led by Tina Lech and Ted Davis and a performance by Matt and Shannon Heaton. "Celtic Sojourn" host Brian O'Donovan also conducted an interview with singer Karan Casey, one of the FairPlé co-founders.

Prior to her BPL appearance, Shannon Heaton welcomed about a dozen musicians to a new monthly Irish session at the Arts at the Armory, whose debut coincided with FairPlé Day. She invited the musicians and others present to consider the impetus behind FairPlé: a concern that, despite the emergence of many female artists over the past few decades, Irish music has a gender gap – Casey, among others, has cited the lack

of female performers at Irish festivals as an example.

Heaton said that FairPlé Day offered an opportunity "to start a conversation" about women's roles in, and contributions to, Irish music.

Later, O'Donovan reflected on the meaning and significance of the FairPlé movement.

"I think the FairPlé movement, like many of the ripples from #MeToo, has broader implications: more thought given to imbalance in performance and presentation, more access to decision-making positions," said O'Donovan, adding that harmful attitudes or actions based on gender relations should also be addressed.

– SEAN SMITH

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# For Open the Door for Three, the music comes down to the personal connections

By SEAN SMITH  
BIR CORRESPONDENT

Where music is concerned, the Irish music trio Open the Door for Three – Maine-based spouses Liz Knowles (fiddle) and Kieran O'Hare (uilleann pipes, flute, whistle) and their friend, Irish-born Chicagoan Pat Broaders (bouzouki, vocals) – takes it personally.

The union of three highly accomplished Irish traditional music performers, Open the Door for Three – which recently released its third album, "The Joyful Hour" – has toured all over the world, with appearances at Carnegie Hall, L'Olympia in Paris, Shanghai, São Paulo, The Kennedy Center's Ireland 100 festival, the Celtic Colours festival in Cape Breton, Milwaukee Irish Festival, and in The Masters of Tradition series in Cork. Locally, they've played at such events and venues as Féile Cheoil Boston, "St. Patrick's Day Celtic Sojourn," and Boston College's Gaelic Roots series.

Astute musical scholars all (their band name derives from the title of a slip jig), they're known for digging through print or audio sources to find often rare or obscure gems of traditional music from Ireland, Scotland, and elsewhere. But that's only one aspect of their modus operandi in building on their knowledge and repertoire. More often they seek, and relish, a personal connection to the tunes or songs they perform.

As an example, on "The Joyful Hour," Broaders sings "Carrig River," written by James Nolan and James McGrath of Wexford in 1890, one of those classic bittersweet expressions of nostalgia for place and people that are a fixture of the Irish song canon. Knowles came upon it while browsing a book of Wexford songs during a visit to Broaders' house, and began playing the melody on her fiddle. It served to remind Broaders that he had learned the song from his father, although Broaders made a few changes to the lyrics. And so, "Carrig River" found its way into the Open the Door for Three playlist, and onto the album.

So did "Boyne Water," a tune associated with the celebrated Clare whistle player Micho Russell, whom O'Hare was fortunate to meet on several occasions. He also got to know East Clare fiddler Martin Rochford, whose version of the jig "Happy to Meet, Sorry to Part" is on



The personal associations that abound in Open the Door for Three's repertoire "are very important to us," says Liz Knowles. "If you want to understand our music, you have to understand those connections."

Sean Smith photo

the same track as "Boyne Water."

And Cape Breton fiddler Ian MacDougall was Knowles's source for the air "Heavy Is My Fate" (its name seemed out of place on an album title "The Joyful Hour," Knowles noted, but the only alternative name they found was "This Casts a Gloom Upon My Soul").

"Those kinds of connections are very important to us," said Knowles, as she, O'Hare, and Broaders relaxed before their concert at Boston College this past spring. "If you want to understand our music, you have to understand those connections."

"For me, there's no filler or dross in the songs I sing," said Broaders. "I don't play something because it's popular or that it'll get the crowd going. I have to connect with it in some way or it just doesn't work."

In fact, according to O'Hare, each track of "The

Joyful Hour" embodies a personal association: Even if a particular tune or song might have come from a published source or a recording, there's something that ties it to this friend or acquaintance, or that notable musician memorably encountered on some occasion or another.

Not that O'Hare and his bandmates are grumpy, get-offa-my-lawn technophobes (they even use smartphones, social media, and other modern things), but he's dubious as to whether the quality of connectiveness modern technology provides can compare with that which he's experienced through Irish music.

"I think, for us three, a big part of being an Irish musician was always the physical act of seeking out the music," O'Hare explained. "A trip to Ireland was a musical pilgrimage that you simply had to make. If you heard about some old fiddle player from Mayo living on the edge of town, you would go see him. I'm not sure how often this happens anymore."

Knowles said, "For Kieran and me, Americans playing Irish music, having that connection to Ireland was so important, and a lot of it was through the generation of Irish musicians that came here decades ago. We're seeing the end of that generation,

and while there continue to be many excellent musicians immigrating from Ireland, the community won't be the same as it was."

In a similar vein, Knowles acknowledges that the proliferation of technology like Skype has made it easier to find teachers and other resources for learning Irish music. But is it better? Not necessarily.

"For me, music has to have that immediacy, that personal presence. I have to be in the same room."

Willing as they are to offer opinions on Irish music, the trio is even happier to play it. As "The Joyful Hour" demonstrates, they've got a lot of reasons to be happy – and their delight is infectious for lovers of well-crafted Irish and other Celtic music.

"Boyne Water" starts with O'Hare on solo whistle, joined by Broaders and then Knowles for two full-trio reprises. Knowles powers into the jig "Let Us Leave That As It Is," which has ties to the Scottish and Cape Breton traditions, while O'Hare switches over to pipes. And then it's onto the cheerful "Happy to Meet, Sorry to Part," and Open the Door for Three is at full bloom – O'Hare's chattering pipes, Knowles' fiddle adding harmonies, and Broaders' bouzouki interspersed between them with mutable but

steady rhythms.

