



Ship in the Clouds, featuring clockwise from top left, Laura Feddersen, Nathan Gourley, Natasha Sheehy, and Anna Colliton will be performing at the Summer BCMFest on July 7 at Club Passim. Story, Page 11
Anna Colliton photo

Varadkar cites EU ‘hostility’ to any extension on a Brexit deadline

BRUSSELS – Irish Prime Minister Leo Varadkar said late last month that European Union countries are losing patience with Britain and are hostile to extending the Brexit deadline beyond Oct 31.

Varadkar told reporters that “while I have endless patience, some of my colleagues have lost, quite frankly, patience with the UK, and there is enormous hostility to any extension.”

Speaking after talks in Brussels with the EU’s Brexit negotiator, Michel Barnier, Varadkar said an extension might be granted for Britain to hold new elections or a second referendum on leaving the EU.

But he ruled out any prolongation for more divorce negotiations, saying “time for that has long since passed.”

Varadkar insisted that “the withdrawal agreement is not going to be reopened.” He added: “It took two years to negotiate the Withdrawal Agreement and while not perfect, it was a “finely balanced compromise.”

“I am a little bit concerned that some people in London seem to think that because the House of Commons failed to ratify that agreement that automatically means they are going to get a better one.”



Irish Prime Minister Leo Varadkar calls withdrawal agreement a “finely balanced compromise.”
RTE photo

When ‘Dev’ filled Fenway Park EMK Institute marks centennial of Irish rebel’s Boston visit

BY PETER F. STEVENS
BIR STAFF

One hundred years ago, on June 29, 1919, cheers erupted from at least 40,000 throats at Fenway Park for a thin, bespectacled man as he strode toward home plate. They chanted his name, but it was not the one usually bursting from Fenway crowds—star left-handed pitcher and slugger Babe Ruth. The name on everyone’s lips was “de Valera.” The famed Irish rebel had come to plead his homeland’s cause to the Irish of Boston.

A living symbol of the brutally defeated Easter Rising of 1916, he brought his cause to such Irish American bastions



Fenway Park, June 29, 1919: More than 40,000 people filled the park to overflow to greet and listen to Eamon deValera speak on behalf of the Irish cause.

as New York City and raised money to arm and support Michael Collins and the other rebels at home. In New York

three days before, when de Valera returned to his Waldorf-Astoria Hotel room, which was paid for by American supporters

of Irish leaders, he was handed a telegram at the lobby desk. The letter from Boston Mayor Andrew J. Peters read:

“On behalf of the citizens of Boston, I have the privilege of extending to you the greetings of a city whose citizens have such sympathy with the cause for which you are working. It will be a great pleasure to have you with us.”

“Dev” had agreed to speak in Boston, and local politicians used their clout to reserve Fenway Park for the occasion. On that day, dozens of marching bands filed into Fenway as both the Stars and Stripes and the unofficial orange, white and green banner of the gestating (Continued on page 5)



The Irish Pastoral Centre sponsored a mid-day Memorial Mass at the Irish Famine Memorial on Deer Island on Sat., June 22. Co-celebrants were Rev. Brendan D’Arcy, left, Bishop John Dooher, and Rev. Dan Finn. IPC executive director Peggy Davis Mullen was also in attendance. John Foley photo



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Ireland’s Minister for Higher Education Mary Mitchell O’Connor was in Boston on May 30 for several meetings. Minister O’Connor visited the Boston College Global Leadership Institute, meeting with GLI’s director Dr. Robert Mauro and several prominent members of the BC community, including Vice Provost for Research and DeLuca Professor of Biology Thomas Chiles, BC Law School Dean Vincent Rougeau, and Executive Director of the Boston College Chief Executives Club, Warren Zola. The Irish American Partnership also hosted the Minister at a Boston Harbor Moel luncheon. In her remarks to an audience of IAP members and guests, she said she advocates “STEAM”- as preferable to STEM education- adding the Arts to Science, Technology, Engineering and Mathematics for higher education opportunities. Shen is pictured with guests from the luncheon, including (a bottom right) newly appointed Consul General Laoise Moore and Vice Consul Aoife Budd.

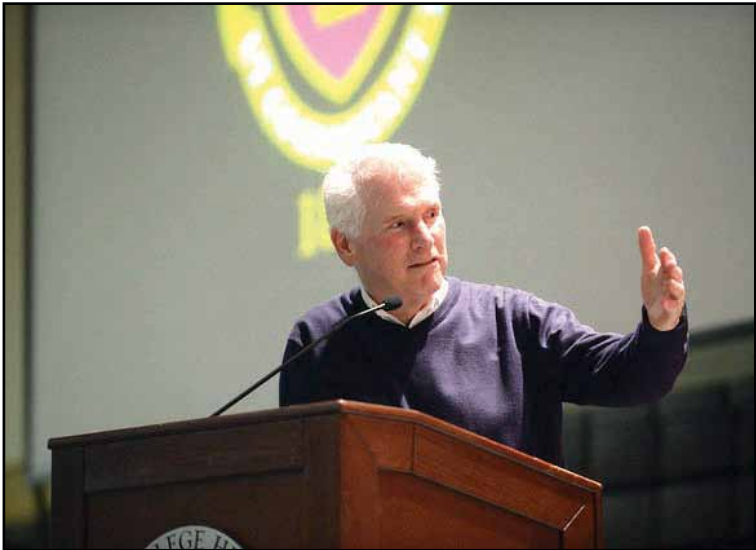


BC High bids adieu to Steve Hughes

Involvement at the school extended over a half-century

The BC High community, and plenty of other admirers, came together on June 13 on the Boston College High School campus to bid a fond farewell to the school’s longtime principal, Steve Hughes, who retired last month after more than 50 years of involvement with the Dorchester institution as a teenage worker, student, and educator, 17 of them as principal.

The Savin Hill-born Hughes, the seventh of fourteen children, was one of six brothers in the family who graduated from BC High. He was an early regular presence on the Morrissey Boulevard campus, working as a dishwasher in the Jesuit residence while a student at St. William’s School before entering as a student in the fall of 1968. He was a standout on the school’s football and track squads, earning varsity letters



Principal Hughes addresses the gathering at BC High on Thurs., June 13.

in both sports. A self-described “unremarkable student,” he graduated from BC High in 1973 and from the University of Massachusetts, Boston, in 1978, where he earned a bachelor’s degree in History. He later earned a master’s degree in curriculum and instruction

from Boston College’s Lynch School of Education. Hughes returned to BC High as a social studies teacher, with terms as department chair, for the next 22 years. He also served from 1992 to 1996 as the school’s Director of Athletics before moving into the principal’s office.



Dublin’s Christ Church choir to sing at Old South on July 17

One of Ireland’s premier choral groups, the Choir of Christ Church Cathedral in Dublin (pictured above), will be in Boston a concert hosted by Encore Tours on Wed., July 17, at 7:30 p.m. at the Old South Church at 645 Boylston Street.

The Christ Church choir has a long and reputable history with its origins in the founding of the cathedral’s choir school in 1493. The 18-member group boasts the largest repertoire of any choir in the country, and is regularly commissioned to perform original works written specifically for its singers. The groups’ Boston performance is part of its 2019 US tour that will also see it perform in New York and Washington D.C.

This event marks the choir’s first ever visit and performance in Boston. Ian Keatley, organist and director of music for the choir, expressed his excitement on behalf of the group.

“We are so looking forward to performing in Boston,” he said in a press release. “It is a city that is very dear to our hearts

and Old South is such a special place. Encore Tours have been great partners and we look forward to a truly memorable evening for both singers and audience in this great city.”

The concert is free and open to the public, but as space is limited, audience members are encouraged to reserve tickets online ahead of time at bit.ly/ChristChurchConcert or at eventbrite.com. Tickets are available on a first come, first served basis. Doors will open at 7 p.m.

Irish event aplenty dot July’s calendar

Sun., July 7– Irish Social Club dance, music by Erin’s Melody, 7-10 p.m.

Mon., July 8– Irish Cultural Centre Set Dancing with Cait Bracken, 7 p.m. Occurs each Monday in the month. There is also a summer workshop for kids July 8-12. For info call Maudy Dooher @781-821-8291.

Thurs., July 11– Irish Cultural Centre hosts a history class at 7.15 p.m., continues each Thursday of the month.

Fri., July 12 – Irish Cultural Centre presents Celtic Women- Grammy nominated artist Mairead Nesbitt in concert. For tickets and info, call 781-821-8291.

Sat., July 13 – Knights and Ladies of St. Finbarr - Cork club monthly dance at the KofC hall, 15 Winslow St., Arlington. Music by Erin’s Melody, dancing 7-11 p.m. Always complimentary coffee, tea, and assorted home baked pastries.

• Also on this date: The Irish Cultural Centre will have classes at 3 p.m. for those interested in Fiddle, Tin Whistle and Accordion. They will continue through the Saturdays in July.

Sun., July 14 – Irish Social Club in West Roxbury has John Connors for its Sunday evening dance, 7-10 p.m.

Fri., July 19 – The Irish Cultural Centre’s annual golf tournament starts at 2 p.m. at Brook Meadow Country Club in Canton. Cost \$150 pp, includes green fees, cart, prizes and post tourney meal. For more info call 781-821-8291.

Sun., July 21 – Irish Social club dance, music by Silver Spears.

Sun., July 28 – Irish Social Club dance, music by Denis Curtin’s band.

Notes: The Irish Music club of Greater Boston will not have a dance due to the holiday week-end; next dance scheduled for Aug. 3. And the Norwood Irish Music club will not have a dance in July or August. Next outing will be September 21.

•••

Our best wishes go out to all members of Irish clubs for a very happy July 4th holiday and sincere thanks to the Boston Irish Reporter and radio stations WUNR and WORL for their tremendous help in our Irish community.

(Listings courtesy of Richard Archer.)

Boston Irish Film Festival sets dates for March 2020

The organizers of the Boston Irish Film Festival have announced plans to stage the events again next year. An online posting said: “We are thrilled to announce that we are now accepting submissions for the 20th annual Irish Film Festival, Boston, which will take place at the Somerville Theatre from March 19 - 22, 2020.”

Voted one of the Top Twenty Coolest Film Festivals in the World by Movie Maker magazine, the Irish Film Festival, Boston, celebrates the very Best of Ireland and the Irish on Screen.

Now in its 20th year, the festival screens over fifty films a season and offers great opportunities for filmmakers to exhibit their work in the USA. Unlike other festivals, IFF announces the winners of its awards prior to the festival in order to fly the recipients to Boston for their screening.

