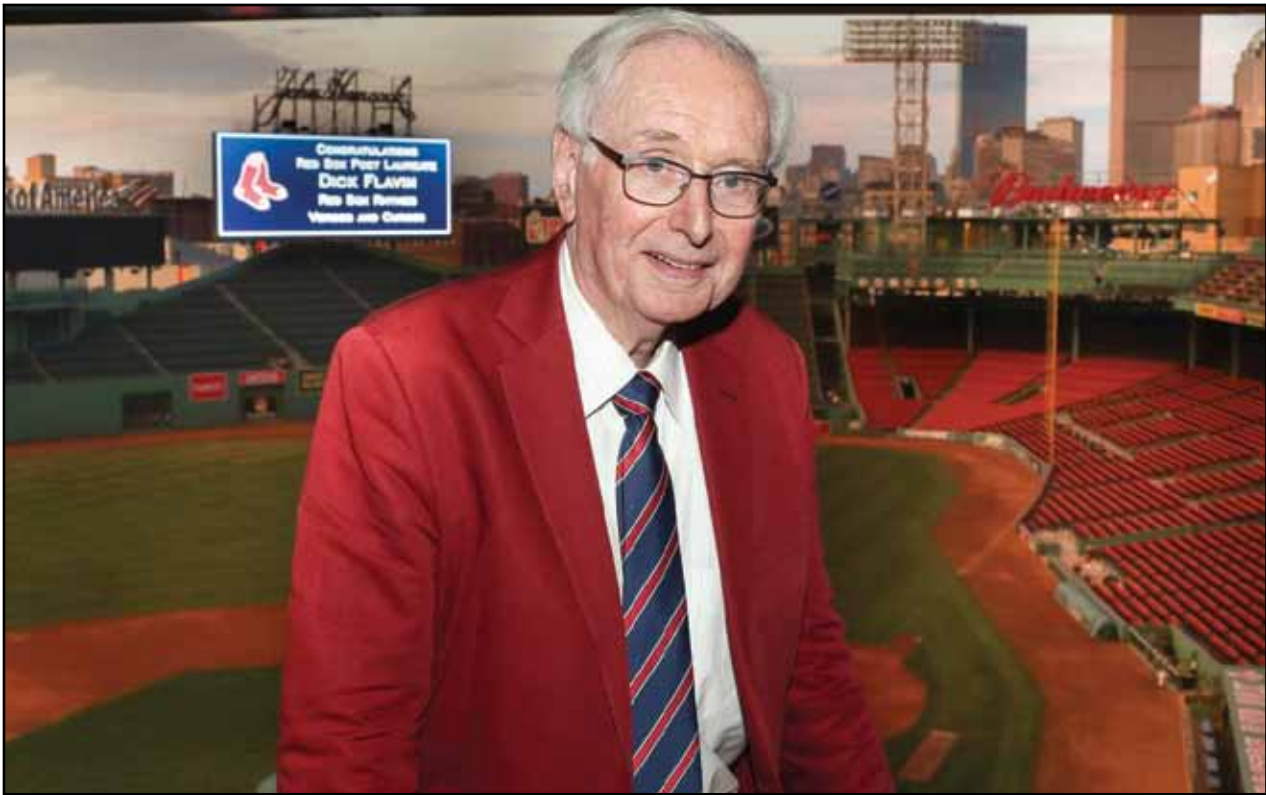


THE BARD OF FENWAY



Dick Flavin at one of his favorite places: Fenway Park, Boston. Bill Brett photo

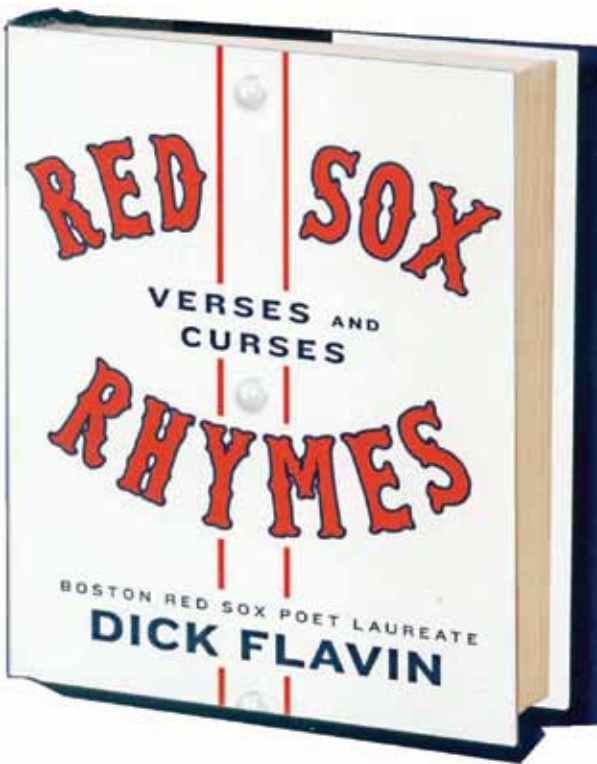
Dick Flavin struts his stuff about the Olde Towne Team

“Like the Olmsted Emerald Necklace and Smuggler’s Notch and the Shelburne Museum, Dick Flavin is one of New England’s great and unique treasures, albeit one of the region’s most animated figures,” writes the legendary Boston sportswriter Peter Gammons. “He has been an Emmy Award-winning television reporter, journalist and satirist, and lo these last few years has become the Fenway Bard because of his poems and lyrics about New England’s Olde Towne Team, the Red Sox.

Many know Dick Flavin from his role as an award-winning political commentator on WBZ-TV, or from an earlier stint as press secretary for former Boston Mayor Kevin H. White. Born and bred in Quincy, where he lives to this day, Flavin is a graduate of Archbishop Williams High School and Stonehill College. He has also enjoyed a successful run as a playwright (“Tip,” the story of Speaker Thomas O’Neill,) and he remains a raconteur of the highest order.

But his first love is baseball, as played on the hallowed cathedral-like Back Bay grounds of Fenway Park. “His love of baseball and the Townies led him to friendships with Ted Williams, Dominic DiMaggio, Johnny Pesky and Bobby Doerr, and his drive with DiMaggio and Pesky to visit Williams was captured in the late Dave Halberstam’s “The Teammates,” “the journalist’s best-selling book.” He has written a volume of poesy about the trials and tribulations of Red Sox nation, and now the publishing house William Morrow, and imprint of HarperCollins Publishers, has gathered up some of his collected works in the pages of a 224-page book, “Red Sox Rhymes” published in July.

“When I was a kid in grammar school I discovered ‘Casey at the Bat,’ Ernest Lawrence Thayer’s immortal ballad about a star-crossed slugger,” Flavin says in the book’s introduction. “Wow, I thought to myself, a poem about baseball. Wasn’t poetry supposed to be about the meaning of life, the moon and stars, that sort of thing? This, though, was about a game, one to which I was already addicted. I couldn’t get enough of



“Casey.” Eventually I memorized the whole thing and would recite it at the slightest provocation....

“I took the road trip of a lifetime for any baseball fan, especially a Red Sox fan, driving by automobile from Massachusetts to Florida with Dom DiMaggio and Johnny Pesky to spend three days visiting with their old teammate Ted Williams, who was gravely ill and in fact dying. There I was in Ted Williams’s living room with three mythic heroes of my boyhood. I had to do something to justify my presence. I decided to do a quick rewrite of “Casey at the Bat” and turned it into a story of the great post-World War II Red Sox teams when DiMaggio batted leadoff, Pesky hit second, and the great Williams batted third. I recited “Teddy at the Bat” before an audience of three old men, all of whom have since passed on.

For a selection of verse from “Red Sox Rhymes,” see Page 2.

Ó Caollaí is leaving for Dublin post

BIR STAFF

The Irish government has announced two significant staffing changes at its consulate in Boston. Consul General Breandán Ó Caollaí will leave his post this month to return to Dublin to become a counsellor to the corporate services division of the Department of Foreign Affairs and Trade (DFA). Ó Caollaí has served in Boston since August 2013, and was expected to remain in the post for two more years.



Breandán Ó Caollaí

The promotion places the popular Irish diplomat in a position with responsibility on issues including security. The move comes just after it was announced that vice consul Jillian O’Keeffe is leaving for a new assignment, also in Dublin.

At press time, the government had not yet announced the names of their replacements.

The Irish Consulate offices are located in Copley Square at 535 Boylston Street. It is one of six in the United States staffed by Irish DFA professional staff, and provides a range of key consular services to Irish citizens. The office also is a valuable resource for Irish American business, cultural, and civic groups across New England.

In related diplomatic news, former Boston Consul General Michael Lonergan has been promoted to a new position at Ireland’s embassy in Washington. He has been named deputy chief of mission, and will begin the new assignment by the middle of the month.

Introducing Éirways, all about things Irish

BY SEAN SMITH  
SPECIAL TO THE BIR

Irish culture has for many years extended its reach well beyond Ireland itself, whether through emigration, various advances in technology, or the enduring popularity of Irish music, dance, and other forms of artistic expression. That’s the concept behind a newly launched magazine, *Éirways*, which has a Massachusetts/New England connection in the form of its co-founders and publishers, Scituate native Kevin O’Brien and Kieran O’Hare, a Chicago resident now living in Portland, Me.



The premiere edition of *Éirways*, a new magazine about Irish culture co-founded by Scituate native Kevin O’Brien and Kieran O’Hare, a Chicago native living in Portland, Me.

*Éirways*, which debuted in May, is a bold venture – a print-only publication – and looks it, with slick typography and design and compelling high-quality photographs and other graphics. As such, it’s a refutation of the view that the publishing industry is on a one-way slog to digital format. But more to the point, O’Brien and O’Hare believe their magazine fills a need: (Continued on page 15)

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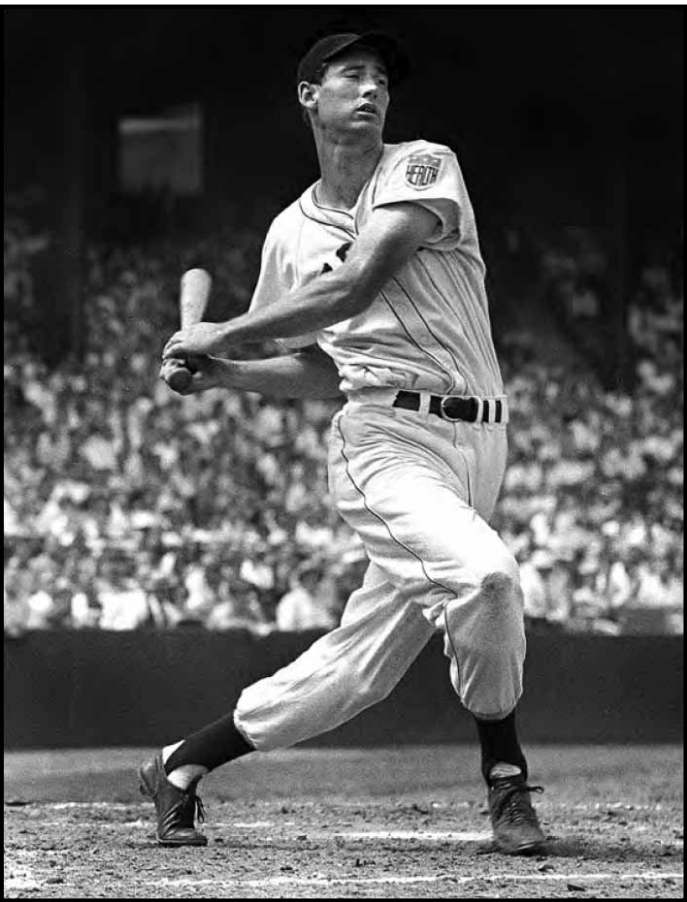