The two jigs in the "Church Hill" set provide a study in contrast: The first, titular tune (from the Goodman Collection, considered among the most prominent pre-Famine compilations of Irish folk and traditional music) is one of those austere but mesmerizing D-mixolydian jigs tailor-made not only for pipes but also for bouzouki accompaniment, and needless to say O'Hare – with drones on full – and Broaders rise to the occasion. It segues into the intricate four-part "The Monaghan Jig," which simply does not quit – you make it through the first three parts, and you're rewarded with the accented wickedness of the fourth; Knowles puts in a harmony that ups the ante in brilliant fashion.

O'Hare and Knowles used several sources, from Cape Breton as well as Ireland, to stitch together "Monaghan" ("We wound up with more notes than we're actually comfortable playing," he quipped). That process led O'Hare to the thrilling experience of listening to a newly rediscovered cylinder recording from the early 20th century of legendary piper Patsy Touhey playing the tune.

"There was a widespread belief that Michael Coleman, the great Sligo fiddler, had written that fourth part, but then this

recording – made before Coleman's – of Touhey turned up and refuted that theory," said O'Hare. "It may seem like something from a detective novel, but to sit in my friend's kitchen and hear for myself the evidence of this was a big treat."

Elsewhere, Broaders gives a lovely intro to "Heavy Is My Fate," and Knowles and O'Hare (on flute) take turns doing exquisite things with the melody. Knowles trots out her hardanger d'amore – a cross between the Norwegian fiddle and the baroque viola, featuring five melody and five sympathetic strings – on another slow tune, "An Bhean Dubh," giving it a fleeting Scandinavian feel. And here and there on the album she displays the fruits of her classical music background, such as the counter melody she devised to accompany O'Hare on "The Heights of Muingbhatá."

"Liz comes up with some excellent ideas about harmony, not only for tunes but the songs, too," said Broaders. "But she also has the sense of when to leave something as it is, not to do too much. This is one of the great things about working in this trio."

Broaders is one of those singers who doesn't push or dramatize a song more than is necessary. He has a clear, steady delivery that can convey drama, humor, tension, sadness, and other salient emotions without excess. In addition to "Carrig Water" – enriched by Knowles' repeating hardanger d'amore riff and O'Hare's gorgeous double-tracked whistle and pipes cameo – Broaders has a go at "Ye Lovers All," an eloquently voiced song of requited love credited to County Antrim's gifted singer-collector Len Graham that is made even more beautiful by Knowles' string parts.

The remaining songs are tributes of a sort to two giants of the British Isles folk revival who popularized them, "Creeping Jane" (Martin Carthy) and "Clyde Water" (Nic Jones): The former is a sprightly horse-racing ballad interspersed with excerpts from the jigs "O'Connor's Frolics" and "Queen of the Rushes"; the latter, a tragic, vivid narrative of would-be courtship thwarted by maternal interference.

If you listen to "The Joyful Hour" or Open the Door for Three's other albums – and if you're partial to Irish and Celtic stuff, you should – remember that Knowles, O'Hare and Broaders aren't just making music for themselves. They also do so to recognize and celebrate, as they note on their website, the connections "to people and places, to teachers and heritage and audiences, and to the stories and humor that bring us all together."

For more information about Open the Door for Three and about "The Joyful Hour," see [openthe-doorforthree.com](http://openthe-doorforthree.com).

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# BIR'S JULY CALENDAR OF IRISH/CELTIC EVENTS

In addition to **Summer BCMFest** [see separate story], this month also will see the annual **New Bedford Folk Festival** (July 7 and 8), which regularly features Irish/Celtic and related music. Among this year's performers are Newfoundland guitarist-vocalist **Matthew Byrne**; **Emerald Rae**, Massachusetts-born fiddler, singer and songwriter; Northern Irish quintet **Connla**; Cape Breton fiddler, vocalist and multi-instrumentalist **J. P. Cormier**; Celtic/jazz/classical fusion **Jeremy Kittel Trio**; vocalist and guitarist **Keith Murphy**, whose repertoire is drawn from Canadian and New England folk traditions; Quebecois a cappella quintet **Mu-**

**sique à Bouches**; and Irish and early-music duo **The Harper and The Minstrel**.  
For more about the festival, see [newbedford-folkfestival.com](http://newbedford-folkfestival.com).  
Other Irish/Celtic music events in the area taking place in July:  
• Prior to their New Bedford Folk Festival appearance, the **Jeremy Kittel Trio** will play at Club Passim on July 3 at 8 p.m. The threesome of Jeremy Kittel (fiddle), Josh Pinkham (mandolin), and Quinn Bachand (guitar) play a melodically and harmonically complex mixture of Irish, Scottish, jazz, classical, and modern styles, full of exhilarating riffs and improvisations. Kittel has worked with a wide range

of artists, including local American Scottish fiddler Hanneke Cassel, Boston native singer-songwriter Aoife O'Donovan, and celebrated cellist Yo Yo Ma; he also was a member of the Grammy-winning quartet Turtle Island.  
On July 14, the acclaimed fiddle-guitar duo **Martin Hayes and Dennis Cahill** comes to Passim for two sets, at 7:30 and 10 p.m. Hayes is a masterful player in the lyrical, "lonesome touch" East Clare fiddle style, but during his career has ventured into other domains, including the jazz-rock band Midnight Court, where he met guitarist-mandolinist Cahill. Since then, the two have cultivated a distinctively meditative, often mes-