Irish cinema has emerged as a dynamic global phenomenon, expressing a culture focused on the island of Ireland but spread out to all four corners of the globe. Encompassing a near-limitless array of experiences and aspirations, Irish filmmakers from around the world challenge traditional notions of Irishness and force us to expand our understandings of what it means to be Irish in the 21st century.

A non-profit entity with 501(c) 3 status, the festival was established in 1999 to celebrate and promote global Irish cinema. It quickly became the largest event of its kind outside Ireland. The festival provides exhibition, distribution, and educational opportunities for filmmakers; honors their work with awards and offers opportunities to screen their films stateside.

For more information, email info@irishfilmfestival.com

BOSTON IRISH REPORTER

Boston Irish Honors 2019 -- Call for Nominations

The Boston Irish Reporter- The region's leading chronicler of all things Irish-American, is a family-owned and operated media publication, a unique and independent source for news and information. Each month we report on the Irish people and events here in Boston as well as stories focused on the Irish diaspora. At the end of this year the BIR will complete three full decades-30 years-of telling "The stories of Boston's Irish."

Save the Date- The Boston Irish Reporter will host the 10th "Boston Irish Honors 2019" celebratory luncheon on Friday, October 18, 2019 at the Boston World Trade Center / Seaport Hotel. At this inspiring event, we recognize and celebrate exemplary individuals and families who share our culture and traditions- by telling the stories of their special achievements in public service, business, philanthropy and community leadership. Our annual BIH luncheon is the season's premier celebration of Irish-American achievement in Massachusetts.

Telling the stories- Our honorees represent the best qualities of the Irish- devotion to our fellow Bostonians; a sense of compassion for all people no matter their place of birth or station in life; and a deep connection to our common ancestral Irish homeland. In their personal and professional lives, BIH honorees inspire us and our fellow citizens with their dedication to our country to our Commonwealth and to the neediest among us.

Call for nominations- Our annual Boston Irish Honors luncheon celebrates the contributions of families and individuals who brought honor and distinction to our city and region over many decades. We earnestly seek your suggestions of potential honorees for the 2019 honoree luncheon. Nominations will be accepted until Thursday, May 30, 2019. Please send your nominations to us at honors@bostonirish.com

Past Boston Irish Honorees:

2018- Trevor McGill M.D., Rev. Richard "Doc" Conway, Bob Scannell and Mary (Kinsella) Scannell –
2017- Tom Tinlin, Kevin Cullen, Anne Marie, Nora & Bill Kennedy family
2016 - Jim & Mary (Cahill) Judge, Senator Paul G Kirk Jr, Kevin & Joe Leary & family
2015 - Margaret Stapleton, Mike Sheehan, BPD Commissioner William Evans family
2014 - Katherine Craven, Boston Mayor Marty Walsh, the Burke family of South Boston
2013 - Senate President Therese Murray, Gerry & Bob Mulligan family, John P. Driscoll Jr.(posthumous)
2012 - Congressman Richard Neal, Brendan & Greg Feeney, family of Mary & Bob Muse
2011 - Kathleen O'Toole, Senator Tom Kennedy, & families of Joseph Corcoran, James Hunt, & Mark & Tom Mulvoy
2010 - US Rep. Ed Markey, John Donohue, and families of Jim Brett, Tom & Peg Geraghty, & Mayor John B. Hynes

You are invited to send nominations and suggestions to us by email to: honors@bostonirish.com or by US Postal mail to:

Boston Irish Honors, 150 Mt Vernon St, Ste 560, Dorchester MA 02125

Editor’s Notebook

It’s off again to Ireland, the land of lots of Forry, Crotty and Casey cousins

By Ed Forry

Over the years, dear reader, I have used this space to ask you the question, “Is this the year to take a trip to Ireland, the home of your ancestors, to discover what you can of your Irish roots?”

The upcoming year will mark the 30th anniversary of our first edition of the Boston Irish Reporter, and it’s a question I have asked and answered for myself many times over these years.



My first trip was in 1993, when former Congressman Brian Donnelly went over to Galway to receive an honorary degree. I used it as a reason to have my late wife, Mary Casey Forry, and our children accompany me.

It was a whirlwind visit, but we were able that June to find our way first to Sligo town, where Mary’s paternal uncle, Michael Casey, lived with his wife, Aunt Clare, and then on to Mohill, a little town in Leitrim where Mary’s mother had been born. There we found both a maternal uncle, Frank Kane, and his sister, Maggie Ellen, residing in the Arus O’Carolan nursing home in the middle of town. Mary later said that on first meeting her uncle in Sligo, she was amazed at how much he reminded her of her father, Martin Casey, who had died years earlier.

In Leitrim, we found our way to the rural acreage of the-then empty Kane family home on the Bohey Road. It was in those few brief moments that we gained a poignant insight into the struggles her mom had endured before she found her way to Boston.

Two years later, we were back in Sligo, invited by Aunt Clare to attend a family wedding.

Michelle Casey married Stephen McKenna in the Sligo Cathedral, and Mary and our children had their first time opportunities to meet up with a dozen members of the Casey clan, all newly found cousins.

Aunts, uncles, first cousins, second cousins, cousins once removed, twice removed—it was an agglomeration of consanguinity, but when we tried to figure out just how one was connected to another, we soon were lost in the proper verbiage. Suffice it to say we were delighted to meet these new-to-us relatives; first cousins or kissing cousins; simply put, they were our family.

Growing up in Lower Mills, my four siblings and I were second-generation Irish Americans, all of us born in the years between the stock market crash of 1929 and the end of the second world war. We are the children of native American parents, a father born in 1901 in Lynn, a mother in 1902 in Southie.

Mom and Dad each were children of Irish men and women who emigrated to America in the 1890s: John Forry’s father, Patrick John (PJ) Forry from Ballymote, Co Sligo; his mother, Honora Maria “Hannah” Crotty from Ballymacarbry, Co Waterford; Eleanor Toomey Forry’s parents from Cork, Tim Toomey from Macroom, Honora Downing Toomey from Skibbereen.

Those bare facts of our family tree were passed down over the years to the five Dorchester Forry children of my generation, but we knew scant details about the lives of our grandparents before their great passages from the Emerald Isle. We believe they each were born circa 1865-1870, and arrived here in their early 20s. We did learn that there were some people living in Ireland with connections to our grandparents, but for us they were anonymous, “country cousins.”

My aunt Kate did manage to keep connected to Grandma Hannah Forry’s relatives in a rural area of Waterford, just near the Tipperary town of Clonmel. I had a vague awareness that Kate regularly wrote each Christmas to a woman who was a descendant of the same Crotty family as my grandmother’s. In 1961, Kate and my father made their one and only visit to Ireland, on a group tour that began and ended in Dublin. At one point they visited the farmhouse where Hannah was born, and where some cousins, who still called it home, welcomed the visitors to their mother’s land.

There, three young girls, cousins all, danced an Irish dance for their American relatives. In his diary of the trip, my Dad wrote that he had experienced the same

spiritual feeling on seeing his mother’s birthplace that Mary had felt on her first and only visit to her mother’s Leitrim home.

For Irish Americans in their first visit to Ireland, it’s a common experience to feel as if they are coming home.

My Dad could recall that his father, my grandfather PJ Forry, had been born and lived in an area in Sligo called Keash, and at some point he had told his son of the mountain called Benbulbin, the magnificent slice of the Dartry Mountains that borders Leitrim and serves as a gateway to Donegal. No one who has ever seen Benbulbin can forget it.

Sometime around the end of World War I, a male cousin named Mark Farry emigrated from Keash to Boston and connected with my grandfather. Mark then changed the spelling of his name to ours, although the story within our family is that when PJ himself had arrived, the Customs guy wrote down “Forry” instead of “Farry,” and the spelling of the name stuck.

This summer, my son Bill and his wife Linda will take my four grandchildren to Ireland. The children will have the chance to meet some relatives they share through their grandma Mary Casey’s family. The plans call for them to spend a day or two in Sligo town, where they’ll see the majestic sight of Benbulbin as it towers over the church yard where Yeats is buried.

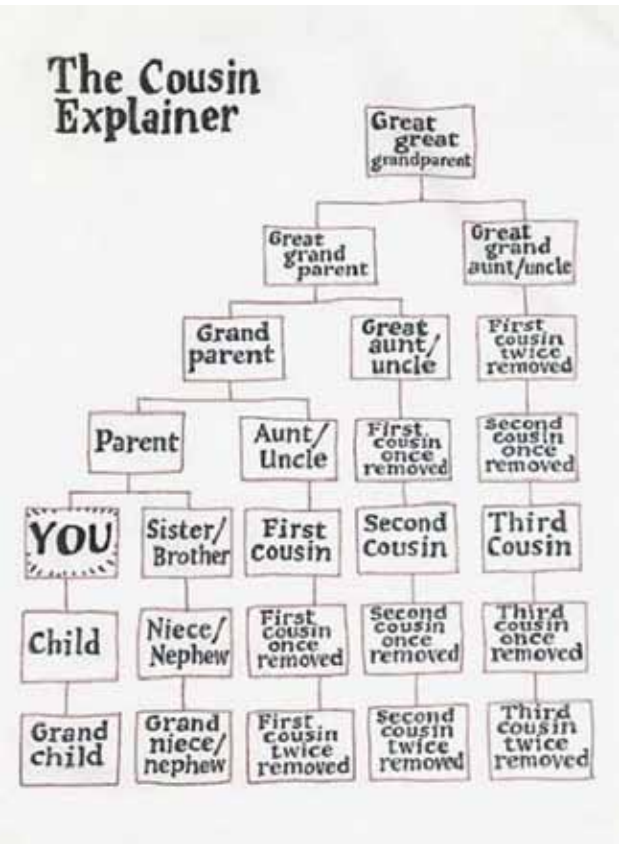
And they will visit and meet Clare Casey, my Mary’s aunt, my son’s great-aunt, and my grandchildren’s great-great aunt- in her home in Knocknarea Villas. And with some good fortune, Auntie will have some of her children and her grandchildren with her during that time so that the Irish cousins will meet their American cousins.

I am now making my own plans for a vacation in Ireland. For me, it will be a wonderful moment to be with my grandchildren on the isle of my grandparents. It will be my ninth trip there, and each time I have had the feeling that I was returning home.

On my last visit, two years ago, I found my way to Clonmel in County Tip, where some of the Crotty relatives had recently purchased and refurbished a long-closed pub on O’Connell Street called Lonergan’s. We paid a short visit there and met the owner, May Guiry, and her sister Terry Fitzpatrick, who as young girls had danced for my father John and Aunt Kate in 1961. We were within a short drive to the Crotty homestead in Ballymacarbry in the Nire Valley, but, alas, ran short on time, and left for Shannon before we could make it there.