# Red Sox Rhymes: Verses and Curses

## TEDDY AT THE BAT

(With Apologies to Ernest Lawrence Thayer)  
c. 2001

The outlook wasn't brilliant for the Red Sox nine that day,  
The score stood four to two with but one inning left to play.  
So when Stephens died at first and Tebbetts did the same  
A pallor wreathed the features of the patrons of the game.  
A straggling few got up to go, leaving there the rest  
With the hope that springs eternal within the human breast.  
They thought if only Teddy could get a whack at that.  
They'd put even money now with Teddy at the bat.  
But Dom preceded Teddy and Pesky was on deck.  
The first of them was in a slump. The other was a wreck.  
So on that stricken multitude a deathlike silence sat,  
For there seemed but little chance of Teddy's getting to the bat.  
But Dom let drive a single, to the wonderment of all,  
And Pesky, of all people, tore the cover off the ball.  
When the dust had lifted, and they saw what had occurred,  
There was Johnny safe on second and Dominic on third.  
Then from that gladdened multitude went up a joyous yell,  
It rumbled in the mountains and rattled in the dell.  
It struck upon the hillside and rebounded on the flat,  
For Teddy, Teddy Ballgame, was advancing to the bat.  
There was ease in Teddy's manner as he stepped into his place,  
There was pride in Teddy's bearing and a smile on Teddy's face.  
And when, responding to the cheers, he lightly doffed his hat,  
(I'm making that part up)  
No stranger in the crowd could doubt 'twas Teddy at the bat.  
Ten thousand eyes were on him as he wiped his hands with dirt,  
Five thousand tongues applauded as he wiped them on his shirt.  
Then when the writhing pitcher ground the ball into his hip,  
Defiance gleamed in Teddy's eyes, a sneer curled Teddy's lip.  
And now the leather-covered sphere came hurtling through the air,  
And Teddy stood a-watching it in haughty grandeur there.  
Close by the sturdy batsman the ball unheeded sped.  
"That ain't my style," said Teddy. "Strike one!" the umpire said.  
From the benches black with people went up a muffled roar,  
Like the beating of the storm waves on the stern and distant shore.  
"Kill him! Kill the umpire!" someone shouted on the stand,  
And it's likely they'd have killed him had not Teddy raised his hand.  
With a smile of Christian charity great Teddy's visage shone.  
He stilled the rising tumult and bade the game go on.  
He signaled the pitcher, and once more the spheroid flew.  
But Teddy still ignored it, and the umpire said, "Strike two!"  
"Fraud!" cried the maddened thousands, and the echo answered, "Fraud."  
But one scornful look from Teddy and the audience was awed.



They saw his face grow stern and cold, they saw his muscles strain,  
And they knew that Teddy wouldn't let that ball go by again.  
The sneer is gone from Teddy's lip; his teeth are clenched in hate.  
He pounds with cruel vengeance his bat upon the plate.  
And now the pitcher holds the ball, and now he lets it go,  
And now the air is shattered by the force of Teddy's blow.  
Oh, somewhere in this land of ours the sun is shining bright,  
The band is playing somewhere, and somewhere hearts are light,  
And somewhere men are laughing, and somewhere children shout.  
And they're going wild at Fenway Park 'cause Teddy hit one out!

## PET PEEVES

c. 2009

Here is a puzzle to stump Yogi Berra.  
Why doesn't a passed ball count as an error?  
A guy lets a pitched ball go right through his hands  
Allowing all runners on base to advance.  
Write it down as an error in pen and ink.  
Same thing for wild pitches. That's what I think.  
Or, a guy hits a ground ball to drive in a run.  
He's charged with an at bat, the son of a gun.  
But it's not an at bat if the ball's in the air.  
It's a sacrifice fly. That doesn't seem fair.  
And while I am at it this makes me sore,  
What in the world is the coach's box for?  
Don't coaches belong there through the whole game?  
Sometimes they're out where the zip code's not the same.  
These things are upsetting, they leave quite a scar,  
As does forgetting where I parked the car.  
But I'm feeling much better with this off my chest.  
Now if you'll excuse me I'll lie down and rest.

## THE BEARDS OF SUMMER

c. 2013

In 'oh twelve the Red Sox wound up in last place.  
They stunk, but they got themselves back in the race.  
In 'thirteen they hit and they threw and they slid.  
They won the World Series, that's what those guys did.  
They hustled, they hustled, they played hard, they gave.  
In fact they did everything except shave.  
In springtime, whenever someone hit a double,  
You'd notice that on his face was some stubble.  
When spring turned to summer there started a buzz.  
The more times they won the more fuzz there was.  
The season wore on and the pace became brisker;  
They kept winning games, sometimes by a whisker.  
By the time it was over (this sounds kind of weird),  
Just about every guy had a beard.  
So now we can say how they got all those wins.  
They won by the hair on their chinny-chin-Chins

## RHYMING YASTRZEMSKI

c. 2003

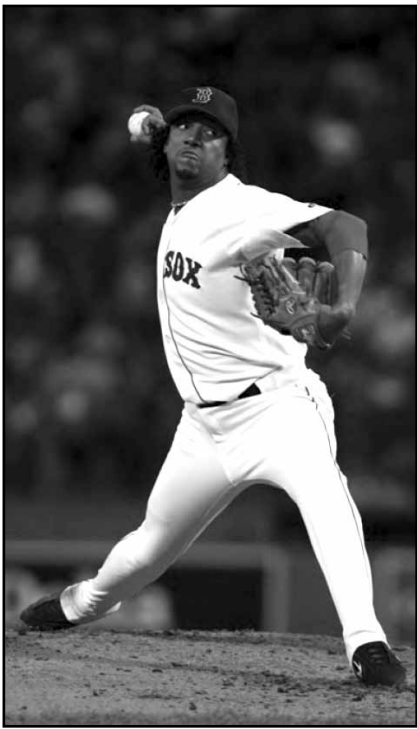
Carl Yastrzemski,  
He wore number eight;  
In the field and at bat,  
My God, he was great.  
For twenty-three  
years  
He carried the load.  
A player like that  
Deserves his own ode.  
But here is the rub.  
Yastrzemski won't rhyme  
With any word I  
Have been able to find.  
I've lain awake nights,  
I've done the research,  
But found not one rhyme.  
I'm left in the lurch.  
There just is no rhyme  
To go with Yastrzemski.  
And take that from one  
Who's made the attempt-ski.  
RedSoxRhymes\_



## BASEBALL'S MOZART

c. 2015

You may talk of baseball stars  
In your living rooms and bars,  
Debating on by whom you're most impressed.  
But I'll say, for what it's worth,  
That in all my years on earth  
A pitcher we called Pedro was the best.  
When a hitter dug right in  
He'd feel high heat by his chin  
Then wave at a changeup by the knees,  
Or a curveball on the paint,  
Pedro threw them where they ain't.  
And batter after batter faced the squeeze.  
He'd put K's up on the board  
As his vict'ry total soared.  
It is a fact that Pedro reigned supreme.  
If a player gave him sass  
He'd knock him on his—as  
a matter of fact he wasn't afraid to pitch inside.  
It was fun as long as he was on your team.  
He made every game a show  
With the stuff that he would throw.  
There is no one any better you can name.  
Each pitch was a work of art.  
He is baseball's own Mozart.  
All hail Pedro Martinez, Hall of Fame.



## THE TEAMMATES

c. 2010

Dominic, Pesky, Williams and Doerr;  
Teammates long ago and forevermore.  
The team was the Red Sox. They were its core.  
They played as one unit though there were four.  
Their team was what mattered, that's how they kept score.  
They lived the same way for six decades more.  
Teammates then, teammates now, their names etched in lore,  
Dominic, Pesky, Williams and Doerr.



## THE TROPHY

c. 2013

Bring on the magic. Trot out the reward,  
The prize for all of those runs that we scored.  
It's the Oscar, the Emmy, all rolled into one;  
It's Big Papi's earring, the moon, stars and sun.  
It's the end o' the rainbow, our own pot of gold.  
It's three in ten years but it never gets old.  
It's the highest of honors. Above all it towers,  
It's the World Series trophy, and by God it's ours!

## THEY'RE COMING AFTER US

c. 2002

They're coming after us, gang,  
They're coming after us.  
The Red Sox killed our fathers  
Now they're coming after us.  
They draw us in each season,  
Win our undying trust.  
And then they break our hearts, gang.  
Our hopes all turn to dust.  
A muffed ground ball, an ump's bad call,  
An innocent pop fly,  
A manager's decision  
Can make a grown man cry.  
When vict'ry seems within our grasp,  
When ev'rything's a plus,  
That's when we should brace ourselves.  
They're coming after us.

Dick Flavin has spent a lifetime  
following the Red Sox, and describ-  
ing them with his verse.

Text from Red Sox Rhymes: Curs-  
es Versus Curses, copyright 2015  
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Photos courtesy of the  
Boston Red Sox





Former Maryland Governor John O'Malley with John and Didi Cullinane at a reception at the Cullinane home.

## Cullinane touts O'Malley for Democratic nomination

**By Ed Forry  
BIR PUBLISHER**  
John Cullinane, the longtime supporter of successful Democratic candidates, has thrown his support to former Maryland Governor Martin O'Malley in next year's contest for the Democrat nomination for president. The veteran activist and his wife, Diddy, hosted a reception June 30 at the Dedham Country & Polo Club to introduce O'Malley to potential Massachusetts supporters.  
"Governor O'Malley

looks like a winner to me for president in 2016," Cullinane said. "I have done a lot of due diligence on him in recent months, including going to breakfasts in New Hampshire. Each time I come away more impressed. He has the experience plus the ability to inspire people. For example, his announcement for president was outstanding. He seems like the perfect candidate and, yet, very few know him. But that's about to change."

O'Malley was a two-term mayor of Baltimore, and served eight years through 2015 as Maryland's governor as well as two terms as chair of the Democratic Governors Association. He is a graduate of Catholic University and holds a law degree from the University of Maryland.  
An Irish musician who plays guitar in an Irish band in his hometown, O'Malley and his wife, Katie, a District Court judge, live in Baltimore with their four children.

## Boston's Rose of Tralee a finalist in Kerry pageant

Sarah Hogan, a 20-year-old college student from Westwood, will travel to Ireland this month to compete in the annual Rose of Tralee pageant in Co. Kerry from Aug. 14 to Aug. 18.

A media and theatre student at the New School University in New York, Hogan was selected as the "Boston Rose" in last spring's competition.

"I am delighted to be representing Boston & New England in this year's Rose of Tralee International Festival! My Irish heritage comes from my father, a proud Kerryman," she told the BIR in an e-mail. "I had the privilege of studying Irish Theater at The Gaiety School of Acting this past



Sarah Hogan

summer. My greatest passions are acting and film and I have been fortunate enough to have been in numerous commercials, stage productions, as well as having had minor roles in popular television

shows.

The festival celebrates modern young women in terms of their aspirations, ambitions, intellect, social responsibility and Irish heritage.

Hogan was selected as one of the finalists in a regional festival in Portlaoise, Ireland. "There I met lovely ladies from all over the world and did a series of interviews and events and performed Sweet Child O' Mine by Guns and Roses on stage. I was then selected as one of the 23 women moving on to the televised finals."