merizing, interpretation of traditional tunes, as a duo and also as part of the quintet The Gloaming and the "Masters of Tradition" touring ensemble.  
Cork native **Mick Flannery**, one of Ireland's most successful singer-songwriters of recent years, will make his debut at Passim on July 19 at 8 p.m. Flannery grew up listening to singer-songwriters such as Tom Waits, Bob Dylan, Leonard Cohen and Kurt Cobain, started playing guitar at age 14, and at 19 became the first Irish musician to ever win awards at the International Songwriting Competition in Nashville – his honors also include a Meteor Music Award. A stonemason by trade, Flannery has released five albums, with the most recent – "I Own You" – marked by a shift to songs that touch on social injustice and economic inequality.  
Passim's "Small World Big Ears" series will feature fiddle-guitar duo **Gus LaCasse and Eamon Sefton** on July 23 at 7 p.m. Maine fiddler LaCasse is known for both speed and savage energy, as well as a repertoire that reflects his innovative spirit and dedication to the Cape Breton and Acadian fiddle traditions. Boston-area resident Sefton has played in numerous special and ongoing collaborations, including fiddlers Jamie Laval and Maura Shawn Scanlin and bands such

as Cat and the Moon and Bywater. Also performing will be Klezwoods, an ensemble of strings, horns, and percussion that melds the spirit of traditional klezmer and Balkan music.  
Tickets, information at [passim.org](http://passim.org).  
• The Burren Backroom series will present an energetic double bill on July 25 at 7:30 p.m. **Heron Valley** (Euan McNab, pipes, guitar, whistle; Nick Hamilton, banjo, drums; Arlene Mackechnie, keyboards; Abigail Pryde, guitar, vocals; and Callum Cronin, bass) plays music of their native Scotland, as well as of Ireland, while also integrating country, bluegrass and contemporary folk. In addition to their high-octane performances, the band also is known for its ambitious videos, including "Home," which they filmed in the midst of climbing up Beinn an Lochainn, a hill in the west coast of Scotland.  
Also in concert will be **The Gothard Sisters**, who entertain with song and dance as well as instruments (Greta, guitar, violin, octave mandolin; Willow, violin, mandolin, bodhran; Solana, violin, bodhran, djembe, percussion). The Pacific Northwest natives perform original music built around traditional and modern Celtic styles as well as world and classical influences, with what's been called a "big-league" presentation.



**Rising Irish singer-songwriter Mick Flannery performs at Club Passim on July 19.**

For tickets and other details, see [brownpapertickets.com/event/3381477](http://brownpapertickets.com/event/3381477).  
• Toronto-based **Enter the Haggis** will play at Rockport's Shalin Liu Performance Center on July 19 at 8 p.m. For more than two decades, the band (Craig Downie, bagpipes, guitar, keyboards, whistle; Brian Buchanan, fiddle, guitar, mandolin, accordion; Trevor Lewington, guitar, mandolin, keyboards; Mark Abraham, bass, banjo; and Bruce McCarthy, drums) has brought together a prodigious – even quirky – blend of rock, fusion, bluegrass, traditional Celtic fare, agitpop, folk, and other strains. From head-banging, arena-friendly Celtic rock to more nuanced, lyrical, indie-type offerings, "ETH" combines a versatile repertoire with sociopolitical conviction.  
Go to [rockportmusic.org](http://rockportmusic.org) for information.  
– SEAN SMITH



**Matt and Shannon Heaton will be among the performers at the July 8 Summer BCMFest.**

## Summer BCM Fest set for July 8 in Harvard Sq.

The fourth Summer BCMFest will bring Celtic music of many varieties to Club Passim in Harvard Square on July 8, featuring some 12 hours of performances by Boston-area musicians, including a free outdoor concert and a ticketed evening finale.  
Summer BCMFest is tailored after the annual BCMFest (Boston Celtic Music Fest), a weekend gathering held each January to celebrate Greater Boston's richness of music, song, and dance from the Irish, Scottish, Cape Breton and other Celtic traditions. [BCMFest will take place January 17-20, 2019.] Like its winter counterpart, Summer BCMFest showcases the

diversity of sounds and styles found in Boston's Celtic music community.  
The day kicks off with a special edition of the Live Music Brunch series at Club Passim from 10 a.m. to 2 p.m. The "Celtic Brunch" is an opportunity for diners to enjoy brunch, with live music by fiddle-piano duo **Chris Overholser and Utsav Lal**.  
From 2:30 p.m. to 5 p.m., the festivities will shift outside to Palmer Street (directly adjacent to Club Passim) for a free concert with Scottish-Cape Breton trio **Caroline Dressler, Giulia Haible and Maggie MacPhail**, and the progressive folk/traditional/fusion quintet **Pumpkin Bread**.

Summer BCMFest 2018 will finish up with a ticketed evening performance at 7 p.m. by a pair of duos: **Ari & Mia** and **Matt and Shannon Heaton**.  
Tickets for the evening concert are \$18 for the general public, \$10 for Passim members and students with ID. For reservations and other information, go to [passim.org/bcmfest](http://passim.org/bcmfest).  
BCMFest is a program of Passim, a Cambridge-based non-profit seeking to build a vibrant music community through its legendary listening venue, music school, artist grants, and outreach initiatives.



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# For actor Kevin Chapman ‘true north’ will always be Inwood Street, Dorchester

**By BILL FORRY  
REPORTER EDITOR**

Inwood Street is a classic Dorchester side street, densely packed with three-deckers, but still somewhat insulated from the bustle and bus traffic of the Bowdoin Street business district a block away.

Kevin Chapman no longer lives here, but Inwood is still home for the actor and producer who is best known for playing either a cop or a criminal (sometimes, both) on TV and film. Now 55, he is so connected to this street that he named his film company, Inwood Street Productions.

“It’s the last street where my entire family lived together,” Chapman said during a visit to his old stomping grounds in May, as the Reporter tagged along. The Chapmans arrived here when he was eight years old.