My cousin, Sister Brenda Forry, CSJ, a Southie native who entered the convent after graduation from Fontbonne Academy, was continuing a family tradition in the Sisters of St. Joseph order that had started with Hannah’s sister, Ellen Crotty, who entered the sisterhood in the 1890s and took the name Sister Mary Flavia, CSJ.

Brenda recently posted a message on our family’s Facebook page: “We have a beautiful waterfall in our yard at the Motherhouse in Brighton. A wall on the side has the names of all our deceased sisters. I found my great-aunt Sister Flavia Crotty’s name and year of death. She was my grandmother’s sister.” That post brought this reply from Terry Fitzpatrick in Ballymacarbry: “Hi Brenda. ... I remember my Mother



My great-aunt, Sister Mary Flavia Crotty

always talking about Sr. Flavia Crotty. She was my Mother’s aunt, she was Ellen Crotty, all from the same house in Castlereagh, Ballymacarbry, where I was born. She died in the U.S.A. in 1932... R.I.P. There was a framed photograph of her in our sitting room then, small world. – Theresa XX.”

As it happens, I have the same small photo of Sister Mary Flavia displayed on the sideboard in my dining room!

In anticipation of revisiting my grandparents’ homeland next month, I hope to connect with many of the people who would have a place on the attached chart. I am inspired to learn that Terry Fitzpatrick can recall a photo of the Sr Mary Flavia CSJ – Ellen Crotty – who is related to her in the same way as I am. If I read that chart correctly, we share the same great-aunt!

Off the Bench

Let’s take time to consider time, that ‘most unknown of all unknown things’*

By JAMES W. DOLAN
SPECIAL TO THE REPORTER

As I get older, I’ve been thinking about time: When it begins, when it ends, how we depend on it, and where it goes when it runs out. Instead of “what time is it?” I ask myself, “What is time?” I know it’s for the living; it begins with birth and ends with death. It’s how we measure things but does it have any meaning beyond human existence?



James W. Dolan

Eternity is a concept that exists outside of time without limitations. It cannot be measured or quantified because it always was and always will be. Like our notion of God, it exists with no beginning and no end. As humans, we are totally dependent on time. We capture it, measure it, slice it and dice it, adapt to it, waste it, and save it. But we cannot control it. Without time, we would be lost in space with no frame of reference. There would be no now and then, no history and no future.

We carve it into hours, days, months, years, decades, and centuries to better understand who and where we are. It can be good or bad, long or short, happy or sad, exciting or boring. We can take time off or a time out. Our lives are ordered by it. We plan, schedule, celebrate, mourn, mature, live, and die in time. We sing about it, explore it, name publications after it, fear its passage, work and play in it. We have deadlines at work and in sports “timeouts” and “overtimes,” but cannot to stop it. We’re always spending time without considering it

as a finite resource. Each of us only has so much of it. Time spent is lost forever – never to be revisited. The clock ticks louder with each passing year as our supply diminishes. We’re reluctant to give it up, but most of us would prefer not to live forever as human beings.

In Florida, I see retired executives walking the beach with metal detectors. They think they are looking for coins, but they’re really trying to find a purpose at a stage in life with no schedules or appointments. Time weighs heavy when there is nothing to measure. Death could be defined as the absence of time.

Remember the old saw: “Is there a noise when a tree falls in the forest if nobody’s there to hear it?” A variation would be: “Is there a ‘when’ if a tree falls in the forest and nobody exists?”

When did time begin? Was it the first thing God made at the threshold of creation? Or, did it begin with the first creatures at the start of evolution?

I would not want to live forever in time. One thing that would make eternity bearable is the absence of time. Existence in a form beyond time for a human is almost inconceivable, but perhaps it occurs in what is thought of as heaven. Oblivion (non-existence) seems a comfortable alternative as one wrestles with life after death in some form.

Who knows, maybe something transcends time beyond our capacity to imagine, let alone understand. I prefer to hope that whatever power is responsible for our existence in time can sustain it in some form thereafter. Only time will tell!

• Definition courtesy of Aristotle (circa 384 BC - 322 BC)

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



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Point of View

OF FALSEHOODS AND FAIRWAYS

This month is a time when lies and links color Irish America and Northern Ireland

By PETER F. STEVENS
BIR STAFF

Envelope, please. And the winner of this month's unofficial Irish American Profile in Cowardice is—former White House Counsel Don McGahn.

McGahn beat back some serious challenges for the “honor” from the likes of perennial contenders as Minority Leader in the US House Kevin McCarthy, Hatch Act hatchet-woman Kellyanne Conway, and Acting White House Chief of Staff Mick Mulvaney. In the final tally, however, McGahn's craven silence as his former boss publicly, frequently, and fraudulently, claimed McGahn was a liar and perjurer throughout his sworn testimony to the Mueller investigators.

All of this came *after* President Trump directed McGahn to defy a subpoena to testify before the House Judiciary panel on what a legion of legal scholars have branded a fictitious assertion of executive privilege. To most legal lay persons—of whom this writer is decidedly one—it flies in the face of reason that presidential privilege was waived for McGahn's testimony to Mueller but that now Donald Trump and his attorney general, Baghdad Bill Barr, contend it applies to Congress.

Because McGahn apparently committed the Trump Administration's cardinal sin—he told the truth about the president's attempts to impede or obstruct the Muller investigation, the Prevaricator in Chief began calling McGahn a liar on June 14 and, at the same time ordered him not to defend himself in front of Congress or the American public.

McGahn's response? Rather than stand up and defend his own reputation, he has slithered off to private practice with a law firm that does a large amount of work for the Trump Administration. For McGahn's abject, pathetic willingness to allow the president to trample his former White House counsel's reputation and veracity, Donald McGahn has



Don McGahn

earned hands down the “distinction” of this month's Irish American Profile in Cowardice. McGahn could well ask himself where he goes to get his reputation back. Unless he has the guts to stand up to the lies about him from a man whose relationship with truth and decency is nonexistent, the answer is nowhere.

When the history of the Trump Era—whether it lasts one term, two terms, or longer (per his not-so-cryptic comments with regard to so-called “demands” that he should serve longer than the Constitution mandates with the exception of FDR)—is written fully, a harsh portrait of Irish American acquiescence to, and support for, a chief executive who placed himself above the law will emerge. That will be the lingering legacy of the likes of McGahn, Conway, McCarthy, and Mulvaney. All have put the president above country. To apply the great Thomas Keneally's words to all of this, the conduct of President Trump's cadre of Irish American minions might well prove America's “Great Shame.”

A Grand and Green Return
It's about time. This July, for the first



Graeme McDowell

time since 1951, the British Open – *The Open* to the golf world of the UK and Ireland – will be played on a links course of the Emerald Isle. The competition will unfold across Royal Portrush from July 18 to July 21.

To golf-mad Northern Ireland, Royal Portrush is a fitting venue for the Open's return to Irish soil for a wide array of historical reasons. The club merits the appellation “Royal” both in terms of that rich history and the course's spectacular vistas. Looming above the tract is Dunluce Castle, a 13th-century Norman fortress hugging the very edge of a seaside cliff. In 1693, a chunk of the castle toppled into the ocean during a savage storm.

The site, once the haunt of warlords, provided the backdrop for the founding of the Royal Portrush Club in 1888. One of the link course's earliest patrons, then the prince of Wales, became King Edward VII. Not surprisingly, many Irish golf historians have anointed Royal Portrush as the cradle of Irish professional tournament golf, for in 1895, Ireland's first official match-play competition was

held on the course. A starry field of the game's best descended upon Portrush, their ranks including golf immortal Harry Vardon. Until 1900, when the Golfing Union of Ireland was formed, Royal Portrush's members organized professional tourneys.

In 1951, Portrush was chosen to hold the first Open off Scottish and English turf. Hopes were high throughout the North and the South that Fred Daly, winner of the 1947 Open, at Hoylake, would duplicate the feat on his home links, Portrush. A genial man but a fierce competitor, he had honed his game as a youth beneath glowering Dunluce Castle.

Daly overcame a lackluster opening round and battled tricky winds for the claret jug, but at the end of the fourth and final round, Englishman Max Faulkner stood atop the Portrush leaderboard with a three-under-par 285, good for the top prize of 300 pounds. Daly tied for fourth place with a 292, pocketing 62 pounds.

If local lad and favorite Rory McIlroy can pull off what eluded Fred Daly at the 1951 Open at Royal Portrush, there is virtually no way to measure how welcome that would be to the throngs of Northern Irish fans, as well as those from the Republic of Ireland.

Wondering for months if he would even qualify for the Open in his hometown, has been 2010 US Open winner Graeme McDowell. His ragged play for the past few years forced him to scramble for a spot, which he earned the past few weeks at Pebble Beach and the RBC Canadian Open. The 39-year-old McDowell, who has not played in the Open since 2016, spoke to the media after he nailed down a spot: “I feel hugely relieved. Just to play a small part in getting the Open back to Royal Portrush was one of the prouder moments in my career, and it would have been extremely bittersweet for me not to be playing in the field.”

His gallery will undoubtedly prove one of the most enthusiastic at Dunluce.

When ‘Dev’ filled Fenway Park

(Continued from page 1)

“Irish Republic” waved above the marchers' heads in the warm air. A horde of Irish men and women besieged the turnstiles and pushed their way to the stands. With room for only 33,000 or so in the seats, thousands of spectators streamed onto the field. The green façade of the ballpark, commented a local wag, had never looked as green as when the Boston Irish came to hear “Dev.”

Suddenly, all eyes turned to a band and a knot of dignitaries flanked by a phalanx of policemen who were clearing a narrow path through the crowd. Cheers rumbled from the stands and across the diamond as the throng recognized the tall, angular Dev amid the police and officials. As the group inched toward the podium at home plate, “heads were bared as Old Glory passed and remained so until the Irish tri-color had gone on.” The band blared patriotic tunes, both American and Irish.

Reverend Philip J. O'Donnell, the rector of St. James Church, climbed onto the platform and stood behind the podium, which had several megaphones attached. He signaled for quiet, and when he had some semblance of it from the boisterous crowd, he leaned toward the megaphones and, in his finest pulpit tones, offered de Valera “the best wishes



“Dev” among friends at Fenway Park on June 29, 1919.

and greeting of Cardinal O'Connell,” who had been unable to attend. Then, as the throng lowered their heads, O'Donnell offered a prayer for Ireland.

The next order of business was the reading of a letter from Calvin Coolidge, the governor of Massachusetts, who was out of the city to receive medical treatment. “Silent Cal” had written that America must support the concept that all men should be free. With wry understatement, Coolidge had surmised, “Mr. de Valera would find especially strong in Massachusetts the desire for freedom of his land.” One look at the Fenway crowd attested to the truth of the governor's words.