In addition to being telecast nationally across Ireland, the pageant is expected to be available in streaming video at [roseoftralee.ie](http://roseoftralee.ie).

## BC to open '16 season in Dublin with a game against Georgia Tech

Boston College's football squad will begin next year's college football season in Ireland when the Eagles will "host" Georgia Tech in Dublin's Aviva Stadium on Sat., Sept. 3, 2016. It will be the second trip to the Emerald Isle for a BC football; in 1988, the Eagles defeated Army, 38-24, in front of 45,000 fans in the old Lansdowne Road Stadium in the Emerald Isle Classic. It was the first American football game played in Europe.

The game, which will be televised nationally on ESPN2, is being organized by Irish American Events Ltd., a joint venture between Corporate.ie and Anthony Travel, who have been involved in the recent

college football games in Ireland. The 2016 Aer Lingus Football Classic is also part of the ACC Worldwide initiative that seeks to further the conference's member institutions internationally through promotion, marketing and athletic competition. Irish Prime Minister Enda Kenny and Boston Mayor Martin J. Walsh were quick to hail the deal: "This is great news for Irish tourism and the economy," said Kenny. In 2012 and again last year, we witnessed a huge surge of US visitors to our shores for the Emerald Isle Classic and the Croke Park Classic and I have no doubt, particularly given Boston College's close links with this country, we will

see another spectacular success in 2016. Sports tourism and events like this college football game have become increasingly important as we build and develop our tourism industry and I want to thank Boston College President Fr. William Leahy for his support in making this game a reality."

Added Walsh: "During my time in Ireland, I saw firsthand how sports play an incredible role in bridging communities. I am thrilled that Boston College will have the opportunity to host Georgia Tech in Dublin next year, and look forward to rooting for my home team and alma mater."

Save the Date! Friday, October 23, 2015

Boston Irish Honors 2015

Friday, October 23, 2015

Seaport Hotel Main Ballroom Boston

11:30 PM Luncheon

Celebrating exemplary families & individuals  
with our shared Irish roots

Boston Irish Reporter

"Telling the stories of Boston's Irish"



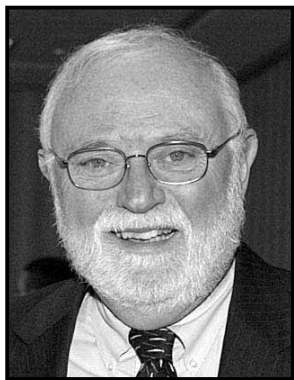
Boston Irish Honors - The luncheon is an annual anniversary event in support of the Boston Irish Reporter. The program honors exemplary Irish families and individuals who share our common roots in Boston and Ireland, and we recognize the stories of families and persons who arrived from Ireland and worked to give better lives to their children and grandchildren.



# Getting to Ireland: Good deals abound

By Ed Forry

Ireland has launched a program of events to commemorate the 100th anniversary of the 1916 Easter Rising. “The Centenary Programme” is described as “a call to action for the people of Ireland, our Diaspora and friends of Ireland all around the world - to remember 1916 and that pivotal period in our history, to reflect on the past 100 years, and to re-imagine our future.”



There’s an array of events planned over the next year, with five intersecting themes – “Remembering the past; reconciling and respecting all traditions; presenting Ireland to the world; imagining our future; and celebrating our achievements - drawing inspiration from the ideals of 1916 and the events of that time.”

Even as tourism officials speak glowingly about the growth in overseas visitors

to the island so far this year, they expect that the numbers in 2016 will reach record heights, helped, to be sure, by an American college football game scheduled in Dublin next September.

Ireland has long been an attractive and easy-to-reach destination for visitors from Boston for several reasons: First is our city’s relative proximity to the island, where Boston is known as “the next parish over, just across the pond.” Ever since those pioneering travel agents from Columbus Travel in Uphams Corner built a business on group travel for escorted tours of Ireland more than 50 years ago, Logan Airport has served as a gateway for passengers to and from the Emerald Isle. Since the advent of transatlantic jet travel, the airport in Boston Harbor has been our own version of Ellis Island for scores of Irish immigrants.

Most Irish Bostonians have stories about chance meetings with neighbors at Logan’s Terminal E as they share a “flight home,” and since 2011 the return has been streamlined, as the US Customs and Border Protection now does pre-flight customs clearance in Ireland so that that Boston arrivals are treated as domestic passengers, avoiding any customs hall delays at Logan.

This summer, Ireland’s national airline operates daily round trips from Boston. Recently purchased by the parent company of British Air, Aer Lingus has contracted with an Irish company, ASL Airlines Ireland, to add Boeing 757 aircraft to the transatlantic route, with more flights on routes from Boston to Shannon and Dublin.

On a recent visit to terminal E, I found that a new low-cost Iceland airline, WOW Air, now offers an alternative way to fly to Ireland. The airline flies direct to Reykjavik, and with that one stop, Ireland-bound travelers can connect for a flight to Dublin. “WOW flies out of Boston to Iceland 6 days a week,” airline spokesman Phil Yerby told me. “And travel from Boston to Dublin (via Iceland) is available two days a week, year ‘round.”

These flights are limited to Sunday and Thursday evenings, leaving Boston just before 6 p.m. and, with a four-hour time difference, arriving in Reykjavik at 4:05 in the morning. There’s a two hour and fifteen minute layover, and the connecting flight arrives in Dublin at 8:40 a.m., Irish time. I checked online for November fares, and found a round trip to and from Dublin for as low as \$376.25.

While the Iceland stopover adds three hours to total travel time from Boston, and the same economy fares are not available on all flights, the lower cost offers an attractive alternative for passengers who have flexible dates.

And that might be good news for local college football fans:

Boston College has announced that its team will open the football season next year on Labor Day weekend with a game in Dublin against Georgia Tech. Irish officials expect the event will only add to what it hopes will be a banner tourism year in Ireland.

# Visits to schools in Belfast, Dublin show that much good work is going on there

By Joe Leary  
SPECIAL TO THE BIR

As part of our careful search to determine the best use of the funds we raise on behalf of Ireland, the Irish American Partnership constantly reviews its decisions regarding grants to specific programs and Irish schools. A formal grants committee consisting of Irish and American directors meets in Ireland to regularly provide advice to the full board of directors.

In order to obtain information for those decisions, I visited four inner city disadvantaged schools in Belfast and Dublin in mid-June. All were located in high crime, low income neighborhoods – two in Belfast, and two in Dublin. It was an exciting and stimulating trip. There is nothing so rewarding as meeting hard working teachers, principals, and their students to instill confidence in what we are doing.

Each of the schools received a Partnership grant of \$2,500 to provide support for new reading materials and science education materials. The Partnership believes that a focus on disadvantaged primary schools in Ireland will assist not only the most vulnerable but also the most impressionable young children. We are investing in Ireland’s future leadership and Ireland’s future as a strong, vibrant nation.

Every city throughout the world has low-income disadvantaged areas where educating local young people is always difficult. Belfast and Dublin are no different, although conditions in the two cities vary considerably.

In Belfast, there are essentially three different school systems, each based upon the religion of the children. All three are paid for by the British government. There are the Catholic “Maintained” schools, the Protestant “Controlled” schools, and the relatively new “Integrated” schools.

The Irish American Partnership has supported all three systems.

In Dublin, budget cutbacks over these last seven years have made finding solutions and special needs funding far more complicated.

My first visit was to the Gardiner school, in northern inner-city Dublin, where ten-year Principal Eileen O’Doherty is responsible for 330 young students ages 5-12 and their teachers. The schoolhouse is an old rambling building with classrooms spread throughout. It sits next to a convent with which it shares its play yard and flower garden. O’Doherty’s biggest problem is persuading the parents of the children of the necessity for discipline and school attendance. Many children come to school without having eaten breakfast, so the government pays to feed them. Security is omnipresent, with large entrance doors always locked. My taxi driver warned me that this was a very “rough” area but the sun was shining brightly and the students and teachers had a pleasant if somewhat questioning welcome for this visiting “Yank.”

Next I visited the new Rutland Street School where I was met by Principal Maria Barron, who has been in her job since last November and is responsible for 143 students in a brand new building shared with a preschool group of 93 students on the ground floor. This is a DEIS-

Band One designated school indicating its severely disadvantaged neighborhood and that makes it eligible for special funding. Barron and her teachers serve breakfast at 8:30 a.m. and begin classes at 9. Here again, obtaining the support of parents is a huge problem for the school. Assistant Principal Ian Cherry told me that very few of the students who graduate from the Rutland Street School will ever go on to university level education.

Several of the teachers pointed out the window to the playground next door and said they could see drug deals occurring there every week. The police were frequently present to discourage such activity. The students I met, however, were respectful, smiling, and they seemed to be enjoying their learning experiences.

The next day I took a two-hour train ride to Belfast where I was met by Francis Murray from the mayor’s office before we went to the Elmgrove Primary School in East Belfast. This was quite an experience. Principal Jayne Jeffers is responsible for 540 young people ages 5-12. Another 200 will join her school this fall as part of a move to consolidate and save money. Elmgrove is a “Controlled” Protestant school located in a heart of a Loyalist area.

Seventy percent of the students receive free meals. Some of the students bring their siblings to schools and Jeffers feeds them, too. Special needs students total 25 percent of the enrollment.

The atmosphere was electric. Students and teachers alike bustling here and there. High energy everywhere. I visited classrooms and saw six year olds using iPads that I have yet to master. There are only six iPads per room so the children must share. The teachers move between the tables to help learning and understanding. All the teachers I met in the many schools I have visited tell me that iPads are especially helpful, particularly with special needs children.

Finally, I was driven to St. Kieran’s school on the other side of town, in West Belfast. Principal Brian McAlea greeted us with great enthusiasm. He is a bundle of energy, talking a mile a minute while showing us the status of his school and his students. St. Kieran’s is a “Maintained” Catholic school that has been designated as the most deprived school in Northern Ireland by the department of education with 86 percent of its 392 students receiving free school meals. McAlea is very proud of St. Kieran’s progress and showed us test results that indicate he and his teachers are succeeding. As we were finishing he took us into the large auditorium where the students had gathered for a musical song and dance show. He led the presentation with his guitar and introduced the performers and their teachers.

As I looked at the happy faces singing and clapping, I was struck by how all the children in the four schools – North and South – looked the same to my eyes. It was a wonderful experience. The Partnership will certainly be returning to all four schools.



Joe Leary

# Evolution is doing its thing. Let’s deal with it

By James W. Dolan  
SPECIAL TO THE REPORTER

The application of strict principles in an evolving society presents many problems, both temporal and spiritual. Supreme Court justices are split between those who see the constitution as fixed and immutable and those who see it as a set of fundamental principles that are adaptable, capable, that is, of being interpreted and applied in an evolving society to problems never envisioned by the authors. They see the essence of the document preserved by a broader analysis of its application.

The same conflict exists within the Roman Catholic Church. Historically, the church has had great difficulty in accepting scientific discoveries that conflicted with its teachings. Efforts at reform were viewed as heresy, a threat to eternal verities of which the hierarchy was the guardian. Strict constructionists within the church are reluctant to admit error and resist accommodating evolution. They are suspicious of those who seek to interpret Christianity in light of new discoveries, scientific and theological.

If evolution is viewed as God’s plan, it follows that Christianity, too, must evolve. Christian doctrine will need to be adjusted and modified in light of changing circumstance while preserving what is essential to the faith. Since God wills evolution, why is the church so reluctant to accept women and married priests or acknowledge the need for artificial birth control?