“We thought we had got the house on the hill, getting out of the Mission Hill projects,” he recalls, looking up at his former address, 5 Inwood, a tidy, well-decorated house with flowering plants swinging from the second-floor porch that used to be his perch. “Looking at it now, it’s relatively small, but as a child it was massive.”

He calls up to a current occupant of the house, who is lounging on the porch. “I used to live in that apartment,” he hollers. “That’s good!” the man replies good-naturedly. “I think

I left a few things; mind if I come up and get ‘em?” Chapman counters, bursting into a belly laugh. The man on the porch answers in kind.

Chapman can still rattle off the old Inwood family names — “the Haleys, the Butts, the Curriers, the McGees, the Sullivans, the Phippses.” Kevin’s mom raised him and his three siblings here for most of his childhood, spending \$325 a month for renting the second-floor apartment.

“A lot of families here were struggling. I think maybe there were two families on the whole street who had a Dad. It was just getting by. But, we were like one big, dysfunctional family.”

The kids on Inwood and nearby Norton and Olney streets found common ground in more than just family hardship. On weekends, they took over the parking lot of the old Meetinghouse Bank across the street and played street hockey for hours on end— until the bells tolled nine o’clock from the top of St. Peter’s.

“That’s how we knew it was time to pack it in.”

Some days, they’d hike up Mount Ida Road to Ronan Park at the top of the hill with its majestic vistas of Dorchester Bay and beyond to go head-to-head with kids from the other side of Bowdoin Street in their chosen game.

When he wasn’t polish-



Kevin Chapman, left, walks along Inwood Street last month. At right: the Reporter’s Bill Forry

ing his slapshot, Chapman was hustling himself to or from one of several public schools he attended over an academic life that was roiled, like many, by the chaotic desegregation-era busing order. He attended, variously, the nearby Mather School on Meetinghouse Hill, the Holmes School in Codman Square, the Holland School off Geneva Ave., and the Grover Cleveland in Fields Corner.

“In the sixth grade, I was sent over to the King School on Lawrence Ave., which wasn’t the most convenient location,” he says. “I never went to the same school two years in a row. We were constantly shipped somewhere else.”

But when he was out of the classroom, Chapman stayed grounded in his immediate environs. The young “Chappy” earned extra coin by stocking shelves at Brother’s Market— now America’s Food Basket— for \$1.50 after school and \$3 all day on a Saturday. He shined shoes at the Horseshoe Tavern. Later, he watched his older sister Gail get married inside St. Peter’s Church, the monument to Catholicism and Puddingstone engineering that still dominates the eastern end of Bowdoin Street.

“Anytime anyone asks me, I always say St. Peter’s Parish, that’s where I grew up,” says Chapman.

Other jobs came later. He wheeled tour buses through tourist-trap Boston, cleaned up at a pig farm up in Holliston, ran a parking lot next to the State House, and, for a time, worked as a bouncer at a Boston comedy nightclub. Chapman also worked as a teller at South Boston Savings Bank— a role that he says has informed one of his most high-profile local gigs of the last few years — serving as the spokesman for the City of Boston Credit Union. (He has maintained his membership with the credit union since his days as a city employee.)

His last career turn before he became a professional actor was the most fortuitous for more than one reason. When the late Boston Mayor Thomas M. Menino was first elected in 1993, Chapman, who had supported his campaign, applied for and won the job of City Hall’s neighborhood services coordinator in Dorchester’s District Three. It was — and is — grueling and thankless work, carrying the mayor’s banner in front of sometimes disgruntled community groups on a nightly basis, responding to incidents and accidents of all sorts when they happen.

But the job had definite upsides, too. Chapman met his future wife, Meaghan Kennedy, at one of Father Dan Finn’s monthly community meetings at St. Mark’s on Dorchester Ave. They now have two children.

Paying his dues on the nightly Dorchester

political beat eventually led to a promotion: He was assigned to head up the now-defunct Boston Film Office, where he provided logistical support to filmmakers shooting pictures in the city. The job put him in daily contact with people like Ted Demme, the late filmmaker who gave Chapman a part in the Denis Leary film “Monument Ave.,” which was set in Charlestown.

From there, his career snowballed, as directors filming in Boston found a willing apprentice in the brawny, 30-something Dorchester “kid.” At that point in his life, Chapman, who admits to having yearned for the spotlight much earlier, was ready for the challenge.

In a 2001 interview with the Reporter, he admitted that he had always yearned to act, but he got off to a late start, in part because he had a touch of self-doubt sowed in by some of his early experiences in the neighborhood.

“There’d always been that constant corner badgering,” Chapman told the Reporter later on, in 2006. “Acting was always in the back of my head, but there was also the evil twin, I guess, saying, ‘You’re a kid from Bowdoin Street. You can’t do that.’”

“You really have to be secure in your life as a person to pursue something like that,” he said. “After about the third or fourth job you say, ‘I must be okay at this because they keep hiring me.’”

In fact, Kevin Chapman has been in demand.

Most recently, he ended a very successful five-season run portraying NYPD Det. Lionel Fusco on the popular series, “Person of Interest.” He is one of the film industry’s go-to character actors with credits that will soon include a brand new Showtime police drama series set in his hometown— “City on a Hill.” Produced by Matt Damon and Ben Affleck, the series— which is set to begin production soon, with a tentative premiere date set for next year— is purportedly about the so-called “Boston Miracle,” a 1990s setting that has already rankled some Bostonians, since early buzz is that the show will lean more heavily on

the hackneyed theme of Charlestown as the home of Boston Irish bank robbers than on the streets of Roxbury and Dorchester where the true carnage of the early 90s was so much more acute.

Chapman’s character — Dickie Monogue — is a cop with a conscience.