Following Coolidge's message, Mayor Peters took the podium, turned

to de Valera and expressed “confidence that you will guide to a successful solution the difficult problem of the Irish people.”

Then, the moment Boston's Irish had awaited materialized. “Dev” replaced the mayor at the podium, and a groundswell of cheers shook the field and the stands. Several times the hero of the Rising, one of the lucky ones, like Collins, to have escaped a British firing squad, raised his hands for quiet. Finally, the din ebbed just enough for him to speak.

His voice did not carry well, and the crowd strained to hear. His message, however, proved powerful. He blasted the League of Nations for its failure to uphold Ireland's “equality of rights among nations, small no less than

great.”

Though his glasses and sober suit hinted at the mathematics professor he had once been, de Valera's speech left little doubt as to the rebel he had become. “The man who established your republic sought the aid of France,” he said. “I seek the aid of America.”

Once again an ovation burst across the ballpark. As he continued his address, the crowd on the field surged closer to the podium and its platform and “carried press tables and all police arrangements with them.” The platform trembled “under the crush of the thousands” and “appeared at times in danger of collapse.” Several women fainted in the throng.

De Valera went on, “We in Ireland clearly recognize that if the wrong

turning be now taken, if violence be reestablished” by the British forces, America must bear much of the blame for failure to oversee a true League of Nations.

A Boston Globe reporter at the scene later wrote that de Valera's voice, “with a bit of a brogue, notwithstanding his birth in the country [the United States], reminded the Boston Irish that they must never turn their hearts and minds from Ireland and allow it to sink back into sullen despair.” Another “rousing ovation” cascaded from the stands and the field as he stepped away from the platform.

When US Senator David Walsh of Massachusetts addressed the crowd, he “asked Mr. de Valera to take back to Dublin” the message that the Irish

could “depend upon it that Boston and the United States will never place an obstacle in the way of Irish independence.”

Walsh whipped up the crowd's emotions to a near frenzy when he shouted that “if England refuses [to free Ireland] and offers the mailed fist, Irish manhood under the leadership of de Valera will fight.” De Valera, Walsh cried, is “the Lincoln of Ireland” and “would take the shackles off Irishmen.”

One hundred years ago in the cradle of their new country's independence, Boston's Irish heard the gaunt rebel rekindle their native land's struggle for freedom. Few in the throng at Fenway would forget the day when “Dev” came to town—and all backed his cause with their dollars and their hearts.

Note: All quotations above were taken from the Boston Globe, June 29-30, 1919. Interested readers can view footage of De Valera at Fenway Park at the following link: britishpathe.com/video/eamon-de-valera-in-boston

...
In partnership with the Edward M. Kennedy Institute, the Consulate General of Ireland is pleased to invite you to 1919-2019: de Valera in Boston & 100 Years of Ireland-U.S. Relations, taking place on Mon., July 1, at 6 p.m.

Immigration Q&A

How you can avoid abandoning your legal permanent residence

Q. I'm a US permanent resident, but I've been staying in Ireland for the past nine months and I'm concerned that I may have a problem getting back into the US. I didn't intend to stay here so long, but after I arrived home my mother was diagnosed with cancer and I needed to take care of her. Could I have difficulty returning to the US as a permanent resident?

A. There are a number of ways in which a lawful permanent resident (LPR) can lose US immigration status, and leaving the US for extended periods is one of them. Once lost, LPR status can be regained only by beginning the LPR application process all over again.

The rule of thumb for permanent residents is that you should be spending more time in the US than outside of it, and you should not make any trips that last 180 days (approximately 6 months) or longer. When returning from a trip abroad, you must demonstrate that your trip outside the US was temporary and that you have not abandoned your primary residence in the US.

If you remain outside the country for more than six months or engage in activities that indicate that your permanent residence is no longer in the US, the US border patrol may decide that you have voluntarily abandoned your permanent residence. If this happens, you will either be asked to sign a document that formally acknowledges that you abandoned your residence, or you will be placed in removal proceedings and asked to demonstrate to an Immigration Judge that you have not abandoned your residence.

Many people believe that they can retain their LPR status simply by making brief trips into the US each year. That is not correct. If your actual permanent residence is not in the US, you have abandoned your US immigration status. US border patrol looks not only at lengthy absences but also frequent absences in deciding if you have abandoned your status.

The factors that may determine the temporary nature of trips outside the US include the following:

Are your actual home and place of employment still in the US?

Did you have a definite temporary reason to travel abroad, such as study or a short-term employment assignment?

Did you expect to return to the US within a relatively short time?

Are you returning to the US when expected? If not, what circumstances caused you to spend additional time abroad? Were these circumstances within your control?

Where are your family ties, property, business affiliations, etc.?

Have you filed US tax returns as a resident of the US?

In your particular case, it seems you did not intend to abandon your US LPR status. You should obtain evidence of your mother's diagnosis to illustrate to US immigration inspectors why you remained away for nine months. Evidence could include letters from her doctors and records from the hospital. You also should assemble evidence to address the points outlined above. You should return to the US as an LPR sooner rather than later and certainly within a year of your departure. An absence from the US of a year or longer very likely would result in the loss of your permanent residence status.

As a final note, if you anticipate a prolonged absence from the US, you should apply for a reentry permit, which preserves your residence for up to 2 years. This application must be filed prior to your departure. (See reentry permit application Form I-131 at uscis.gov.)

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

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

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 Email: immigration@iiicenter.org

IIIC visits J-1 exchange visitors in NY; sees graduates in action

For the fourth year, Paul Pelan, director of Intern Placements for the IIIC's Learning Exchange Program, visited New York to meet with Irish exchange visitors, host organizations, and to foster new partnerships. His trip included visits to sixteen of the IIIC's exchange visitors, who are interning in a range of professions including marketing, business, fashion, finance, and architecture.

Paul also attended the New York - New Belfast Conference with students and graduates, exposing them to the vital presence of Irish- American business partnerships in New York. To aid exchange visitors who are still seeking an internship, Paul hosted a J-1 Networking Event at the Fitzpatrick Hotel in Manhattan for program participants and host organizations alike.

Every host organization that Paul visited commended the IIIC's program and shared their willingness to continue to host and train more Irish exchange visitors. Host organizations spoke highly of the positive, can-do attitude of Irish students



IIIC's Paul Pelan, Irish exchange visitor Michelle Martin, and her supervisor at Space, LLC meet in New York.

and graduates.

Paul shares that the visit has reinforced his belief in the benefits of the J-1 Irish Work and Travel visa: "The program internationalizes talent in New York by bringing hard-working and motivated young Irish students and graduates to intern in their area of study." It is a win for these young professionals and a win for top businesses in the city.

Paul reports that New York's host employers

have been blown away by the wonderful qualities and caliber of Irish students/graduates, saying, "these young people are ambassadors for Ireland, they represent Ireland and are building and contributing to long term global partnerships between Ireland and the US."

Not only did Paul witness the benefits of the program for the host organizations, but he also was able to view the encouraging effects on

the young Irish exchange visitors: "They will go back to Ireland with a broader view of life and the world after taking this risk and stepping out of their comfort zone. These qualities and skills will help them throughout their life and their professional careers."

If you want to host an Irish J-1 intern, please contact ppelan@iiicenter.org to learn more about the program and how it can benefit your business.

'Irish for Pride' Group walked again this year in the Boston Pride Parade!



The "Irish for Pride" group walking in Boston's Pride Parade and enjoying the festival!

For the second year in a row, the IIIC, in collaboration with the Consulate General of Ireland - Boston and a number of Irish organizations, walked in the Boston Pride Parade, unified under one banner: 'Irish for Pride'. This year was particularly iconic as it marks the historic

50th anniversary of the Stonewall uprising.

There was a great turnout for the Irish for Pride group, with over 60 people of all ages and backgrounds joining in a fun day, filled with color, Irish music, and celebration (and perfect weather). It was special



to have a community of so many wonderful people come together to support and demonstrate their commitment to equality, inclusivity and diversity. Simultaneous to the parade, the Pride Festival was in full swing at City

Hall Plaza, where a group of dedicated volunteers hosted an "Irish for Pride" information table and chatted with hundreds of folks.

We are already looking forward to next year's Pride festivities!

IRISH INTERNATIONAL IMMIGRANT CENTER
IMMIGRATION LEGAL ASSISTANCE

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 Clinic Schedule

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

Downtown Boston

IIIC, One State Street, 8th Floor, Boston MA 02109
Tuesday, June 2nd and 16th at 4:00pm
Monday, June 8th at 5:30pm

Citizenship Clinics

IIIC, One State Street, 8th Floor, Boston MA 02109
Wednesdays from 10am-1pm
Walk-ins are welcome!

Our Downtown Boston location is fully accessible by public transportation.
Phone: 617.542.7654 | Fax: 617.542.7655 | www.iiicenter.org

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Like us on Facebook! [IIICBoston](https://www.facebook.com/IIICBoston) [IIICBoston](https://www.facebook.com/IIICBoston)

Welcome to our Irish Chat Nights!

IIIC is delighted to announce the details of our summer Irish Chat Night, hosted in partnership with the Consulate General of Ireland and Cumann na Gaeilge-Boston! This is a great and relaxing way to connect with your heritage and meet fellow language learners this summer!

Our chat night this year will occur on July 11th from 6:15 p.m. to 8:15 p.m. Please bring a photo ID to check in, and RSVP to Siobhan Kelly (skelly@iiicenter.org). All levels are welcome and tea and Irish baked goods will be provided!

BRETT'S BOSTON

By Harry Brett
Exclusive photos of Boston Irish people & events

The 7th annual Milton Music Fest & Fireworks was held on June 22 - 23 at Hutchinson Field, Milton Hill overlooking the Neponset River. The two day event, traditionally staged on the 4th weekend of June, featured Saturday night fireworks and full day of Irish & Celtic music on Sunday.

1.) Colm McDaid, Dorchester, Fr Sean Connor, Weymouth, Fr Charlie Higgins, Weymouth, Fr John Connolly, West Roxbury, Jim Keller, Weymouth, Edie Grammar, Woburn, Tom Mahoney, Mattapan; 2.) Cynthia & Kevin Lynch, Weymouth; 3.) Peter & Julia Humment, Quincy with Lena, 2; 4.) Kathy Tighe, Duxbury, Eva Arnett, Bethany CT, Judy Sweet, Quincy; 5.) Sinead Rudden, Co Monaghan, Niamh Fitzgerald, Co Dublin, Rebecca McCloskey, Co Monaghan, all Ireland; 6.) Mike McArdle, Mike Fulton, Mick Sammon, all from Milton; 7.) Ellen & Kevin Sanginario, with William 5 and Emily 3; 8.) Carl Saunders, Milton with his Bergamasco shepherd :”Bernie”; 9.) Robert Johnson Milton with Suzie 7 and Spencer 8; 10.) Dancers; 11.) The stage at Hutchinson Field, Milton.