Evolution is a mixed blessing, as Pope Francis pointed out in his recent encyclical on the environment. With progress comes new and complex problems with overlapping moral, economic, and political consequences. The church’s moral authority is undermined by its unwillingness to acknowledge mistakes and set aside resistance to sensible reform.

The fear that confessing doctrinal error or exposing institutional problems would cause scandal that could erode the church’s authority blocks change. The faithful today understand that while the church has a divine component, it is composed of human beings, with all the weaknesses and flaws that status implies. That the church has survived for so long despite its many lapses is often cited as evidence of divine guidance.

I am more comfortable in today’s church than I was

in the church of my youth. Then fear of hell and damnation and the wrath of a juridical God were stressed to enforce religious discipline. It was a religious variation of “scared straight.” Today the emphasis is on a God of love, merciful and understanding, embracing sinners. God has not evolved, but our understanding of Him and what is expected of us, has. The God of evolution is a God of love.

Pope Francis, like Pope John XXIII, is trying to draw a reluctant church into a fuller understanding, based on what we now know of the cosmos, human development, and a new theology, that seeks to reconcile the Bible, church history, science, and evolution with the fundamental truths of Christianity. The search will require some modification of what we were taught, but that can be accomplished within the context of a better understanding and appreciation of our religious obligations.

For me it’s simple: If you truly love God, you love your neighbor – all of them – and vice versa. By the very act of loving your neighbor you are loving God, even if you are an agnostic or an atheist. If you love my children, you love me and I love you, even if we have never met.

The historical church has tolerated, even condoned, practices that today we acknowledge as evil. Slavery, torture, war, and persecution have at one time or another been seen as permissible. Times change. What was once viewed as acceptable behavior is now considered sinful. The revelations inherent in evolution require us to reassess what is right and good within a developing enlightenment that is God’s creative process.

Christianity must be open to views that challenge preconceived beliefs, seeing the challenges not as heresy but as insights on how to better understand God’s will and to apply that wisely to the mystery of this great unfolding. Part of evolution is God’s expectation that we will learn to better understand the cosmos and our role within it. The love that is fundamental to our faith will remain as we seek to apply it to a world in transition.

The fear is that as we accept change, we risk losing our faith. The reality, I hope, is that by acknowledging and accommodating those changes, which are inevitable, we deepen our understanding and strengthen our faith. We really have no choice. Evolution is occurring whether we like it or not. Let’s try to make the best of it.



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# A TALE OF TWO HEROES

## Hypocrisy reigns supreme when it comes to US Sen. McCain and Secretary of State Kerry

BY PETER F. STEVENS  
BIR STAFF

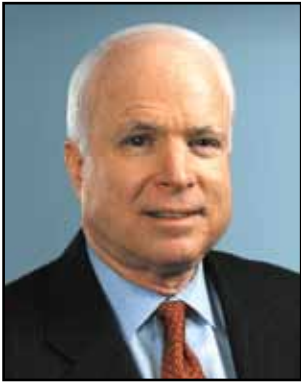
John Kerry's name has often appeared in this newspaper – not always accompanied by plaudits. Kerry came to this writer's mind in recent days during the deserved outcry against Donald Trump's outrageous comments about US Sen. John McCain's service and heroism. From all corners of the media, condemnation of The Donald's churlish remarks came fast and furious. From Republican presidential candidates who were either mute or tepid in response to Trump's vile Nativist comments about Mexicans, the rush to excoriate Trump was thunderous.

Back in 2004, when the Swift Boats slander against then-presidential candidate John Forbes Kerry was in full force, much of the so-called mainstream media was actually amused by those purple band-aids on the bloated faces of one-percenters at the GOP convention. Men such as McCain and Kerry should be viewed in two ways: first, for their courage and service in uniform; second, for their public careers postwar. Many Vietnam veterans

will always despise Kerry for his anti-war stance after he returned. They are certainly entitled to disagree vehemently – they earned that right. However, neither Kerry's nor McCain's service should be sullied – ever.

In 2004, McCain castigated the Swift Boat ads against Kerry as "dishonest and dishonorable." He did so even though Vietnam-War hero and fellow POW Colonel Bud Day, the founder of the Swift Boat Veterans "for Truth," led the smear campaign against Kerry. Predictably, Kerry blasted Trump's bile against McCain.

It comes as no surprise that such nonsense spews from The Donald's gob. He is not going to win the GOP presidential nomination in 2016, so the "say anything" hateful and divisive approach has no brake. It is important to note, however, the response by the GOP nominee in waiting, Jeb Bush, to both the recent attack on McCain and the 2004 slinging of Kerry. "Enough with the slanderous attacks," Jeb tweeted. "Senator John McCain and all our veterans – particularly POWs – have



John Kerry, John McCain: Two standup men

earned our respect and admiration." He forgot to add "all but one veteran – John Kerry."

For Jeb and the Swift Boaters, it will never matter that official military records utterly debunked the group's charges. It will never matter that only one of the Swift Boaters for Truth actually served with Kerry and that nearly all of those who did serve with him defended his courage and service. In a January 2005 letter, Jeb thanked the Swift Boaters for their help in gaining reelection for his brother George W. Bush. Jeb wrote, "As someone who truly understands the risk of standing up for something, I simply cannot express in words how much I value their

willingness to stand up against John Kerry."

In the wake of Jeb's outrage over Trump's comments about McCain, a handful of journalists asked Bush about the seeming double standard in his view of Kerry. Jeb stuck to his 2005 stance: "[Col. Bud Day] won every award possible. He served in three wars, and if he says that there was a problem [with Kerry's service], I believe him. He's a great Floridian and a great American and so I wrote him a note thanking him for his service. Not gonna change my beliefs about that at all."

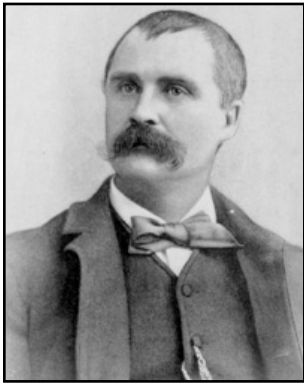
John McCain and John Kerry both stood up for something in the face of risks that most of us can't even imagine. Jeb doesn't

reveal just what his risk of standing up to something was, but it's a safe bet that it pales in any comparison to the risks once faced by McCain, Kerry, and for that matter, Colonel Bud Day and Jeb's own father, George H.W. Bush.

...

A Boston Irishman who fully understood risk and sacrifice died 150 years ago this month. A frenetic workload, exhaustion, and the likely effects of brutal incarceration by the British Crown in "penal servitude" in Western Australia all likely contributed to his premature death in his Hull, Massachusetts, home on August 9, 1890. So, too, did the accidental overdose from a prescription designed to help a patient sleep.

Court-martialed for treason against the Crown and sentenced to be hanged, he had escaped the noose – and one of the world's most hellish prisons, Fremantle (Australia) Gaol. In Boston, he would become, said Oliver Wendell Holmes, "the most famous Irishman in America." O'Reilly was also a man whom few in present-day Boston, or the entire US for that matter, could match for personal



John Boyle O'Reilly knew about risks

integrity, political and social courage, and unwavering core principles.

Editor of the *Boston Pilot*, reporter, essayist, novelist, poet, athlete, soldier, and Irish nationalist, John Boyle O'Reilly was all of these. His funeral cortege to Holyhood Cemetery in Brookline was one of the largest processions the city had ever seen. One need not wonder what O'Reilly, imprisoned and tortured, like John McCain, would have thought of a Donald Trump. For that matter, one likely need not wonder what O'Reilly would have thought of a man who never went to war, but believes he risked more than another man, Kerry, who did.

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Commonwealth  
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# KEEPING KIDS ON THE RIGHT TRACK

## Seeking best practices to help at-risk youth in Massachusetts, Ireland, Northern Ireland

By PETER F. STEVENS  
BIR STAFF

Jay McManus is Director of the Children’s Law Center of Massachusetts in Lynn, a legal aid program for low-income and disabled children. Recently, the agency was among a dozen that served as host sites for a group of Irish (from both the Republic and Northern Ireland) barristers, child advocates, and police who all arrived in Boston last spring for the “Rule of Law Program,” which was sponsored by Boston College and the US State Department.

Attorney McManus noted, “In the fall of 2014, some of us who directed the host programs in Boston were given the opportunity to visit Dublin and Belfast for the same, or similar, purpose.”

That purpose was, and is, to share and study approaches, techniques, support, and outreach to help children and teens from rough urban areas on both sides of the Atlantic avoid the culture of drugs and violence that surrounds and too often claims them. From that visit to Ireland and Northern Ireland came valuable insights and ideas for McManus and his colleagues

“Out of this exchange,” he said, “four host site staffers—myself, Colm Lydon of the Boston Police;



Youths from SWAN check out a Boston firehouse.

Jason Owens of ROCA Inc.; and Jeff Richards of the Public Defenders’ office – became quite familiar and friendly with the staff and kids involved in a North Side Dublin-based youth program called SWAN Youth Service—that serves youth from a severely depressed area.

Like inner-city American kids, these Dublin youth face serious hardships – extreme poverty, substance abuse, lack of opportunity – that impede their healthy development and safety as they approach adulthood. SWAN does a tremendous job of keeping the kids on the right track, but institutional and personal barriers are, as here in Boston, often difficult to overcome. SWAN itself

faces tough funding limitations and operates on a shoestring budget.”

Over a year, two of the staff and five of the kids from SWAN raised enough money to travel to Boston. Tragically, one of the five was killed in a car accident in Ireland. Despite their grief, the others decided that they would still go to Boston. They arrived on June 22.

McManus, Lydon, Richards, and Owens escorted the visitors all around Boston and environs, “showing them a great time. It was the kids’ first-ever trip outside of Ireland,” McManus said.

Among the highlights was a fundraiser for SWAN at the Watertown Hibernian Hall. The organizing committee

presented a plaque from “SWAN Supporters in Boston” that was dedicated “to the young man who was slated to join in on the trip but who lost his life.” To McManus, “It was a great evening, and many people contributed to its success. The proceeds will allow SWAN to return home with some money to help fund its activities.

“The kids were stunned by how generous people were here. We had lots of help from so many people, such as the Hibernians, the Aisling Gallery, and so many more. We also need to give a shout-out to Rob Morrow, of Boston College.”

“The whole purpose of the ‘Rule of Law’ Program,” said McManus, “is to share, learn, and develop best practices that work both here and in Ireland and the North. We have so much to learn from each other, and so much that all of us – lawyers, police, judges, social workers, and child advocates – can learn from the kids. Everyone deserves a chance. That includes at-risk kids. Too often they’re simply tossed aside.”

*Readers interested in learning more about or making a donation to SWAN can contact the Children’s Law Center of MA, 298 Union Street, Lynn, MA 01901, 781-581-1977, [www.clcm.org](http://www.clcm.org).*

# Overseas Irish tourist numbers set record in first half of 2015

New figures from Ireland’s Central Statistics Office show that almost 3.9 million tourists visited the island in the first six months of this year. Tourism Ireland says it was the best-ever January-to-June period for overseas visitors to Ireland.

Visitors from North America were up almost 15 percent over the first half of 2014 and tourist numbers from mainland Europe were up 13 percent for the same period.

CEO of Tourism Ireland Niall Gibbons called the numbers great news for Ireland. “It’s very positive news. We’re delighted to

see the very strong momentum continuing into the high season. And what is encouraging is that all of our main market areas – Great Britain, mainland Europe, North America and other areas as well like Australia and China – are up double digits, anything between 9 percent and 13 percent.”