“I play a Boston narcotics officer who is kind of the antagonist for Kevin Bacon’s character,” he said. “When you first meet this guy, you kind of assume that he may be the one who is morally challenged, and then, as the story unfolds you realize that he is probably the guy whose moral compass is calibrated.”

Chapman says he’ll bring his own understanding of how policing and community activism dovetail to drive down crime rates. He had a unique vantage point to observe this interaction as Tom Menino’s eyes and ears in much of Dorchester — attending crime watch and civic association meetings, serving as a liaison to other elected officials and police— and helping to direct city services to constituents.

“It was eye-opening to see how active this community is,” said Chapman as he walked his dog Maverick along the crest of Ronan Park. “I didn’t realize how many community groups and crime watches there were, so many people I met over time who are really invested. It was a great education for me.”

In that job, Chapman helped the city choose targets for programs like the Top Ten Most Wanted Drug Den, a task force that picked off vacant properties that were— back then— havens for sales or drug use.

“When I was there working for the city, I didn’t really reflect on what was happening. It was a period of time where everyone pulled together. No one person can take credit for it.”

Chapman isn’t part of the writing team for “City on a Hill.” He has learned from experience that his role will likely stay on the periphery. Unless asked, he’s not likely to offer much input beyond his own character. “If they do, I welcome it,” he said. “If they don’t, I know what my approach is going to be for my character and how I’ll find the truth in my character.”

The notion of character is a frequent theme with Chapman, who says he stays grounded to the roles he takes on by his formative years soaking up the people he grew up with in the Bowdoin Street neighborhood.

“It has helped me tremendously to find the truth in the characters that I’ve played. That’s why you’ve never seen me in a superhero movie or anything like that— because I can’t find truth in that. And if I can’t find truth, I can’t play it.”

Reporter editor Bill Forry can be reached at bforry@dotnews.com.

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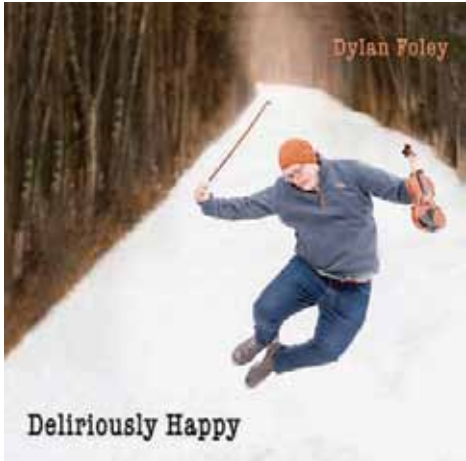
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CD Reviews

By Sean Smith

**Dylan Foley, “Deliriously Happy”** • Hard not to be optimistic about Irish American traditional music nowadays when there are so many promising practitioners of it who have already made their mark well before hitting 30. Prominent among their ranks is Foley, a fiddler who comes from the New York City area and has flourished in its rich firmament of Irish music. He’s amassed four



All-Ireland championships and played with The Yanks – a deservedly heralded but all-too-rarely glimpsed quartet – as well as in other collaborations, such as “The Drunken Gaugers” album with

Lúnasa’s Kevin Crawford and Patrick Doocey. Foley and fellow Yank Dan Gurney (whose new album will appear in this space before very long) also recorded “Irish Music from the Hudson Valley,” a tribute to mentors Fr. Charlie Coen and Mike McHale and the music they brought to Foley and Gurney’s native region – and a testament to Foley’s appreciation for both the tradition and its forebears.

That musical lineage extends to his own family, notably his late grandmother Maggie Smyth, who gave Foley the very fiddle he uses on this recording. She had the fiddle tuned down to B, and he follows suit here, which makes for a warm, earthy, somewhat bassier sound. An oft-used phrase of Maggie’s, “I am very rich and deliriously happy,” provides the title for the album and constitutes the general blissfulness that pervades it.

The 12 tracks are pure, unadulterated Foley, with understated accompaniment by pianist Matt Mulkeen and Josh Dukes on 12-string guitar and bodhran. There are venerable traditional tunes aplenty here, including “Lady Anne Montgomery” and “Jackie Coleman’s Reel” (which features a nifty flourish in the B part on the second time around) – both favorites of Maggie – as well as “Tear the Calico,” “Lord Gordon’s Reel” and “Leitrim Fancy.” Less familiar ones also catch the ear, such as “Esther’s Reel,” with its key change on the B part. Foley also plays in-the-tradition compositions like J. Scott Skinner’s “Hector the Hero” (another Maggie favorite), Tommy Peoples’ “Green Fields of Glentown” and – one of the album’s most endearing tracks – “Amelia’s Waltz,” by the late Bob McQuillen, the inimitable New Hampshire pianist-accordionist-tunesmith.

And Foley includes a tune he co-authored with Eamon O’Leary, a moody, minor-key hornpipe titled “The Discontented Man,” another showcase for his crisp bowing, that segues into a pair of jigs, “Crabs in the Skillet” and the ebullient “Dancing Eyes” – one of the best-constructed sets on the album.

The considerable charms of listening to the album are deepened by the knowledge that Maggie Smyth was able to see her reverence for the Irish music tradition pass on to her grandson, who has made it his calling, not only as a musician but as a teacher – a state of affairs that has inspired an advanced state of joy among Foley’s many admirers. [dylanfoleymusic.com]

**The Friel Sisters, “Before the Sun”** • It’s the much-anticipated second release from Anna, Shelia and Clare Friel, born and bred in Scotland but firmly rooted to Donegal through music and family. Their 2014 debut album was a thoroughly charming, accomplished work that showcased individual talents – Sheila on uilleann pipes, flute and whistle, Clare on fiddle and Anna on flute and whistle – and fine ensemble playing, as well



as equally delightful singing in the unison style characteristic of the Ulster region. More to the point, the Friels evinced respect for the music tradition and the generations – including

some from their own family – that helped shape it, but displayed no hesitancy in advancing their own more contemporary tastes.