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Ian Gunniss, Boston



V



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WE ARE LIVERPOOL.
THIS MEANS MORE.

Fàrsan leaves no doubt about what they’re about: Celebrating ‘Gaelic Traditions in the New World’

By Sean Smith
Special to the BIR

At their worst, band slogans and taglines can be unenlightening or overly hyperbolic: “Changing what you thought you knew about music!” or “Guaranteed to melt faces for generations to come!” But the New England-based quartet Fàrsan hits the mark with theirs: “Gaelic Traditions in the New World.” Clear, concise, cogent.

“Gaelic Traditions” refers to song, dance, and instrumental music from Scotland – particularly the highlands and islands – and the closely related traditions of Cape Breton, with driving reels, rugged strathspeys and the occasional march or jig delivered by Fàrsan (Gaelic for “roam” or “ramble”) on fiddle, border, and highland bagpipes, whistle, piano, accordion, and mandolin.

The song component is especially relevant for the band, which recently released its first album. Fàrsan’s repertoire is in Scots Gaelic, from lullabies, laments and ballads to pòrt-a-beul, often known as “mouth music,” in which songs are used to simulate the rhythm and characteristics of dance tunes.

“We chose the word ‘Gaelic’ deliberately, instead of ‘Celtic,’” says Scots-born Màiri Britton, a current Cape Breton resident who is Fàrsan’s lead vocalist, and also a member of another four-piece band, Huradal. “We wanted to honor the language, and to create a space for it, within the music.”

The “New World” part is where it really gets interesting, as fiddler Katie McNally – a Boston-area native now living in Portland, Maine, – explains: “Place is an important thing when you’re playing traditional music, because it’s very tied into the land and the people in which it originated. So ‘New World’ acknowledges that we are a North American-based band, that three of us are American, along with one who’s Scottish but living in Cape Breton.”

Pianist-accordionist-mandolinist Neil Pearlman, also a Portland resident, elaborates: “The fact of us being in the ‘New World’ has an effect on the music we make. While some of what we play may have originated in Scotland, we’re coming at it with a Cape Breton mindset – and, at the same time, with other influences we’ve all picked up along the way. The Gaelic traditions of the New World are



Fàrsan is (L-R) Katie McNally, Màiri Britton, Neil Pearlman and Elias Alexander. “We wanted to honor the [Gaelic] language, and to create a space for it, within the music,” says Britton. *Steve Rankin photo*

linked to that of the old, but constitute a separate identity.”

Britton – who teaches Gaelic at St. Francis Xavier University – says “New World” can be a metaphorical as well as a geographical term: “I think it also means that you create your ‘new world’: We’re playing with the material in a new way, and with perhaps a bit more freedom than in the past, on this side of the world.”

“These traditions are quite powerful and have traveled so far and wide, deeply affecting so many people, so far from where they originated,” says West Coast native Elias Alexander, who shares in the singing and plays pipes, whistle, and percussion. “It’s wonderful to recognize that they are part of the four of us, even though not all of us are from areas considered to be strongholds of Gaelic culture, and that we can come together from such distant places to gather around this tradition and express ourselves within it. It’s a sense of belonging that transcends continents and distances.”

The Boston area, of course, has long been a stronghold of Gaelic culture, and represents a common thread for Fàrsan’s three Americans. McNally grew up here, her musical development shaped in part through Boston College’s Gaelic Roots Festival and School and the annual Boston Harbor Scottish Fiddle School (she has since become a regular faculty member), and events at the Canadian American Club in Watertown, among other places, while performing at BCMFest, Club Passim, and other venues.

Pearlman – whose father Ed co-founded and led the Boston Scottish Fiddle club in the 1980s and ‘90s – has spent significant time in the area as a resident and visitor, pairing up with McNally in various iterations, as well as playing with his cross-genre bands Alba’s Edge and Afro-Celtic funk ensemble Soulsha. Alexander, also part of Soulsha, has ties to Boston as well, as a member of locally-based Bywater Band and an occasional drop-in for sessions at Emmet’s Pub in Beacon Hill or The Haven in Jamaica Plain.

Not surprisingly, then, a Boston-area appearance is in the works for Fàrsan this fall.

Meanwhile, the four are continuing to enjoy the fruits of their labor thus far, as represented by the album they recorded in Nova Scotia last year. Throughout it, Pearlman’s piano pulsates underneath McNally’s robust fiddle and Alexander’s vibrant bagpipes – with step dancing by Britton and Pearlman – while Britton’s vocals on the pòrt-a-beul tunes underscore the ideal of the human voice as a majestic musical instrument.

On the strathspeys “Pronn an Caoran (Smash the Ember)” and “Fear Drabastach (Creepy Man),” she and McNally match each other note for note, rhythmic snap for rhythmic snap; equally exhilarating are when Britton teams with both fiddle and pipes (such as later on in the “Smash the Ember” track) and when Alexander joins her on vocals, including the reel “Danns a Luideagan Odhar” during the album’s most uproarious track, “A’ Mhisg a Chuir an Nollaig Oirnn (Drunk

at Christmas),” that ends with “Fhuaras Am Pige Ruadh (Party in the Hen House)” – for which there is a must-see YouTube video.

The pòrt-a-beul also are a welcome reminder of Gaelic song’s dimensions beyond the meditative, mystical aspects – which, for better or worse, have become a defining impression for much of the listening public – and point squarely to the link between vocal, instrumental and dance traditions, as Britton notes: “They do correspond together. In some cases, we don’t know whether the tunes of the songs came first, but there’s definitely a connection.”

In fact, she adds, the relationship between words and music is a very intricate one. “The vowel length is critical; you have to bend the tune around the vowel, because the words bring out the tune’s rhythmic quality. For that reason, the lyrics may seem nonsensical – especially when translated from Gaelic to English – because their overall meaning is less important than how they convey the rhythm.”

Pòrt-a-beul’s value goes beyond the aesthetic: as a mnemonic device for conveying tunes, for instance, and even as a replacement for instruments. “I went to a dance once where the fiddler was late, so someone just sang pòrt-a-beul for two whole sets,” says Britton. “In the past, pòrt-a-beul was especially important for women, because not a lot of them had the opportunity to play instruments – but they had the singing, so they could be part of the tradition.”

For Alexander, being part of Fàrsan, and working with Britton has in

particular, has enabled him to refine his approach to bagpiping. “I’ve loved exploring how the Gaelic words translate to piping ornaments, and how the way the songs are sung can be closely replicated on the pipes.

“Scottish piping went through a huge transformation over the last couple of hundred years,” he explains. “Largely due to the funneling of piping talent through the military context, the music became standardized, learned off the written page, and played the same way every time. It’s been inspiring to go deeper into that connection, and get down to the essence of what the pipes are about. It’s fun to imagine how earlier, pre-military pipers, who were coming from a Gaelic context, might have thought about the ornaments they were creating on the pipes, and how to use them.”

In addition to the pòrt-a-beul, the Fàrsan album also features the more contemplative, literary qualities of Gaelic song, including “Oran an Ròin (Song of the Seal)” – associated with the selkie, or seal-people, legends – which features some exquisite vocal harmonies from Britton and Alexander; and “Mas Diochuimhnich Sinn Ar Cuideachd Nach Maireann (Lest We Forget Our Fallen Comrades),” a tribute to the men from Nova Scotia who died in World War II, which Britton learned from the song’s composer, Rod MacNeil, who fought with the West Nova Scotia Regiment in Belgium. (English translations for all the Gaelic songs are included in the CD sleeve notes.)

MacNeil died last month, about two weeks after his 95th birthday

party, which Britton had attended. “When I first heard the song a few years ago I was just amazed,” she says. “I phoned Rod up and asked to meet him, and he told me stories about the war, but also about Gaelic, music, and community. He was one of the few native Gaelic speakers around, and therefore connected to that tradition of learning songs by ear. And he was a kind, generous soul.”

The album closes with the jubilant “Gun Togainn air Hukan (Shout for Joy),” an 18th-century poem that captures the communal task of waulking, where women would rhythmically beat newly woven tweed to soften and thicken it. Britton sings the verses and her three bandmates join the chorus while simulating the waulking rhythm, lending the track an infectious spontaneity and warmth. Punctuating the track is the sprightly “Farewell to Stumpy,” a solo accordion march penned by Pearlman.

“We recorded this one quite differently than the other tracks,” McNally reveals. “We got in a room, sat around a table, and we sang and pounded on the table together. Elias had gathered some kitchen utensils, and if you listen you can hear him using those as percussion. Recording the album was a lot of fun.”

Fun, yes, but also challenging, since Fàrsan’s members have plenty of other collaborations and activities to keep them busy. Fortunately, technology makes it possible to overcome shortage of time and excess of distance: In advance of their first tour, Britton made and sent along recordings of some 20 pòrt-a-beul to the other three members so they could choose the ones they liked; and more of their practices have taken place via video chats than in person.

“Sometimes it is seat-of-the-pants,” says Britton, “but we always end up getting focused and putting our energy together, whether it’s for recordings or gigs.”

“We knew what we were signing up for, and it’s not as if we haven’t all worked this way before,” says Pearlman. “It’s just been so enjoyable to get really enmeshed into Gaelic music, do something more trad-style but also retain my own voice. When you’re in a collaboration like this, you make the time and space.”

“You just get’er done,” declares McNally.

For more on Fàrsan, and to hear their music, go to farsanband.com.

THE BIR’S CALENDAR OF CELTIC EVENTS

In addition to Summer BCMFest on July 7 [see separate story], this month will see events in the Greater Boston area featuring some prominent Irish/Celtic performers.

• One of the co-founders of famed Irish-American band Solas comes to town with his new collaboration, as the **Seamus Egan Project** plays at City Winery Boston on July 7. A master of multiple instruments,

including banjo, mandolin, flute, and whistle, Egan has been one of the most active and ubiquitous performers to emerge in the “second-generation” Irish folk revival, from his solo recordings with Shanachie Records to the film and TV soundtracks (notably “The Brothers McMullen”) he has scored, to his work as music director for the “A Christmas Celtic Sojourn” annual show in Boston’s Cutler Majestic

Theater. His “project” hearkens back to his pre-Solas period in which he explored his interest in jazz, classical, bluegrass and rock alongside traditional Irish music. Egan is joined by one-time Solas vocalist and “musical polyglot” Moira Smiley; guitarist Kyle Sanna, whose style is greatly informed by a penchant for improvisation, especially in his partnership with fiddler Dana Lyn; and Owen Marshall,

who plays guitar, bouzouki, and harmonium with Maine quartet The Press Gang.