“It’s the best first half of the year performance ever and it means that when you look back over the last five years, trips to Ireland are up 48 percent,” said Gibbons. “Ireland now welcomes 10 percent of all American visitors to Europe – particularly

noteworthy given the intense competition from other destinations.”

Tourism Ireland is the government agency responsible for promoting the island of Ireland overseas as a leading holiday destination. Tourism is Ireland’s largest indigenous industry, employing some 200,000 people. In 2014, an estimated 8.6 million overseas visitors came to the island of Ireland, delivering revenue of about \$4.65 billion. Overseas tourism business accounts for 59 percent of all tourism revenue.

“Promoting the Wild

Atlantic Way and the Causeway Coastal Route continues to be a major focus for Tourism Ireland around the world in 2015; we are also showcasing the new Dublin Discovery Trails and paving the way for Ireland’s Ancient East and the Gobbins Cliff Path,” said Gibbons. “2015 marks 150 years since the birth of the Nobel laureate WB Yeats, and Tourism Ireland is promoting Yeats 2015 – particularly to our ‘culturally curious’ audience. This year has also been designated ID2015 (the year of Irish design), a showcase of the best of Irish design.”

# Aer Lingus takeover cleared

ASSOCIATED PRESS  
LONDON – The European Commission last month okayed the takeover of Aer Lingus by International Airlines

Group after securing measures to address competition concerns. The commission said the deal was cleared after IAG agreed to give up some

of its slots at London’s Gatwick airport to allow rival airlines to operate the busy routes between London and Ireland. “By obtaining significant concessions from the airlines the commission has ensured that air passengers will continue to have a choice of airlines at competitive prices after IAG’s takeover of Aer Lingus,” said Margrethe Vestager, European Commissioner in charge of competition policy. IAG, which also owns British Airways and Spain’s Iberia, agreed to release five daily slot pairs at Gatwick. The carrier will also make agreements with rival airlines operating long haul flights

out of airports including London, Manchester, and Amsterdam so that Aer Lingus can continue to provide those airlines with connecting passengers. IAG unveiled its \$1.45 billion takeover bid for Aer Lingus in January. The European Commission’s approval came after Irish budget carrier Ryanair agreed last month to sell its nearly 30 percent stake in Aer Lingus to IAG. That cleared a major hurdle in the deal – IAG had made its takeover bid conditional on acceptance by Ryanair. It also formally ended Ryanair’s own nine-year effort to seize its Dublin-based competitor.

# Oldest Irish-born woman dies at 113 in Syracuse

ASSOCIATED PRESS  
Kathleen Rollins Snaveley, who was the oldest Irish-born person in the world, has died at 113. Her funeral was held last month at a Catholic church in Syracuse. Fairchild & Meech DeWitt Chapel funeral home says she died July 6.

Los Angeles-based Gerontology Research Group says Snaveley was the oldest person ever born in what is now the Republic of Ireland. She was the 16th oldest person in the world at the time of her death. Snaveley was born Feb. 16, 1902, in County Clare. She was 19 when she arrived in the US and settled in Syracuse.

## EATING AND EMOTION

### Dr. Bernadette Rock

# Five bad food habits to kick

By BERNADETTE ROCK  
SPECIAL TO THE BIR

Our relationship with food begins in childhood and this provides us with our own ‘blueprint’ for eating for the rest of our lives. Often clients only need to become aware of how they have been living with a lifetime of “bad habits,” and this in itself can create the space needed to re-establish better food habits. From listening to my online clients, I’ve identified five stubborn habits that can keep you locked in an unhealthy relationship with food:

- “If I don’t eat that slice of cake, someone else will and I’ll miss out.”

Ah, yes, the large family syndrome. I recall sitting around the table with my six siblings and eyeballing each other’s plates. When you eat just because food is available and looks tasty, you are filling yourself with food that your body does not need or want. When you eat when you are not hungry, you do not taste the food fully. You are only half there. It is like being in conversation with someone, but not really listening and being engaged.

If you do not eat that cake that looks so delicious, your world will not fall apart. Remind yourself that you can have it the next time you are hungry for it.

- “I’ll start being healthy once all the unhealthy food is gone from the kitchen, so I’ll just eat my way through it first.”

Clearing away remaining junk food by eating it means that you’re treating yourself like a dustbin. You’re also giving yourself permission to continue being unhealthy. Maybe it’s time to pause and ask yourself, “Is eating this food the best way to care for myself?” Remember, you either throw the food out or throw it into you. Either way, it turns into waste inside you or outside you!

- “I hover around the kitchen waiting until everyone is gone so I can eat all I want.”

The most awful part of eating in secret is the shame and feeling like a fraud. The secrecy around eating reinforces the guilt, torment, and shame. A Heyday client, Anna, recently mentioned that she now asks herself, “Would I eat like this if someone was watching me or could see me?”

- “The food calls out to me. I swear those Oreos have my name on them.”

Do you ponder anxiously about all the little tasks ahead of you – emails to send, phone calls to make, school runs, etc? I often find myself staring at my to-do list but not wanting to do anything, as my mind wanders to the contents of the biscuit tin. It can help to remind yourself, “I am a competent adult and I can cope. I do have a choice around food.” Being mindful and aware means that you are putting yourself in charge and making conscious choices around food. This is a world away from mindlessly seeking refuge in the biscuit tin and feeling out of control around food.

- “I deserve something nice.”

Do you eat to celebrate, to reward or treat yourself? Or you might subconsciously think, “no one else is going to be nice to me, so eating this food will make me feel good.” The irony here is that you’re not really treating yourself well by filling yourself with sugar and processed food. Food is only meant to satisfy physical hunger. All the chocolate in the world cannot make you feel better about yourself. There is at least one other thing you can do besides eating, something that will take better care of you than food does:

**Have a Heyday** – It’s time to start addressing the habits and mindset that lead to unhealthy eating. Check out Heyday’s online program [heydayworld.com](http://heydayworld.com) and enjoy a healthy relationship with food. Or send your comments and questions to [hello@heydayworld.com](mailto:hello@heydayworld.com).

Wishing you good health,  
Dr. Bernadette Rock (PhD)



Bernadette Rock and her daughter Keela.



# IRISH INTERNATIONAL IMMIGRANT CENTER



## AROUND TOWN Legal Clinics

- Tues., Aug. 4 and Tues., Aug 18., at the IIIC, 100 Franklin St. Lower Level, Downtown Boston. Entrance is at 201 Devonshire Street
- Mon., Aug. 10 – The Green Briar Pub, 304 Washington Street, Brighton Center
- Tues., Aug. 25 – South Boston Labourer Center, 275 West Broadway, South Boston.

**IIIC supports Education Equity Act** – Late last month, the IIIC along and more than 100 high school and college students packed a State House hearing room to support a bill pending before the Joint Committee on Higher Education that would offer in-state tuition to all Massachusetts high school graduates regardless of their immigration status. However, a Republican-backed bill sponsored by Senate minority leader Bruce Tarr of Gloucester and Senators Robert L. Hedlund of Weymouth and Richard J. Ross of Wrentham would block in-state tuition for these talented high school graduates, thereby making it practically impossible for them to go to college.

The Irish International Immigrant Center supports the Education Equity Act for good reasons: Paying an in-state tuition rate would dramatically reduce the cost of education for these immigrant students. For example, the total in-state cost at University of Massachusetts Amherst, is \$25,674 vs. \$42,007 for out-of-state students. And it makes

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economic sense. The Massachusetts Taxpayer's Foundation estimated new revenues for state colleges might reach over \$7 million if unauthorized students could attend at in-state rates. These students who go to college and graduate will make a very positive contribution to our economy.

Many of these students are lifelong residents of Massachusetts. To dash the dreams of these young people who aspire to better themselves with a college education is to break faith with a state known for innovative and forward-thinking public education policies. Youth is hope and the backbone of every country. We simply cannot afford to continue a policy that places a college education out of reach of our Commonwealth's youth.

**Driver's License Bill Within Reach** – The Safe Driving Bill would make the roads safer for all Massachusetts residents by removing immigration status as a barrier to going through the licensing process. If passed, Massachusetts would allow all qualified residents to be trained, to take the driver's exam, buy insurance, and carry a valid driver's license. This measure is again being presented to the Legislature for consideration. Your voice is important and to learn how you can help to finally pass this bill, contact Deirdre McCann at 617-542-7654, Ext. 32, or email: [dmcann@iiicenter.org](mailto:dmcann@iiicenter.org). This Bill also saves lives, saves police time and resources, increases compliance with mandatory

insurance requirements, increase RMV resources by at least \$15 million, and supports our economy. Eleven states have passed a similar bill, and require all their resident drivers to be trained, licensed and insured. This time is now for our Massachusetts legislators to act on this.

### Volunteering leads to employment opportunity

Lorraine Tatten is a native of Ballycotton, Co. Cork, and a graduate of the University of Limerick where she majored in business marketing. While she was an undergraduate, the desire to travel took over and she obtained an international work placement in San Francisco. Lorraine enjoyed that experience so much that upon graduation she applied to the J-1 Intern Work & Travel (J-1 IWT) program and arrived in Boston for a year.

"Applying for a visa can at times be a lengthy and sometimes stressful process," said Lorraine. "This is why having an organization such as the IIIC assisting you is essential. I used the IIIC both times and they made the process so much easier. From initial contact right up until you get on the plane they were a fantastic source of support and advice."

Lorraine volunteered at an IIIC event, and with a little networking, met her current employer, Gentle Giant Moving Company. "I think what I like most about my internship is the people I work with. From the first day, they have been kind and welcoming. Employees work hard and enjoy themselves while



Lorraine Tatten

doing so. The company is always striving to become better and they take from employees at all levels. This has been so encouraging because no matter what position you have in the company you feel that your work is being recognized."

Lorraine has fallen in love with Boston, "I love how different and eclectic Boston neighborhoods are but when tied together - it just seems to work. I have several friends who visited with me over the past few months and I have never run out of new activities or interesting places to show them."

"Go for it!" is what she advises recent graduates interested in the J-1 IWT program. "Yes, at times, it can be stressful and there is the odd day where you may feel homesick but the good days outnumber the bad 100 to 1. The U.S. has so much to offer terms of employment, fantastic cities, with different cultures and lifestyles. I have met wonderful people on both the East and West coasts, many of whom I know I will be friends with for years to come."

## Immigration Q&A Overstaying a visit to the US: Bad idea

**Q.** I came to the US for a visit under the Visa Waiver Program and was given permission to stay here for 90 days. I was thinking of staying on for a while longer and maybe getting a job to support myself here. I heard that staying past the 90-day limit could result in a bar on my reentry to the US in the future. Is this true?

**A.** If you entered the US on the Visa Waiver Program, as most visitors from the 37 eligible countries do today, you normally are given up to 90 days to remain in this country -- but you are *not* allowed to work here during that time. If you overstay this 90-day period by 180 days to one year, you face a three-year bar from reentering the US. Overstaying the 90-day period by more than one year subjects you to a ten-year reentry bar.

Do not misinterpret the 180 days as any kind of "grace" period that allows you to remain in the US beyond the 90 days granted under the Visa Waiver Program. Any period of overstay at all may affect your ability to reenter the United States at a later date.

Aside from the problem of the three- and ten-year reentry bars, if you overstay a visit under the Visa Waiver Program even by a few days you would not be allowed to reenter under that program in the future. Instead, you would have to make a formal application for the B-2 visitor's visa at the nearest US Embassy, which requires a fee and can take considerable time. You can expect scrutiny of your application, and if you have a compelling reason for a prior brief overstay, you should include evidence of it with your application. Holders of visitor's visas usually are admitted for up to six months and may, before the expiration of the visa, apply for an extension if they have a good reason for wanting to stay longer in the US.