“Before the Sun” shows ample evidence of the sisters’ progress of the last few years, with canny choices of material – sources for which they give credit where it’s due – and correspondingly good judgment in arranging it. Among the instrumental high points is a jig set that starts out with Clare’s spirited playing of “The Ranafast Jig” (learned through Altan’s Mairéad Ní Mhanoaigh and her nephew Ciarán Ó Maonaigh, who produced this album) joined by Anna on the second round, until Sheila brings on “Statia Donnelly” – her use of the pipes’

regulators gives the tune some serious oomph; then Anna abruptly kicks off “My Former Wife,” and they steadily rebuild the excitement before closing out the set. There’s a similar feel to another jig set, “Young Tom Ennis/King of the Pipers/Hunt the Cat,” Sheila ushering in the latter tune with striking authority.

A reel set sees Anna and Sheila double up on flute for “It’s in the Wind,” a Sheila and Clare original, followed by an enthralling duet between Anna and Clare on “The Laurel Tree” and then it’s another majestic finish with “Repeal the Union,” popularized by the great Donegal fiddler John Doherty – the long notes Anna holds on this are one of those little touches that tells you, in no uncertain terms, that these folks know what they’re doing. On one particularly high-degree-of-difficulty track, Sheila and Clare play a feisty “An Coolin March” (also from John Doherty) that heads into a slowed-down version of a 12/8 Clare jig, “Farewell to Lissycasey,” before Anna goes full-throttle to start the closing reel, “Trim the Velvet.”

Three of the songs on “Before the Sun” came to the Friels via family members and feature the aforementioned three-part unison singing: “A Stór A Stór A Ghrá,” with the sisters swapping off leads and also playing the melody between verses; the a cappella “Free and Easy”; and an exquisite rendition of “Moorlough Shore” (also associated with the legendary County Tyrone songsters Sarah and Rita Keane). Anna solos on “Kelvin’s Purling Stream,” which is connected to both Northern Irish and Scottish traditions (and locales), and is enhanced here by a dual-whistles break; Sheila is in the spotlight on “Easter Snow,” Clare’s mellow, lower-range string accompaniment adding a lovely texture.



On most of the songs, as elsewhere on the album, H a j i m e Takahashi and Cathal Ó Curráin lend excellent support on, respectively, guitar and bouzouki. Experienced and

road-tested as they may be – having performed not only throughout Ireland and the UK but a good chunk of Europe, too – there’s an appealing freshness to the Friels that comes across in their music. They seem to be neither overwhelmed by or apologetic about their success, nor should they be. [frielmusic.com/

**Kyle Carey, “The Art of Forgetting”** • Some people collect souvenirs and keepsakes on their travels; singer-songwriter Kyle Carey collects musical inspiration and assets. From her childhood years in Alaska and New Hampshire, she’s had sojourns in upstate New York, Ireland, Cape Breton, the Isle of Skye, and a multitude of other places, including Boston and Gloucester. This accumulation of experiences and impressions has formed the basis for her “Gaelic Americana” sound, redolent of hardy Appalachian mountains, windswept prairies, rugged Scottish seascapes, pastoral Irish meadows. The stories and narratives that fill these settings are drawn from music and literary traditions – with nods to Dickens, Coleridge, Yeats and Frost, among others – but also more contemporary sources.

With the assistance of Grammy-winning multi-instrumentalist and producer Dirk Powell, on this her third album, Carey conjures up some intriguing points of contact for her various interests and influences: the hybrid English/Irish Gaelic lament “Suibhail a Ruin” (“Shule Aroon”) reimagined as late-night-café jazz, with Powell’s breezy piano backing and bursts of trombone and trumpet; a Scottish Gaelic treatment of the American gospel hymn “Down to the River to Pray”; a selection of Scottish Gaelic “Puirt a Beul” (“mouth music”), in duet with South Uist native Gillebride Mac IlleMhaoil and gently underpinned by Powell’s piano.

But Carey’s songwriting is the main attraction. The title track, inspired (a frequently occurring word in Carey’s vocabulary) by works of poets Edna St. Vincent Millay and Worcester’s own Elizabeth Bishop, filters heartbreak through the passage of days and seasons (“I stopped seeing the reds and golds/when you stopped coming around”). “Tell Me Love,” inspired – there’s that word again – by Yeats, Frost and Virginian Louis McNeill and dedicated to Carey’s partner, is unabashed, vivid romanticism (“Autumn apples busheled ’neath a silver moon/elderberry wine sweet as morning dew/splendors great and small/made humble by the truth/glory’s mine in loving you”).

Carey is well-served by her supporting cast, with Mike McGoldrick (flute) and John McCusker (fiddle) providing Irish/Scottish inflections at various junctures, such as on the title track and Carey’s winsome take on Nanci Griffith’s “Trouble in the Fields”; backing vocals by New England singer Liz Simmons (of Low Lily) and the guitar of Sam Broussard are other assets.

Another highlight is Carey’s riveting duet with Rhannon Giddens on “For Your Journey,” which draws on the Gospel of Matthew, the River Styx and the Underground Railroad (“Take the North Star for your journey/hanging low in the eastern sky/For it’s on the banks of Jordan/the dead will come alive”) – a reminder that not all journeys are made by choice or fancy, and one is the last we ever make. Sobering thoughts, but in the context of Carey’s grand landscape, curiously uplifting. [kyleannecarey.com]

## Saving Now for Future Education Expenses

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

College costs are up – it’s in the news, part of the political debate ... it’s everywhere. But what does that really mean? Is college still a good investment? And if so, what’s the best way to save for it?



If you’re like most parents, you’re concerned about how you’ll fund your child’s education. Even if you’ve managed to start saving, the fact remains that it just might not be enough. With all the competing priorities that you need to consider, such as retirement savings, you may be left confused and overwhelmed.