See citywinery.com/boston for tickets and information.

• Grammy and Emmy nominee **Mairead Nesbitt**, whose kinetic fiddling was a hallmark of the original “Celtic Woman” production, will be at the Irish Cultural Centre of New England in Canton on July 12 at 8 p.m. The Tipperary native has

a strong Irish music heritage – one which she celebrate on her 2017 album, “Devil’s Bit Sessions,” in which she played traditional tunes with 13 members of her family – as well as a solid background in classical violin that included studies at the Cork School of Music and the London Royal Academy. A featured player in the soundtracks for “Riverdance,” “Lord of the (Continued on page 13)

Heading to New York this month? Check out Irish theatre offerings

By R. J. DONOVAN
SPECIAL TO THE BIR
If your summer vacation plans include a trip to New York City this month, you've got some great theatrical entertainment choices.

"The Ferryman," playing at the Bernard Jacobs Theater on West 45th Street, just won The Tony Award for Best Play.

Written by Jez Butterworth and directed by Academy and Tony Award winner Sam Mendes, "The Ferryman" is set during The Troubles in Northern Ireland in 1981.

Quinn Carney's rural family farmhouse is getting ready for the annual harvest. A night of feasting and revelry lies ahead—until a dead body is discovered.

Is this Quinn's brother? One of The Disappeared, allegedly abducted and murdered by the IRA? Prior to becoming a farmer, Quinn was an IRA activist. Now his past is roaring back at full throttle to haunt him.

"The Ferryman" is an experience in exceptional storytelling. The Hollywood Reporter commented, "This crackling thriller positively thrums with life and love. It will leave you breathless."

The cast includes Brian d'Arcy James as Quinn, along with Fionnula Flanagan, Blair Brown, Holley Fain, and Fred Applegate. The show is ending its very successful run on July 7, so make your plans now.

At the Irish Repertory Theater, 132 West 22nd Street, you'll have two choices this month.

Currently onstage is the world premiere of "Yes! Reflections of Molly Bloom," adapted for the stage by Aedín Moloney and Colum McCann from James Joyce's novel, Ulysses. Aedín Moloney also stars in this one-woman show.

"Yes" is set in the bedroom of a Dublin row house on June 17, 1904, and delves into



Above: Holly Fein and Brian d'Arcy James in "The Ferryman." Aedín Moloney in "Yes! Reflections of Molly Bloom," at the Irish Repertory Theatre.

Top photo by Joan Marcus. At right by Carol Rosegg photo

the soul of Joyce's long-suffering, sensual hero, Molly Bloom.

As Ulysses fans know, Molly is the focus of the novel's final "episode," an uninhibited, 50-page stream of consciousness soliloquy. With poetic insight, it touches on love and loss, infidelity, aging, God and the role of women in the world. Its final word is "Yes."

The novel was written more than one hundred years ago, but Molly's musings are as vital now as they were then. And the play itself has an interesting history. Aedín Moloney read Ulysses when she was growing up and became so fascinated by the work that she began developing her own interpretation.

In 2003, she was invited to perform passages from the novel at an event staged by Joyce enthusiast Colum McCann. Aedín subsequently created and in 2017 released a recording called "Reflections of Molly Bloom." The piece was accompa-

nied by music from her father, Paddy Moloney of The Chieftains. This led to the Irish Rep world premiere, in association with Gabriel Byrne.

"Yes" runs through July 7, after which, Irish Rep will present "Little Gem" from July 17 – Sept. 1.

"Little Gem" was award-winning Irish playwright Elaine Murphy's debut work.

Directed at the Irish Rep by Kira Simring, this poignant comedy looks at three generations of Dublin working-class women, each experiencing turmoil, due, in part, to an unseen male partner. The production unfolds through three skillfully interwoven monologues.

We meet grandmother Kay, "on the wrong side of sixty, but not dead yet," whose distant husband has suffered a stroke and requires constant care. Daughter Lorraine is fighting anxiety and facing therapy after an emotional crisis at work. And granddaughter Amber is an alcoholic substance



abuser who suddenly finds herself pregnant.

Over the course of a year's time, they witness how intricate a family can be and ultimately find support in one another.

The Guardian applauded a previous production in London, noting that Murphy writes "with sparky humor and genuine tenderness."

Enjoy!

Info: theferryman-broadway.com; and irishrep.org.

...

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

Summer BCMFest

Ship in the Clouds to take part in finale July 7 at Club Passim

By SEAN SMITH
SPECIAL TO THE BIR

Gigs have been few and far between for Ship in the Clouds, a Boston-based traditional Irish music quartet that formed last year. Given, however, that its three Boston members are working at pretty demanding full-time jobs, and that the remaining member lives and works in New York City, well, it's understandable.

But the band will make an all-too-rare stage appearance at the fifth annual Summer BCMFest, on July 7 at Club Passim in Harvard Square. Ship in the Clouds will be part of the event's evening finale concert, along with revered New England fiddle-guitar duo Becky Tracy and Keith Murphy.

Summer BCMFest also will feature performances during the course of the day with Cape Breton-style fiddlers Jake Brillhart and Rachel Reeds, Celtic fiddle-cello duo Caroline Dresser and Giulia Hable, and genre-bending ensemble Fade Blue.

Summer BCMFest is tailored after the annual BCMFest (Boston Celtic Music Fest), a gathering held each January to celebrate Greater Boston's richness of music, song, and dance from Irish, Scottish, Cape Breton and other Celtic traditions. This past January's BCMFest, in fact, marked one of the few performances of Ship in the Clouds, whose members are Laura Feddersen (fiddle), Nathan Gourley (guitar), Natasha Sheehy (accordion), and Anna Colliton (bodhran).

"Putting a band together is all about constructing opportunities to play music with people you really enjoy playing with," says Gourley. "Sessions are fun—they're open, kind of in-the-moment experiences where lots of things can happen. With a band, you're trying to create something intentional. It's just enjoyable to go back and forth with the others while sitting in your living room, or over tea in the kitchen, and think and talk about tunes and sets—to find what connects and compels you to the music."

"Rather than 'happening' on something," adds Feddersen, "you build it."

Ship in the Clouds has good, solid material with which to build, given the experience and aptitude of its members. Feddersen and Gourley (who's also a highly regarded fiddler) recorded a well-received album, "Life Is All Checkered," and have other ongoing collaborations—Gourley with uilleann piper Joey Abarta, Feddersen in the old-timey trio Wooden Nickels. Sheehy, a Limerick native, was part of Irish and British Comhaltas Ceoltóirí Éireann tours and is a faculty member in Boston's Comhaltas music school. Colliton, also a member of the band Comas, is a mainstay of New York City's Irish scene but has been a regular presence in Boston for some time.

As Gourley and Feddersen recall it, the metaphorical keel for Ship in the Clouds was laid on two separate occasions: Last summer, when they and Colliton gathered at the Saturday session in Jamaica Plain's Brendan Behan Pub, and sometime later, when they and Sheehy played at a pub in Cambridge. In both cases, the circumstances were just right to spark interest in a more formal arrangement.

"Sessions can be pretty loud sometimes, so you don't always get a sense of how you and someone else sound together. It can just be luck of the draw: We've known Anna for a long time, but Nathan had never sat next to her at a session, and something clicked. And we knew Natasha, but that day we really felt a good energy between us. So, why not see what the four of us sound like together?"

A home-made video on the band's Facebook page [facebook.com/shipinthecloudsband] offers a tantalizing sample of that sound, as the four play a hornpipe, "Horse Keane's" (a composition by Irish accordionist Jimmy Keane and named for his father, a sean-nos singer) and two reels, "Larkin's Beehive" and "Tom Dowd's Favorite." The chemistry between Feddersen and Sheehy is—quite literally—front and center, their instruments complementing one another with alacrity; Feddersen occasionally departs from strict melody, and at one point in "Horse Keane's" playing an octave lower, further enriching their duet. Gourley's guitar, capoed up to the fifth fret, has a bright tone to its rhythm, and sits snugly alongside Colliton's bodhran playing, which locates and enhances the pulse of each tune.

"What's distinctive about Nathan and Anna is that they don't play like rhythm players, but like melody instrumentalists," says Feddersen. "They both are so familiar with the tunes we're playing, so they have a great feel for how to accompany them."

Playing in a band, of course, is also a matter of meshing individual styles and tastes: In this case, Feddersen and Gourley's interest in the American style of Irish music—the amalgam of characteristics and influences that developed over time in places like Boston, New York City, Chicago, and wherever else strong Irish music communities have thrived—with the West Limerick patois that informed Sheehy's music, along with the tutelage of accordionists like Willie Larkin and Danny O Mahony.

Such considerations may be esoteric for some listeners, and in any case, are outweighed by the shared joy—for audiences and band members alike—of a collaboration that simply works, period full stop.

For more on Summer BCMFest, see passim.org/bcmfest. Note that the evening concert with Becky Tracy and Keith Murphy, and Ship in the Clouds, which begins at 7 p.m., is a ticketed event.

Summer School, 'Riverdance' style, under way in Boston

By R. J. DONOVAN
SPECIAL TO THE BIR

It was 25 years ago this past April that "Riverdance" emerged to dazzle audiences at the Eurovision Song Contest. Today, "Riverdance" has been seen in 47 countries across 6 continents and by over 3 billion people worldwide on TV. (The iconic show returns to Boston's Wang Theater in March of 2020.)

It has taken hundreds of dancers to bring the show to life around the globe. Did you ever wonder where all those talented cast members come from?

The short answer is that many of them have attended training sessions held right here in Boston. "Riverdance" initially began a Summer School in Dublin in 2015 in collaboration with Trin-



A scene from Riverdance.

© Abhann Productions Photographer Clark James Mishler

ity College. The concept was so successful that a similar Boston school was introduced in 2017 in partnership with Boston University.

Over two sessions of six

days each, students are immersed in the "Riverdance" experience, taught by "Riverdance's" own dancers. They also train in all aspects of being a professional performer

from nutrition and fitness to sports psychology and personal motivation.

Boston classes are taking place this month and we'll have a full story in our August issue.