Employment in the US, either while in status under the Visa Waiver Program, while here on a visitor's visa, or during an overstay, is another issue. People temporarily in the US are *not* allowed to have employment without specific authorization from the US government, either with a work visa (such as H-1B), or with an Employment Authorization Document issued, for example, while an application for adjustment of status to permanent residence is pending. If you do work here without authorization, that is considered visa fraud by the US immigration authorities, and you render yourself inadmissible to the US in the future in almost all circumstances.

Note, finally, that the 90-day Visa Waiver period of admission to the US normally cannot be extended. Only in extreme situations where you could document the reason with compelling evidence would you be granted an extension. An example of such a situation would be hospitalization in the US following an accident or serious illness.

If you have questions about this or any other aspect of immigration law, you can have a free, confidential consultation at one of our weekly legal clinics. Remember: It is far better to get legal advice before taking a step that might have lifelong consequences for you, rather than acting first and then trying to fix a situation that may well have no solution.

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

## Matters of Substance

### ‘You deserve to feel valued, respected, and safe’

Domestic abuse occurs when one person seeks to control or dominate the other person in the relationship by using aggressive and intimidating tactics. While domestic abuse does not leave physical scars, it can lead to the psychological scars of a damaged self-image, anxiety, depression, feelings of helplessness, and loneliness. Domestic violence occurs when there is physical abuse along with emotional or psychological abuse. It is considered a crime and there are laws protecting the rights of the person who has been assaulted. Recognizing and acknowledging the presence of emotional or physical abuse is the first step toward getting help. Signs of domestic abuse/violence:

Are you afraid of your partner or constantly walking on eggshells around them?

Do you avoid certain topics for fear of angering them?

Do you feel as if you can't do anything right?

Do you often feel numb or helpless?

Typical behaviors of the abuser:

Do they yell at you or constantly criticize you?

Are they always checking up on you?

Do they limit your access to money, the phone, or the car?

Do they blame you for the abusive behavior?

For immigrants, do they threaten deportation/loss of status?

It is important to know that violent abusers are completely in control of their behavior. They can hurt parts of the body that are out of view and they are able to stop if the police arrive.

What do you do if you suspect someone is experiencing domestic violence or abuse? Don't wait for them to bring it up with you. Talk to them in private and tell them that you are concerned and why. Offer to help but support their decisions. Many victims are so drained and beaten down that it takes time for them to decide to take action.

If you are an immigrant experiencing this situation, there are special

laws to protect you. The IIIC has several free legal clinics a month, where attorneys can advise you about your options.

Domestic abuse or violence is *never* acceptable. You deserve to be treated with respect, to feel valued and safe. If you or someone you know is in an abusive

relationship, there is help. Call SafeLink at 1-800-785-2020, the national domestic abuse hotline, 1-800-799-SAFE (7233) or [janedoe.org](http://janedoe.org). If you want to talk in confidence with someone, call Gina at 617-542-7642 Ext. 14, or 617-459-8857, or drop by our office in downtown Boston.



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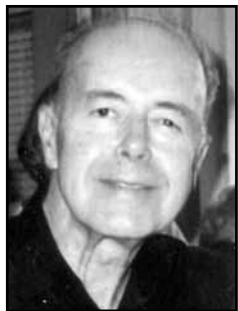
If your parent or grandparent was born in Ireland, you are eligible to become an Irish citizen. Our attorneys will help locate your documents and file your application. Contact Foley Law Offices to begin your citizenship application at (617) 973-6448.



# Boston Irish Reporter's Here & There

By Bill O'Donnell

**Trump A Disgrace To American Politics**—And I thought the Republican Party had already scraped the bottom of the proverbial barrel with that bizarre, deadbeat group of wannabes that finally gave us **Mitt Romney**. I was wrong. This year there are, at last count, sixteen GOP warriors including a rump party of one — **Donald Trump**. The Donald, who is famous for denigrating everything and everybody who is not Donald, has zeroed in on immigrants, Mexicans most prominently, **John McCain**, presumably for being an unwilling guest at the Hanoi Hilton for five years (where torture replaced room service) and **President Obama**, for many sins, possibly including, but not limited to, the selection of a final resting place for **Jimmy Hoffa**.



Bill O'Donnell

Trump has been flailing away at a variety of targets over the years, and until this year his assaults were accompanied by unfulfilled threats to run for president. He has been a well-recognized loose cannon but has yet to put his wealth and ego to the test of a ballot. He pledged to go public with his balance sheet, and he has filed “something” with the FEC. And for those who think it’s a shame the way the media is “ganging up” on Trump, just ask an Irish man or woman what they think of Donald Trump. They smarted up after watching the Donald deal.

There is little to be gained by calling Trump names or cursing him out for his less-than-creative brand of destructive, shoot-to-maim politics. He is what he is and he will never be the American president, not even close. There are not enough “crazies,” as Sen. McCain called them, to elect this fool, who may have more bankruptcies and Trump Corporation reorganizations than his self-proclaimed billions. And it’s not beyond the realm of reason that Trump’s dismissal of some of his fellow GOP candidates might even prompt that hesitant group of “patriots” to return substantial fire against Trump’s mean-spirited salvos.

A brief culling of some of Donald Trump’s quotes and media statements over the past decade will provide the cautious with some grist for the mill, or at least unleash some serious doubts re Trump’s suitability for anything but defending himself in court.

Donald Trump, abetted by the Fox, ahem, News network, was an early and often denier of President Obama’s birth as a US citizen. When Obama embarrassed Trump and the distant-right Birthers at Fox, the issue disappeared, but not before Trump initially called the birth certificate from Hawaii a forgery. Trump has also repeatedly claimed that Obama did not write his own memoir. He also likes to call climate change a “hoax, and continually links vaccines to autism despite huge evidence to the contrary.

The Donald is also infamously known for saying, “[Obama] lost the popular vote by a lot and won the election. We should have a revolution in this country” In 2014, Trump added to his passion for outrageous charges with this for the history books: “There is something seriously wrong with President Obama’s mental health.” Yes, indeed. Who would know better!

This commentary on the politics and personal life of Donald Trump will be the last bit of attention he receives in this space. Others, I’m sure, will be ready to grasp that banner.

**AARP Gets It Right On Drug Costs**—The AARP, the non-government organization with some 30 million members age 50 and older, is a powerful entity and an active player in the health industry and in age-related public health policy.

In a recent column, AARP President **Jeannine English** gave strong support to the easing of medical drug costs. Like many, the AARP leader is an advocate of negotiated drug prices, a right that is not currently allowed by the single largest drug agent, Medicare, the program that is celebrating its 50th anniversary this summer. It has been a boon to America’s over-65 population, yet unlike most other health insurers, Medicare is *not* allowed to negotiate with drug companies to lower prices for its covered clients.

This is outrageous. The federal government’s huge Department of Veteran Affairs and other private insurers negotiate drug costs at renewal time each year. The result is that insurers using their large numbers can cut costs to their clients. Here in America we generally pay more for drugs than other advanced countries, as do the people of Ireland, which is among the higher drug-cost countries.

It is well past time that the secretary of Health & Human Services be given the authority to look Big Pharma in the eye and demand a level of parity with other western countries. Where is it written that seniors in America, and their insurers, must pay top dollar for essential such as life-saving medications?

If you agree, please contact your US senators and tell them you support the bill and ask them to co-sponsor S.31, the Medicare prescription Drug Price Negotiation Act of 2015.

**‘Game Of Thrones’ Boosts NI Economy** — Now in its fifth year, the fantasy television series “Game of Thrones” has been a financial success for Northern Ireland, creating an international excitement grown big since the series began. The expense of local pro-

duction in the northern locations has cost some \$20 million and returned over \$170 million on goods and services to the Northern Irish economy.

The benefits to the people of the North also include putting the province on the “movie & TV map,” as a first class site for TV and movies, while garnering 24 Emmy Award nominations. The TV series is filmed at the Titanic Studios in Belfast and on location at sites across Northern Ireland.

**Damian Carr**, of Game of Thrones Tours, says fans from all over the world come to visit the film sites. “We’ve had people from North and South America, Asia, China, Japan, Korea, Taiwan, and all across Europe. **Richard Williams**, CEO of NI Screen added, “Films and television programs have a significant, positive effect on tourism, contributing to a wider branding of people, society and culture.” Whatever the magic, “Game of Thrones” has found the key.

**Stalwart Patriot Retires at 32, Citing Health** — Dan Connolly, one of the toughest and most versatile players on the Patriots’ offensive line, officially retired last month. Connolly suffered four concussions in his 10-year NFL career and also had one in high school. “It’s important to me to leave the game healthy,” he said. “I’m able to be here for my kids and walk away on my own terms. I feel I got everything I could out of football in playing ten years, winning a Super Bowl, and playing alongside some truly great players.”

In 2010, Connolly set an NFL record for the longest kickoff return by an offensive lineman with his 71-yard run against Green Bay. He has three daughters. The Patriots will miss him but his family is happy to have him around.

**Bertie Was In Charge, But Externals Hurt him** — The old conundrum in the timeworn question is “How can you miss them when they won’t leave?” Yes, indeed. There was former Taoiseach **Bertie Ahern** once again answering questions or pointing elsewhere when testifying before the Oireachtas banking inquiry last month.

Bold Bertie would not accept blame for the failures of the Irish financial regulatory system. “I take no responsibility, none, for what was happening to the Central Bank or the financial regulator, because I had no knowledge or control over it.” Ahern conceded later that there was “hardly any regulation as far as I can see.”

**Miriam Lord**, writing several days later in the *Irish Times*, was not as kind to Bertie as a few of his former colleagues have been. And Bertie, unlike them, has not taken legal action against the nasty Mahon Tribunal and other people who are intent on tormenting him, but he has an answer: He doesn’t do that because it costs an awful lot of money to take on newspapers and the like.

The smarmy little man, cushioned in his retirement by thousands of euros every month, owned up to not knowing a great deal about the crisis when he was in charge. Bertie’s successor, **Brian Cowen**, moved from finance minister to taoiseach as Bertie eyed the door and Ahern brusquely dismissed his former friend and colleague: “You know, from a political point of view, I would have managed the challenge. But as we know, that’s life. It wasn’t to be.”

All said without a blink or a nod to the reality that he was forced to resign. Enough, please!

**1916 Centennial Goes International** — Early last month, shortly before America’s Independence Day celebrations, the Irish government announced its plans for a “ multi-million euro program” of cultural events around the world to mark the centenary of the 1916 Easter Rising.

Among the events being organized are concerts, plays, exhibitions and film events that are planned in Washington, New York, London, Paris, Rome, Buenos Aires, Dubai, Hong Kong, and Sydney. Joining in the announcement were Ireland’s Foreign Affairs Minister **Charlie Flanagan** and Arts Minister **Heather Humphreys**.

Included in the Ireland 2016 Global and Diaspora Program are a number of special events that include:

A three-week festival of Irish arts and culture at the John F. Kennedy Cente for Performing Arts in Washington; a concert showcasing Ireland’s contribution to classical music at Wigmore Hall, London, in April; a series of performances of **Sean O’Casey’s** “The Plough and the Stars” during the annual Saint Patrick’s Day Festival in Sydney; a month-long Beckett Festival in Paris in March involving 16 Irish artists or artistic groups; Irish Film Institute screenings of films related to events of 1916 in New York and London; and a new operatic version of **James Joyce’s** “The Dead,” which will tour festivals in Canada.