### Develop Your Strategy Early (If You Can)

The earlier you can start planning, the more money you can save. It’s hard to think beyond diapers and daycare at first, but even putting a small amount aside with each paycheck can make a big difference in the long run.

### Save

When developing your saving and investment strategy, there are a lot of options at your disposal. Setting up a savings account is a good start and can be part of your long-term financial plan. Another possibility to consider is a 529 plan. Operated by a state or educational institution, a 529 plan is an education savings account designed to help families plan for college. A 529 plan can allow parents, relatives and friends to help invest in a child’s education over time.

### Reduce Costs

Applying for scholarships is one that should never be overlooked. Many local organizations offer small scholarships that may seem insignificant but can be a nice extra to pay for expenses beyond tuition, room and board. And then, of course, there are more substantial scholarships that help supplement the cost of college that are based on academic or athletic achievements.

### Borrow

You may think taking a loan is a last resort, but the reality for many is that borrowing will ultimately fund a significant portion of their children’s education. There are a lot of options, both governmental and private, that you may use to supplement what you or your child has been able to save. The good news is that loans are available and many students and their parents take advantage of them as a way to help pay for college.

There are some resources that are often overlooked. For instance, you may have a permanent life insurance policy with cash value that you could borrow against to help supplement some of the costs of school’.

### A Sound Investment

Despite challenges that come with financing higher education, college is still a smart investment and there are many options to help save for it. And when saving isn’t enough, there are plenty of other ways to help reduce the costs or help you borrow the funds you’ll need for the education that is a priceless gift.

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

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# Dot Bay EDC hails Reporter's Ed Forry and New England Council's Jim Brett



Don Rodman and Ed Forry

The Dorchester Bay EDC's 39th annual fundraiser, "Dorchester Then and Now: Community for All," honored *Dorchester Reporter*



Honoree Jim Brett and Hector Cruz

co-founder Ed Forry, and New England Council CEO James Brett on June 7 at a reception at Dorchester's Franklin Park Zoo. NBC 10 Boston reporter Frank Holland was MC, and the music styling of Athene Wilson was featured.

Don West photos, courtesy DBEDC

## Rooting for Katie

(Continued from page 1)

At first, Katie's doctors and family alike were hopeful that she would be able to continue her daily routine as normal, more or less. But her condition kept worsening, and new tests revealed a far more aggressive form of RRMS (Relapsing Remitting Multiple Sclerosis) than initially diagnosed. Soon, she was feeling the effects of the disease everywhere in her day-to-day life.

"I had terrible headaches, I was forgetting things, and my balance got so bad I had to hold onto desks at school," she said. Recurring instances of blurred and double vision meant she could no longer drive.

Nevertheless, Katie persisted.

Asher mother and those close to her know, "Katie is a fighter." Seven months after her diagnosis, she completed the Boston Athletic Association's Half Marathon, running 13 miles through the rain with a friend.

Despite the debilitating effects of the RRMS, which effectively amount to a continual state of fatigue and pain, she has returned to work on a modified schedule of three days a week. When asked where she finds the strength to keep teaching, Katie pointed to her students as a source of inspiration.

"I go to work because I love the kids and feel that I do make a difference in their lives," she said. "I do it for myself, I do it for my daughter. Honestly, I do it because I don't have a choice."

Treatment so far has called for regular doses of steroids and the MS drug Tysabri, but after another flare-up in March of this year that saw her symptoms worsen further, Katie and her family decided to pursue other options. To now, the only treatment shown to be effective in clinical trials is an alternative procedure called a hematopoietic stem cell transplant (HSCT). But obstacles remain; the procedure has yet to be approved by the FDA despite being in trials for decades, so Katie has to travel to a clinic in Mexico for treatment costing around \$50,000, none of which will be covered by insurance.

The Kelly family has started a Gofundme page with a goal of \$60,000, a figure that would cover the procedure, travel expenses, and follow-up care. So far, crowdsourcing efforts have raised around half that amount, and the Kellys were hoping that a June 28 Florian Hall fundraiser with a live performance from the Dorchester-based band The Fenian Sons — would help to make up the difference.

"I'm so fortunate that we live in a community where it's such a tight-knit group that they all support each other," she said. "I hope that if the procedure works well for me, that I'll be able to share this story with other people who think there's no hope. And maybe by getting the word out, it will help to get the procedure approved."

You can donate to Katie's Gofundme page here: [gofundme.com/help-katie-fight-ms](https://gofundme.com/help-katie-fight-ms).

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Traveling People

# Enjoyment reigns at Enniskillen’s Manor House Country Hotel



The beautiful Manor House Country Hotel in Enniskillen, Co. Fermanagh, is a member of the Original Irish Hotel group.

**By JUDY ENRIGHT  
SPECIAL TO THE BIR**

This Enniskillen hotel is definitely not just another run-of-the-mill accommodation. A magnificent and imposing structure, Manor House Country Hotel sits atop a rise and greets you at the end of a sweeping drive. The friendly front desk staff welcomes you and assigns you a spacious room overlooking Lower Lough Erne.

On the desk in your room, you happily discover a small tray of delicious gourmet chocolates alongside a handwritten welcome note from General Manager John S. O'Neill. How very nice!

**VISTA**

A glance out your floor-to-ceiling windows reveals a vista of Lower Lough Erne and the glistening yachts cozily nestled into berths at the marina there.

Bringing the focus back to your lovely room, you'll note that the en suite bathroom has what every modern bathroom needs – a working television built into the wall at the end of the tub for those long, relaxing soaks at the end of a busy day. There's also an alcove above the TV for a vase of flowers – this bathroom had orchids.