CD Reviews

By SEAN SMITH
Kilfenora Céilí Band, “Both Sides Now” – Talk about longevity: The Kilfenora Céilí Band’s origins date to the dawn of the ceili band era itself, and even before – there are references as far back as 1888 of a fife and drum band in Kilfenora, one that eventually evolved into the ceili band model as we know it in 1909. What’s kept Kilfenora going these 110 years is the ability to adapt to changing circumstances while holding true to the classic ceili band sound, especially in the 1990s when the group moved beyond playing for dances and competitions to concert and TV appearances – and in the process, cultivated a more entertainment-oriented act. Look up a YouTube clip or two of Kilfenora and you’ll see true showmanship, complete with guest singers and top-notch set and step dancers, to go with the trademark high-quality musical ability.



This album, their 10th, reflects the band’s contemporary-minded direction of late, as does its choice of Donal Lunny – he of Planxty and Bothy Band renown – as producer (he also plays guitar on a couple of tracks). Alongside the sets of traditional tunes (“Molly Ban/ Donegal Traveler/Maids of Castlebar”; “Banks of Newfoundland/McGuire’s/The Frost Is All Over”) are originals by Kilfenora’s concertina player, Tim Collins, as well as in-the-tradition compositions by Charlie Lennon

(“Handsome Young Maidens”) and Maurice Lennon (“Stone of Destiny”). And while the tried-and-true, up-tempo unison ceili band template is plentiful throughout, some arrangements feature harmony or smaller combinations of instruments, which include the requisite fiddles, accordion, flutes, whistles, banjo, and piano, but also cello and double bass to extend the tonal spectrum.

The album’s four songs, all contemporary, range from the very familiar to strikingly uncommon, and are sung by Edel Vaughan, a six-time All-Ireland champion, and Jerry Lynch, brother of Kilfenora’s long-time leader and banjo/mandolin player, John – their father P.J. was at the helm for many years himself. Vaughan’s sean-nos-influenced ornamentation makes for a refreshing cover of the titular Joni Mitchell composition and Sam Starrett’s “John Condon,” a memorial to the youngest Irish soldier, all of 13, killed in World War I. Lynch brings the emotiveness of a John McDermott or Tommy Fleming to Bill Caddick’s “John O’Dreams” and “Crusader,” Mick Hanly’s impressionistic rendering of Robyn Davidson’s epic solo journey across Australia.

Even if you’re not particularly fond of ceili bands, it’s worth listening to Kilfenora, and “Both Sides Now,” to appreciate how this facet of the Irish music tradition has evolved. While its core sound remains intact, the Kilfenora Céilí Band of 2019 is undeniably different than that of 1999, or of 1979, or 1959, or, well, you get the idea – inspired and invigorated by its long legacy, but not bound by it. [kilfenoraceiliband.com]

Dàimh, “The Rough Bounds” – If you haven’t given a listen to this Scottish band yet, you should – and you have about 20 years of catching up to do, as Dàimh (pronounced “dive”) has joined performers like Julie Fowlis, Malinky, Breabach, LAU, and The Treacherous Orchestra among the 21st-century vanguard in Scottish folk music. Dàimh’s distinctiveness stems from its devotion to Highland and Gaelic music, whether interpreting the tradition or integrating it into original or contemporary material: a sound that

is blustery, craggy and, above all, riveting.

At the core are co-founders Angus McKenzie (highland and border pipes, whistle), a Cape Breton native whose father came from Scotland’s Western Isles; one-time fisherman Ross Martin (guitar); and fiddler Gabe McVarish, who grew up in California but returned to his ancestral Scotland. The rest of the line-up has gone through changes in recent years, perhaps the most significant being the addition of Gaelic singer Ellen MacDonald, who joined them on their 2015 “The Hebridean Sessions” album (listen to her singing “O Fair A-Nall am Botal” if you want to hear something gorgeous). Former Battlefield Band member Alasdair White, alongside McVarish, gives the band a powerful fiddle duo, while Murdo Cameron – who also came on board for “The Hebridean Sessions” – adds enrichment with accordion as well as mandola.



Where “The Hebridean Sessions” focused squarely on the band’s traditional repertoire, and its predecessor, “Tuneship” (2013), featured original material, “The Rough Bounds” lands somewhere in the middle. There are several

band compositions, among them a heady trio of jigs – “Shiny Side” (Cameron), “12th of June” (MacKenzie) and “Francis Street No. 3” (White) – that handily showcases the new pipes/dual fiddles dynamic, and the medley “Happy Fish,” which pairs Martin’s strathspey “Fossilised Fisherman” (starting out as a lovely guitar-accordion duet) with Cameron’s winsome, Balkanesque “Happy Hour,” MacKenzie’s whistle sweetening the melody alongside fiddles and accordion.

Other instrumental sets include the epic strathspey/reels medley referencing McKenzie’s Cape Breton influence via the John Morris Rankin reel “The Black Horse,” and a set of reels that include two, “John Garroway” and “Drumlithie,” composed by venerable piper Donald MacLeod.

MacDonald’s exquisite tone and delivery are in sharp relief on the slower songs – such as Aonghas Moireasdan’s regretful “Oran Bhàgh a’ Chàise” and “A Nighneag a Ghràidh,” an expression of unrequited love penned by Murdo Morrison – while her performance on pòrt-a-beul – songs mimicking the rhythm and characteristics of dance tunes – on the first and eighth tracks is enthralling: Her voice becomes an instrument in and of itself, doubling the melody alongside fiddle, pipes, whistle and accordion. An additional treat is backing vocalists Kathleen MacInnes, Calum Alex MacMillan, and Ewen Henderson, who appear on “Tha Fadachd orm Fhin” and “Turas Dhòmhsa Chun na Gaidheachd.”

Gaelic song can seem overly somber, remote, even forbidding – especially if wrapped in reverb, as has been a staple of some contemporary recordings – but it comes across as lively, varied and accessible through MacDonald, along with Fowlis and Màiri Britton of New England-based Fàrsan [see separate story in this issue], among others. With skill, verve, good judgment and respect, Dàimh has helped affirm the Gaelic tradition as a font of creative possibilities, rather than an antique or curio from the distant past. [daimh.net]



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Traveling People

Note to Irish travelers: Ask guide groups about accommodations

By JUDY ENRIGHT
SPECIAL TO THE BIR

Ireland and its many visitors are blessed with an extensive and varied choice of accommodation across the country. Today's traveler can choose any type of overnight experience from castles and manor houses to B&Bs and hostels. There truly is something for everyone, and every budget.

And there are a number of excellent groups in Ireland to help guide your decision about where to stay, because accommodations are about more than just places to spend the night; they are about different experiences and can add so much to your trip. Some of the groups I've found to be the best and most reliable are Ireland's Blue Book, Hidden Ireland, and Original Irish Hotels.

BLUE BOOK

Ireland's Blue Book offers country house hotels, manor houses, castles, and restaurants. This spring, a friend and I stayed overnight in a Blue Book property, the beautiful, multi-award winning Coopershill House in Riverstown, Co. Sligo.

We drove down a mile-long avenue that crosses the Unshin River and winds through 500 acres of ancient woods and deer pastures to reach the house.

There's an interesting story about the bridge that was built over the river in the early 1750s. Large boulders were laid but kept sinking into the soft mud. So layers of fresh, moist sheepskins were placed under the foundation stones to prevent them from sinking. Those sheepskins are still there today and it's said that if the river ever dries up and the sheepskins dry and rot, the bridge will fall into the water. Thankfully, Ireland's rainy weather nearly guarantees that the bridge will most probably remain solidly in place for many years to come.

Faced with the imposing edifice of the large Georgian manor home, you might question whether the atmosphere within might be a bit stuffy, but nothing could be further from the truth. We were warmly and genuinely welcomed to Coopershill by Simon O'Hara and his wife Christina. The manor house was built for Simon's great-great-great-grandfather and he is the seventh generation to live there. His parents, Brian and Lindy, ran Coopershill for 20 years before retiring and added three more guest bedrooms to the existing five. They now live next door and run a fallow deer farm on the property.

BEDROOMS

My friend's and my en suite bedrooms were spacious, com-



Coopershill House in Riverstown, Co. Sligo, is an excellent choice for accommodation and outstanding food. Below, this fellow is mounted on the wall at Coopershill House, in Co. Sligo, and does not greet you in person in the yard.

fortable, furnished with antiques, and decorated with fresh flowers. Bedrooms have numerous electrical outlets for charging phones, iPads, notebooks and other travel necessities.

A nice extra touch was having the staff turn down the bed, draw the curtains, and close the wooden shutters while I was downstairs for dinner. And I appreciated the spotlessly clean bedroom and modern bathroom as well as great water pressure in the shower.

Christina, who prepared dinner, was trained at Ireland's famed Ballmaloe Cookery School and her expertise shone in our delicious meal. My friend and I opted for black sole that was beautifully prepared and complemented with a light, tasty sauce. Vegetables were fresh and primarily from Coopershill's gardens or grown locally. Honey is produced on the estate from Coopershill's own beehives.

Prior to returning to Ireland in 2006 to become a hotelier, Simon owned a travel company in Mexico City and was an African overland driver. Christina worked for a financial media company in London before making a lifestyle change to become a trained chef. She met Simon at Coopershill when she was working there for his mother.

BOOK AHEAD

Coopershill welcomes some 1,500 guests from April to the end of October. Those wishing to stay, Simon said, should be sure to book ahead. The average stay for most visitors is two nights so there's time to enjoy the many attractions in the area.



We asked Simon why tourists should make a point to visit Coopershill. He answered: "Because Sligo is an enchanting, ancient landscape whose lakes, mountains and empty beaches inspired Ireland's greatest poet, W.B. Yeats. Coopershill is that rare property, an historic building full of charm and character that is also extremely comfortable and with very good food."

As Alistair Sawday said in *The Irish Independent* newspaper "Coopershill is out of this world!" We agree.

For more information, visit the website: coopershill.com or email to ohara@coopershill.com.

BLACK/WHITE PUDDING

Fans of black and white pudding – an integral part of most full Irish breakfasts – will be interested to hear that Kelly's

Artisan Butchers of Newport, Co. Mayo, recently won eight medals at the international IFFA 2019 Food Fair in Frankfurt, Germany.

Kelly's Wild Atlantic Black and White Puddings, which contain seaweed, and Kelly's Black Pudding were three of the gold medal winners. The fourth award was for their homemade haslet or acelet, a pork meatloaf with herbs.

Kelly's also won silver medals for its ham loin, smoked ham loin, and smoked rasher. A bronze medal was awarded to the Italian-inspired Kelly's Chorizo. Sean Kelly proudly checked in an extra bag for his flight home to hold all the awards!

With more than 1,000 exhibitors from 49 countries, the IFFA is the world's leading trade fair and international meeting place for the industry.