Minister Flanagan said the new program of events was aimed at encouraging “reflection on the international dimension of the Rising.” Minister Humphreys added that the traveling arts events would be presented as a “unifying force that brings people together at home and abroad.”

## NOTABLE QUOTE

“It is inconceivable that any bishop would stand before a congregation and give them the following Instructions: If you commit a serious sin against the community, your first obligation is to conceal it. If an accuser comes forward, deny the offense and condemn the accuser as someone who simply wants to besmirch your name. If that doesn’t quiet the accuser, offer payment for the person’s silence. If that fails, hire the best lawyers in town. And if, finally,

you have no escape, go to settlement and apologize to anyone who may have been hurt by your “mistakes.”

The scenario is unthinkable, but it is also descriptive of the very behavior that Catholics have witnessed among their leaders, with slight variations, for the past 30 years.”

The *National Catholic Reporter* in an editorial on July 10

**North’s Twelfth: A Province In Distress** — Many Catholic families make a deliberate exodus out of the North toward more peaceful surroundings when the annual July 12th celebrations by loyalists and other unionists get mean and threatening. The Twelfth celebrations, marking better days for the North’s majority population, is a temper tantrum fueled by disillusioned loyalist youth and their dispirited elders. And it shows no signs of easing in this summer of 2015.

Much of the discontent and low morale, especially among the young people, is beginning to alarm social workers and teachers in the North and some are predicting a further hardening of relations between the people of both traditions. A teacher who has been working in troubled north Belfast says: “I’m worried about what’s happening on the ground. What we are seeing is the emergence of a hard core of disillusioned kids who have been untouched by the peace and political process.”

One veteran social worker in east Belfast reports about talking with young people who are building fires. “They’re not listening to me, or the locals, or unionist politicians or councillors, or anyone. ... They don’t trust any of us.”

And, sadly, a popular refrain heard increasingly from young people at odds with a fractured society and with few non-belligerent role models is that there is nobody giving them any hope. Some of that is the pent-up anger at the Parade Commission that won’t allow some marches through Catholic districts or anti-Catholic music in front of Catholic churches. Then, inevitably, there is the arson and anti-Protestant sentiments desecrating Orange Order halls — tit for tat in an end game that seems to lead nowhere except to more violence and destruction. And shadowing the deeply troubled North is the lingering and resentful flag anger and protests by unhappy unionists.

The Twelfth brought on three nights of rioting, the trashing of a retirement home, the destruction of traffic lights, and repeated attacks on police, largely at the hands of rampaging bands of young loyalists. Newspapers in the North, which have supported moderate unionist politicians, are beginning to use their pages as frontiers for criticizing the political leadership for not leading. The vacuum is growing worse and large chunks of population in the urban North have little real respect for their political leaders.

That’s a rambling snapshot of just a few of the irritants that keep the pot brewing. Not good today, and generally not good tomorrow, without serious changes in the Assembly, in the Stormont structure, and between David Cameron, his government, and responsible adults in the North. In a nutshell, for now it’s not working. I hope they find the answers.

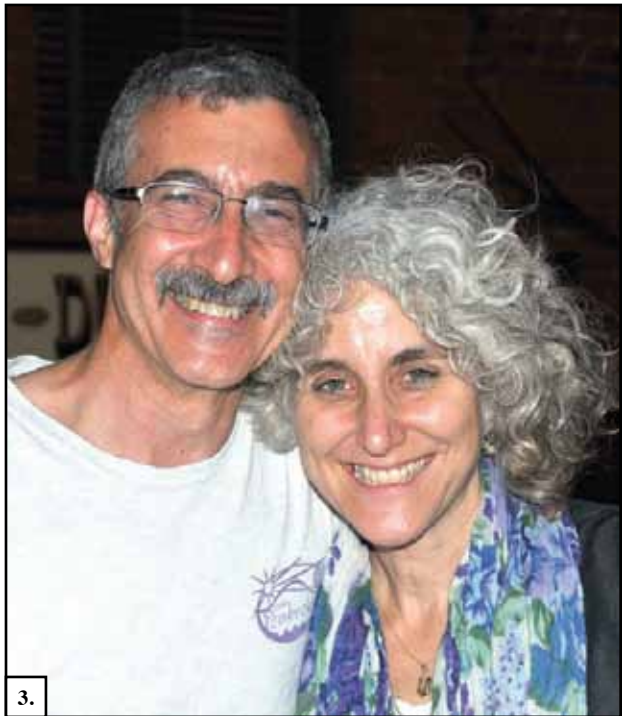
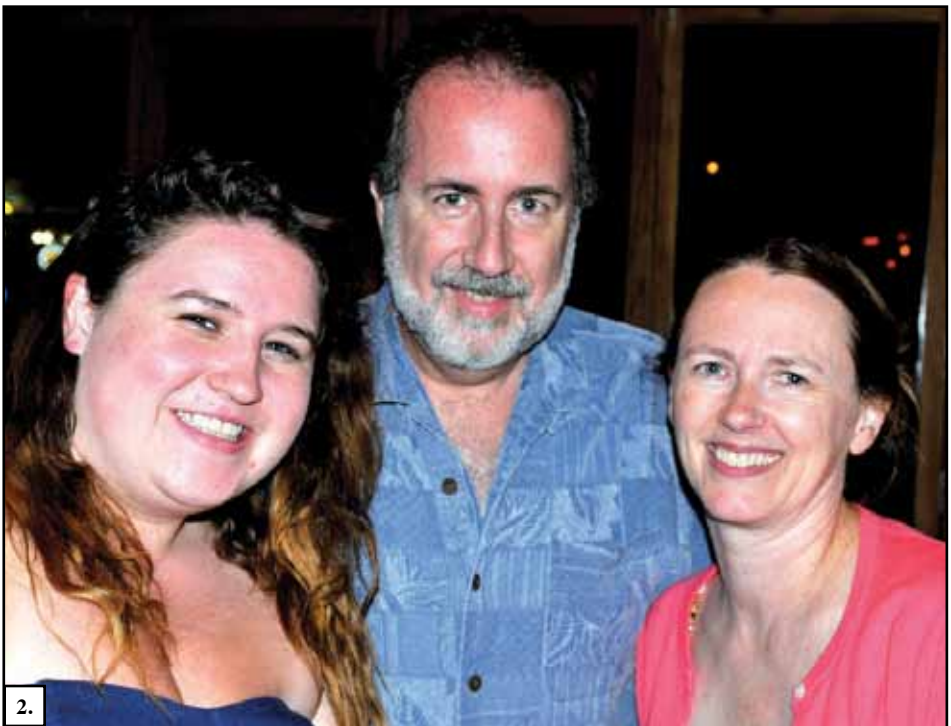
## RANDOM CLIPPINGS

Have you seen the August issue of the *National Geographic*? It features **Pope Francis** on the cover and a dozen pages inside. It asks if Francis can remake the Vatican. ... God love the Brits.

When they like someone from Ireland that has accomplished something, they simply reclassify that poet, boxer or golfer as British and move on. ... Don’t send any contributions to **Barney Frank**. The former congressman, who was tough on the banks when he was serving, was just named to the board of Signature Bank. Board members annually receive about a third of a million dollars. ... Newest survey shows that Ireland’s food costs have risen almost 80 percent since the 2007 recession began. Ireland’s Navy has agreed to accept 600 extra Syrian and Eritrean migrants after giving refuge to 600 boat people earlier. Irish charity works in a variety of ways. ... UMass Boston Moakley Chair and author **Padraig O’Malley** has been on a book tour for his newest tome. “The Two-state Delusion, Israel & Palestine.” He’s traveling the circuit and signing while he deals with a broken ankle.

The *Irish Times* describes the president’ leadership in the Iran agreement as “a foreign policy win for Obama” and reminds us that he was under fire as a candidate in 2008 for advocating that the US reach out to its enemies. ... The Jimmy Fund Walk steps off on Sun., Sept. 27, to help beat cancer. If you want to participate register at jimmyfundwalk.org. ... Ireland’s first post code service was launched in mid-July. All 2.2 million Irish properties should already have received their codes. ... In case you missed it, Aer Lingus shareholders voted in favor of the national carrier takeover by IAG. and the government a greed. ... The Confederate flag is disappearing in the US South, but was seen near Bushmills, NI, in early July. And the GAA president had to ask Cork sports fans to put away their Confederate flags for their Killarney match. ... A personal note: The death at 63 of state Sen. Tom Kennedy of Brockton was a great loss to the Irish community, his family, and his State House friends and colleagues. This solid, creative legislator and a great friend of Ireland is well remembered by the *Reporter* staff.





## BRETT'S BOSTON

By Harry Brett  
Exclusive photos of Boston Irish people & events

The BIR's photographer Harry Brett dropped in on the regular seisiun of traditional Irish music on July 20 at the Greenbriar in Brighton. Considered one of the longest running traditional seisiuns in Boston, every Monday some 20+ local musicians join for the open musical seisiun. It was founded 27 years ago by chief organizer and guiding spirit, the late Comhaltas Ceoltóirí Éireann leader Larry Reynolds and other storied Boston Irish musicians. The BIR music writer Sean Smith says, "Monday nights at The Greenbriar are arguably Boston's most famous Irish music session."

Pictured are: 1.) Seth, Irene and Josh Frielich, Sharon; 2.) Kristen Lesiczak, Brighton; Tony Cardoso, Newton; Alice Cunningham, Newton; 3.) Danny Paller and Rachel Frielich, Jerusalem; 4.) Kathy Breen, Brighton; Alex Brennan, Allston; 5.) Jane Horrigan, Bedford; Maureen Fox, Framingham; 6.) Faith Woodside, Brighton; Matthew Apeseche, Brighton; 7.) Andrew Leckerling, Brighton; Taylor Lee, Back Bay; 8.) Ethan Aronson and George Aronson, Sharon; 9.) Virginia Booth, Brighton; Patrick Bryant, Mashpee; Iris Johnson, Brighton; 10.) Mariah Pique, Brighton; 11.) Miriam Miller, Somerville.