The ladies will appreciate that the bathroom is well stocked with Paul Costelloe soap, shampoo, conditioner, body wash and lotion. You can also enjoy the superb water pressure in the freestanding shower and, as travelers to Ireland know, good water pressure is not always a given.

Everywhere you look in the hotel's elegant hallways, sitting or dining rooms, there's something wonderful, like Waterford crystal chandeliers, interesting art, and refurbished antique furniture.

Manor House Country

Hotel was not always a hotel; it was a private home for centuries and was only purchased for use as a hotel in 1957 by its current owners, the McKenna family. The building itself has a storied past back to the 1600s when the manor house on the Killadeas estate was known as Rockfield. Major John Irvine changed the name to Killadeas Manor House in 1835. His son, Col. J. G. Irvine, rebuilt the house in 1860 using workmen from Italy to finish the interior.

**OPTIONS**

We didn't take advantage of the hotel's many available options, like an Olympic-size swimming pool as well as a steam room, Jacuzzi, sauna, outdoor hot tub, fitness suite, or the beauty salon, but all are available for visitors. There is also a conference and event center.

The hotel has 78 luxury rooms and suites as well as several restaurants and bars, including the charming cellar bar that is said to be one of the most popular places to eat in Fermanagh.

Dinner was served in the Belleek Restaurant at the hotel where I had a dill-cured salmon starter and a tasty chicken entrée. My friend enjoyed roast lamb. Chef Stephen Greenwood has worked at Manor House for nearly 10 years and has clearly perfected his craft. Dinner and breakfast offerings were outstanding.

We toured Manor House Hotel with John Dolan, deputy general manager, who said the hotel employs 120 staff members, most of whom are local and some of whom only work part time. The leisure business at Manor House is extremely popular, he added, saying there are more than a thousand outside members who belong



Heavily-carved wooden chair is one of many antiques gracing the halls of the Manor House Country Hotel in Northern Ireland. *Judy Enright photos*

to the spa. And, he noted, the hotel won the Health and Wellbeing Awareness Award for Great Britain and Northern Ireland for 2017-18; Wedding Venue of the Year for Ulster; and AA Northern Ireland Hotel of the Year for 2016/17.

The success of the hotel, according to Dolan, is "thanks to our brilliant team." See manorhousecountryhotel.com for more information. The hotel is part of a group of luxury, boutique, manor house and owner-run Irish hotels that was rebranded this spring as Original Irish Hotels (see originalirishhotels.com for more information on the group.)

**THE WAR YEARS**

From 1939 to 1945, the manor house was used

as an officers' mess for the US Air Force and was headquarters for the Killadeas seaplane base. In May 1941, a pilot in a plane from Killadeas spotted the German battleship Bismarck, which was destroyed in a subsequent battle.

It is said that when the US military left the Killadeas base, numerous planes were dumped into Lower Lough Erne. Some have been recovered, but there reportedly are still many rotting on the bottom of the lough.

It's interesting that another Northern Ireland hotel – Beech Hill Country House Hotel outside Derry – also hosted a US military camp on its grounds during World War II. US

Marines were billeted in 400 Quonset huts and 30 shelters at Beech Hill from 1942 to 1944 to guard the Navy's Operating Base Londonderry, which was the main center of operations in Europe until after the Normandy landings.

Derry - the UK's most westerly port - made the city an obvious choice for a strategic base. From there, the Navy could help protect convoys from U-boat attacks during the Battle of the Atlantic. The base also fueled escort vessels, serviced ships from many nations, and, at one time, had more than 5,000 American personnel.

**AER LINGUS**

I have been a fan of Aer Lingus for a very long time. The airline's safety record is second to none and I've always enjoyed flights to and from Shannon, my favorite Irish airport.

Last month when I flew to Boston, I was reminded of the late chef and TV personality Anthony Bourdain's comment about airline food, which he said he never ate: "No one has ever felt better after eating plane food. I think people only eat it because they're bored. I don't eat on planes. I like to arrive hungry."

Well, in all honesty, the pre-booked meals on Aer Lingus are pretty good, although I'm not convinced that they are worth \$32.99 each. I should say, rather, that I wasn't convinced until my last Aer Lingus flight when I decided to just eat whatever was served. I chose chicken and assumed that since the food was made in Ireland, it would be passable if not good.

Sadly, Bourdain was right. The meal was completely inedible from the repulsive macaroni salad to the entrée. Even the "deliciously light strawberry

cream mousse topped with a shortcake biscuit crumble" from Couverture Desserts in Naas, Co. Kildare, was only worth one bite. It was awful.

So, I am back to pre-booked meals and can recommend the steak, which comes with creamed spinach and a starter of smoked salmon and a slice of McCambridge's soda bread. Could do without the raspberry panna cotta, but otherwise the meal is good. (And, actually, the regular airline meal I had in June came with a slice of McCambridge's, which was the only edible bit on the tray.)

**ACTIVITIES**

There are lots of fun events going on in July in Ireland. Be sure to visit the local Bord Fáilte offices (marked with a large green shamrock) in whatever area you're visiting for the latest updates on things to do, accommodations, places to see, and more.

Among fun activities on tap in July is the Galway International Arts Festival, which runs in Galway City from July 16-29 (see [gialf.ie](http://gialf.ie) for details.) The festival includes visual arts, theatre, comedy, dance, street spectacles, and more.

From July 19-22, the Festival of Curiosity will be held in various locations around Dublin and offers a family program during the day and nighttime events for adults ([festivalofcuriosity.ie](http://festivalofcuriosity.ie)).

Grace Jones will open the Summer Series at Dublin's Trinity College from July 23 to July 29. The lineup includes Trinity Orchestra, pop triad Wyvern Lingo, Gavin James and Imelda May. (See [mcd.ie](http://mcd.ie) for details.)

Enjoy Ireland whenever and wherever you travel.





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