NEW DUBLIN HOTEL

Recent reports in the Irish press say The Red Carnation Group, which owns luxurious Ashford Castle among numerous other posh hotels, plans to turn Dublin's Hatch Hall into a five-star hotel.

The Hatch Building opened in 1913 and served for 90 years as a residence hall for University College Dublin (UCD) students. It has since been used by the Department of Justice as a direct provision center.

The Red Carnation Group reportedly spent more than 75 million euro on an extensive renovation of Ashford Castle after they bought the Mayo property out of receivership in 2013.

The hotel group was founded

in the 1950s by South African Bea Tollman and named after her husband Stanley's favorite flower, which he wore in his lapel. Her hotel empire started with a B&B. The Tollmans own 17 hotels in the UK, South Africa, Switzerland, the US, and Ireland.

GARDEN TRAILS

Summer has arrived and with it a splendid array of gardens, garden trails and tours throughout the country. Perhaps the most noted county for gardens is Co. Wicklow, often referred to as the Garden of Ireland. Famed gardens, among many there, are Powerscourt, Russborough, and Avondale Houses, Mt. Usher Gardens and the National Botanic Gardens-Kilmacurragh, in Kilbride. See visitwicklow.ie/item/wicklow-gardens for details.

There is also a Clew Bay Garden Trail where various gardens are open to support charities, including Mayo/Roscommon Hospice and Western Care. Gort na Greine in Knappagh, Westport, is open July 6, 7, 20 and 21, from 1 p.m. to 5 p.m.; Speckled Meadow, Bofara, Brackloon, Westport, opens July 6, 7, 27 and 28, from 2 p.m. to 5 p.m.; Hammerbeam, Knappagh, Westport, is open July 13 and 14, from 1 p.m. to 5 p.m. See Clew Bay Garden Trail on Facebook or email to clewbaygardentrail@gmail.com

If you're in the south, be sure to visit gardens at Bantry House in Co. Cork, open daily until October, 10 a.m. to 6 p.m. (bantryhouse.com) and the 10 acres of formal gardens at Ballmaloe Cookery School in Co. Cork, open every day 11 a.m. to 5 p.m. See the website for Ballmaloe at cookingisfun.ie.

SEAFARING

Want to leave dry land and see some sights? How about watching and learning about dolphins with Dolphin Watch in Carrigaholt (dolphinwatch.ie); taking a one-hour tour to see Fungie, the wild bottlenose dolphin, in Dingle Bay (dingleddolphin.com); touring with Dingle Sea Safari (dingleseasafari.com), or going reef and shark fishing with John Brittain out of Clifden, Co. Galway, (seafishingireland.com).

In Co. Donegal, take a narrated waterbus tour of Donegal Bay, the islands, and the seal colony. See donegalbaywaterbus.com for more details on the tours that leave daily from the Donegal Town pier.

Enjoy Ireland this summer wherever you go and whatever you do. There are so many activities and attractions for every age and interest. Check in with the Tourist Board offices in the areas you're visiting for updated events and attractions.

THE BIR'S JULY CALENDAR

(Continued from page 10)

Dance," and "Feet of Flame," Nesbitt has appeared with Van Morrison, Sinéad O'Connor, Clannad, Emmylou Harris, Sharon Shannon, Paul Brady, and Frances Black, among many others.

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

- The pioneering Irish ensemble **Cherish the Ladies** returns to the area for a show at The Cabot Theatre in Beverly on July 13 at 8 p.m. Since its formation in 1985 as a concert series showcasing female Irish musicians, the group has been known for its superlative interpretations of traditional tunes and songs and as a launch pad for distinguished performers like Aoife Clancy, Eileen Ivers, Winifred Horan, Cathie Ryan,

and Bridget Fitzgerald. Cherish the Ladies is led by co-founders Joanie Madden (flute, whistle) and Mary Coogan (guitar, bouzouki, mandolin); current members also include Mirella Murray (accordion), Nollaig Casey (fiddle) and Kathleen Boyle (piano). In addition to touring worldwide, Cherish the Ladies starred in its own PBS TV special, "An Irish Homecoming," which won an Emmy. Their most recent album, "Heart of the Home," underscores the band's devotion to music passed down by past generations – including their own family members.

Go to thecabot.org for reservations and information.

- Ronan Tynan**, acclaimed as "America's Irish Tenor" as well as a symbol of the triumph of faith and human spirit, will

appear at Rockport's Shalin Liu Performance Center on July 28 at 5 p.m. Despite ongoing health problems throughout his youth, Tynan – a Dublin native raised in Kilkenny – became a medal-winning athlete in the Paralympics, and showed equal determination as the first disabled person ever admitted to the National College of Physical Education, later becoming a full-fledged medical doctor. Though

Though he didn't start formal voice training until his early 30s, Tynan quickly blossomed as an operatic/classical-style singer and in 1998 co-formed the Irish Tenors, which enjoyed international success. Since then, Tynan has toured around the world and sung at such landmark events as the state funeral for Ronald Reagan, the



The Seamus Egan Project plays at the City Winery this month.

Belmont Stakes, benefits and memorial services for 9/11 first responders, and the inauguration of Boston Mayor Martin Walsh. In addition to a number of audio recordings, Tynan has

released a DVD of his motivational speaking.

Reservations and other information available at rockportmusic.org/ronan-tynan.

First transatlantic flight recalled at Derrigimlagh Bog near Clifden

GALWAY – A remembrance and tribute ceremony to mark the centenary of the first non-stop transatlantic flight was held last month in Clifden, Co Galway, according to a report by RTE, at the site at Derrigimlagh Bog just outside the town where two British aviators, John Alcock and Arthur Whitten-Brown, landed 16 hours and 28 minutes after taking off from Newfoundland in Canada.

Wreaths were laid in their memory at the Alcock and Brown Memorial and a minute's silence was held at the exact time –



The event was held at the site at Derrigimlagh Bog out side of Clifden.

8.40 a.m., June 15 – that they landed their Vickers Vimy aircraft.

The nephew of John Alcock, Group Captain A.J.H. Alcock MBE RAF, described the ceremony as fantastically moving and said that he was humbled that such a crowd of people would come out to Derrigimlagh for it. Tony Alcock spoke of the bravery and courage of his uncle and fellow aviator Arthur Whitten-Brown in making the journey across the Atlantic



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Two are dead in
Kildare plane crash

CO. KILDARE – Gardaí and the Air Accident Investigation Unit have launched a full investigation into the deaths of two men in a light aircraft crash in Co. Kildare On June 14. The men, aged in their 50s and 70s, died when the two-seater 'BRM NG5' light aircraft they were travelling in crashed after leaving Kildrush airstrip in Kildare at around 7:20 p.m.

The men, identified by police as 70-year-old James Price and Aidan Rowsome, who was in his 50s, were originally from Kildare Town and Dun-drum, Dublin.

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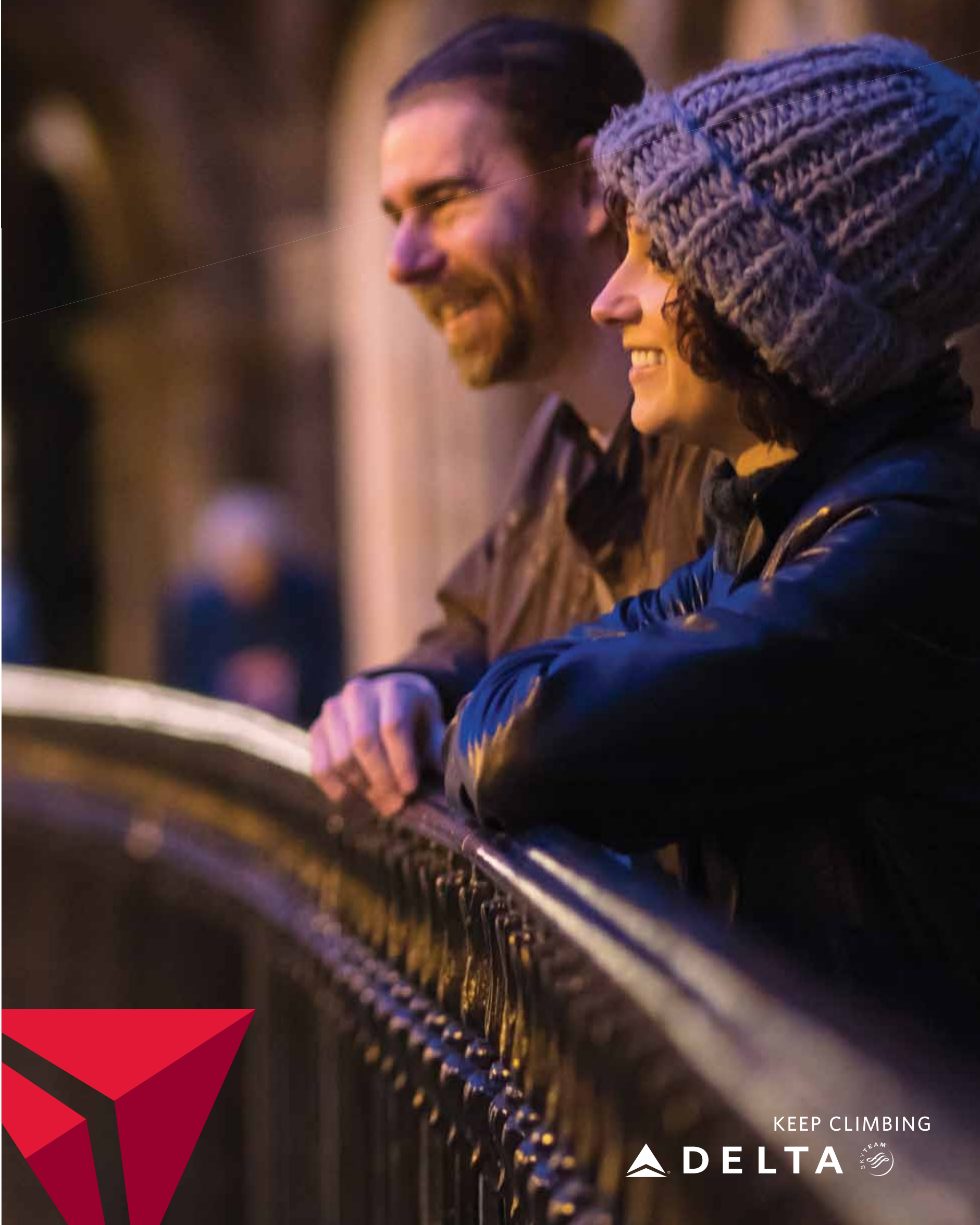
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