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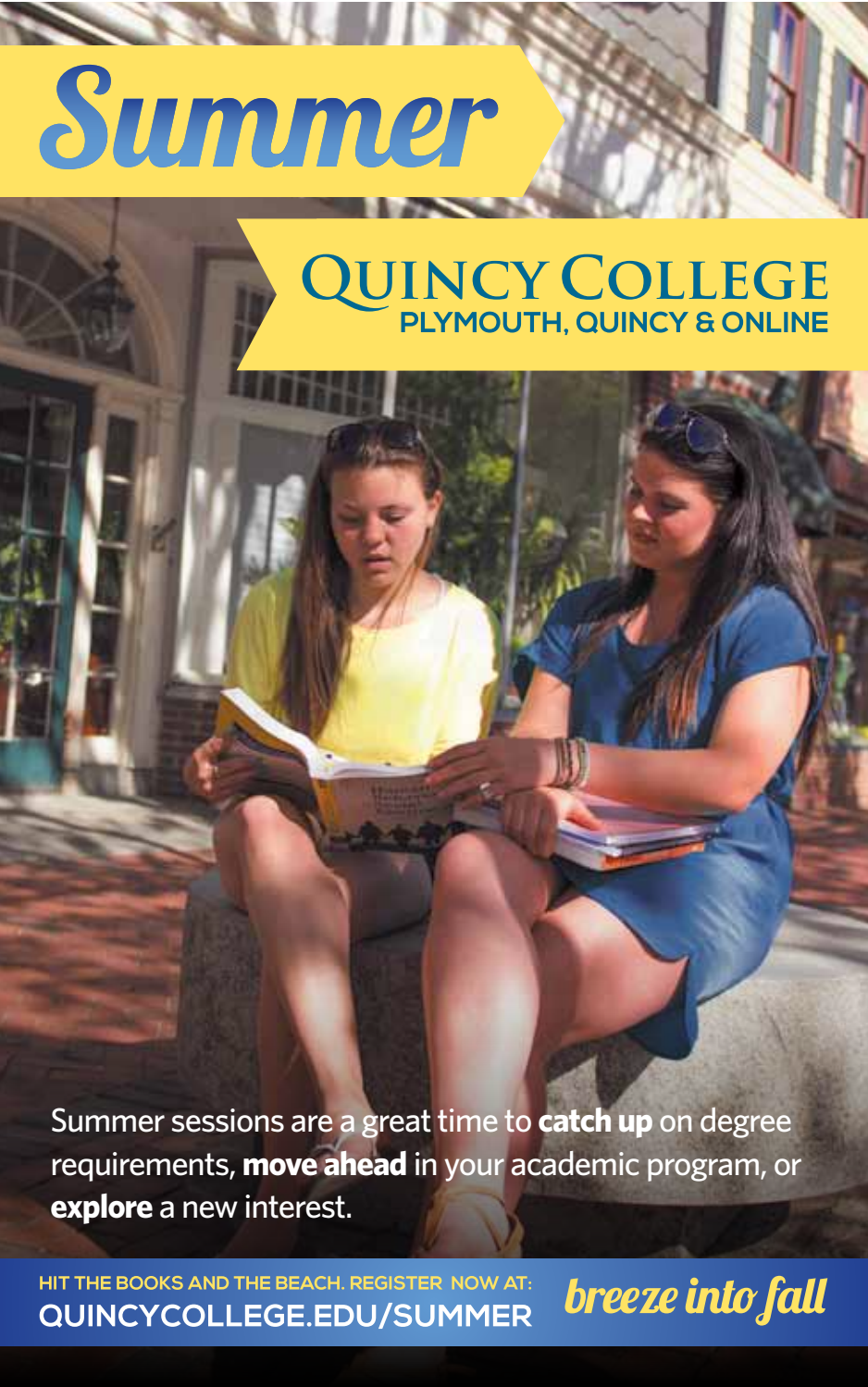
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Mayor Martin Walsh joined the Belfast Youth Orchestra before their performance during the Dorothy Curran Concert Series on July 15.

## A guide to Emerald Isle’s ‘best beaches’ guide

The island of Ireland is home to multitude of stunningly beautiful beaches along its 5,000 km of coastline. According to Tourism Ireland, there are uncrowded beaches for walking or swimming, enchanted beaches for dreaming, beaches for surfing, sandcastle building, rock pooling, kayaking, sunbathing and outdoor adventure – Ireland has it all.

But which one do you head for amid the amazing choices? Here’s one guide on where to set up camp...

TripAdvisor’s readers’ favorite Irish beaches are a great place to start, and Inchydoney in Clonakilty, Co. Cork, has topped its Readers’ Choice Awards for two years in a row.

Inchydoney is blue flag peach of a beach with vast expanses of sand, dunes and excellent surfing conditions. At low tide the water can be almost 200 meters from the dunes. This beach prompted one reader to comment: “to walk along the beach in the warm Irish sunshine isn’t far short of wonderful.”

Four of the TripAdvisor Reader’s Choice Top 10 Irish Beaches are in Co. Kerry, known as ‘The Kingdom’ to locals and travelers alike. The glorious, beautiful and unspoiled sandy stretches in the Kingdom include Derrynane, Inch Beach, Rossbeigh Beach and Banna Strand – all wonderful destinations in themselves, or amazing detours along the famous Wild Atlantic Way.

In the west of Ireland the advantage of Lahinch Beach in Co. Clare is not just the golden sands, but also the proximity of other Wild Atlantic Way attractions like the Cliffs of Moher and the Burren.

Of the two beaches in Co. Galway in the TripAdvisor Reader’s Choice Awards, overlooking Galway Bay, Salthill Beach is best for city lovers.

Island lovers will adore Kilmurvey Beach, a magnificent sandy beach with blue flag status on Inis Mór, the largest of the Aran Islands off the Galway coast. Its white

sand contrasts beautifully with the blue water on a sunny day. There are some perfect picnic spots on the dunes, too.

Meanwhile over in Ireland’s Ancient East, the beach at Curracloe in Co. Wexford is over six miles of pure blue flag magnificence. Backed by an ancient dune system, the pale gold deserted sands are where the epic opening scenes (the Normandy landing) of “Saving Private Ryan” were filmed.

Anyone travelling though Dublin shouldn’t forget that Ireland’s capital is a coastal city. North of Dublin at Portmarnock’s Velvet Strand there is a gem of a wide stretch of sandy beach. It’s five miles long and has a lovely view of the Dublin Mountains and Howth Harbour. This beach has been dual awarded, achieving International Blue Flag and Green Coast Award status for 2015.

In Northern Ireland the peachy beach story continues with another multitude of possibilities. Whitepark Bay on the famous Causeway Coastal Route (and in Game of Thrones location filming territory) is a spectacular white arc between two headlands. In this secluded location, even on a busy day there is a refuge for quiet relaxation, surfing or wandering in the ancient dunes. In the care of the National Trust, the dunes are carpeted in rare plants, including many orchids. The area is also fossil rich with archaeological evidence everywhere.

Also on the spectacular north coast is Downhill Beach, a golden sandy beach overlooked by one of Northern Ireland’s leading landmarks, Musenden Temple. This beach benefits from classic views of the Co. Donegal coast and beyond.

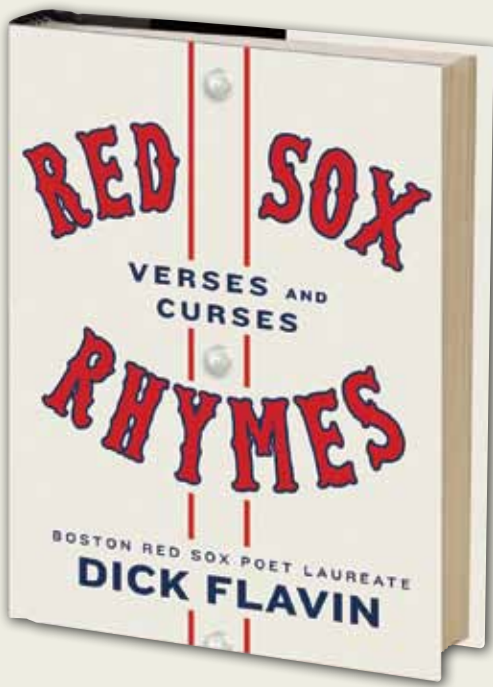
Tyrella Beach, next to the pretty seaside town of Newcastle, Co. Down, has miles of sandy beach and sparkling clean water, Tyrella is a firm favorite with holiday-makers and the perfect place to relax and enjoy the stunning

natural setting at the foot of the magnificent Mountains of Mourne.

The tide is out at the beach at Lahinch in Co. Clare. Photo courtesy Tourism Ireland



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The season wore on and the pace became brisker;  
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They won by the hair on their chinny-chin-chins.

—Excerpt from “The Beards of Summer”

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*Wm*  
MORROW





All the world's a stage as "King Lear" marks the 20th anniversary of Commonwealth Shakespeare Company presenting Shakespeare on the Common. Performances are free and run through August 9. *Ryan Maxwell photo*

# He relishes chance to share Shakespeare on the Common

BY R. J. DONOVAN  
SPECIAL TO THE BIR

The first thing you should know about Fred Sullivan, Jr. is that the actor-director loves Shakespeare. "As much as breathing" he said. Which puts him in good stead for his current Shakespeare on the Common gig playing the powerful, generationally-challenged Earl of Gloucester in "King Lear." Presented by Commonwealth Shakespeare Company in celebration of its 20th season, performances are free and run through Aug. Founding Artistic Director Steve Maler directs.

Blending the political and the personal, "King Lear" is a monumental work that follows the final journey of an aging leader. Faced with his own mortality and mental decline, he tries to secure the legacy of his kingdom by dividing it among his three daughters. Only through loss of status,

love, and loyalty does Lear learn what is truly resonant at the end of a life.

Sullivan has been involved with "King Lear" three times in the past — twice as an actor and once directing a production for Gamm Theater in Rhode Island. However, the Boston production holds special meaning.

"I've always, always, always wanted to play Gloucester," he said. "It's one of my favorite roles actually, since reading it at St. John's Prep in Danvers in an advanced English class. I just loved it. I loved what he had to say, what he went through."

Sullivan admits that "Hamlet" ranks at the top of many Best Lists for The Bard, but said, "I think it's a tie. 'King Lear' is more of a mature look. It was written about five of six years after 'Hamlet' and after Shakespeare had lost his son and had kind of gone through a lot in his life. It definitely is a very

wise and deeply moving work."

Sullivan, who is originally from Chelsea, gave a hearty laugh when I mentioned that I knew he was raised as a nice Irish Catholic boy and said, "I don't know if I was raised nice, but I was a Chelsea Irish Catholic." His great grandfather, an O'Sullivan, emigrated during the famine, becoming Sullivan upon arrival. "He dropped the O in the ocean," said his great-grandson.

Sullivan's parents, now gone, were part of the Chelsea landscape. "My father was the city auditor and my mother worked for the school department. Superintendents came and went but she was always there. They were a floor apart from each other. They were kind of immersed in the whole Chelsea culture and were beloved."

The small town loyalty was immense. "When my

father passed away, the police and fire department were all out in full salute as the hearse went by. With flags at half staff. It was something that stays with you your whole life."

That closeness led to many of the family's friends moving to the Cape. "The year I was born, there was a great immigration down to Cape Cod to buy cheap summer houses that now are worth much, much more than what they paid. They all bought close to each other. All the people in City Hall, past mayors . . . Everybody knew each other. There was a great Irish community — amazing."

Those summers ultimately opened the Stage Door for Fred Sullivan. "Betty Bobb, a teacher of creative dramatics, started the Harwich Junior Theater on the Dennis Port-Harwich line," he said. "I walked into that building when I was 6 years old and watched 'Peter Pan' and 'The Wind in the Willows' . . . they had me for life. I left when I was 29. But by that time I was directing, designing, teaching, starring, and we were doing a lot of adult theater: Tennessee Williams and Becket and Shaw."

Although he has a long list of credits at theaters across the country as both actor and director, from comedy to drama, Sullivan has spent over 30 seasons as a member of the resident acting company at Trinity Repertory Theater in Providence.

"I went to school there," he said. "I started in '83. Adrian Hall, the founder of the theater in '84, put me in three plays as a student. When I was in my second play, he said



Chelsea native Fred Sullivan, Jr.

to me, 'We'd like you to become a fellow and see if it all works out. You'll become a member of the company.'"

He has been there ever since. "This is my profession and my passion. I've done four plays a year there for the past 30 years."

At the same time, Sullivan is delighted to be back in Boston this summer, playing on the Common. "This is my eighth Shakespeare on the Common and I'm so happy to be saying these words."

He also embraces the challenge of performing outdoors. "It's glorious and magical. You hear your voice bound off the skin of the tall buildings. It's so rewarding and wonderful. And the audience looks like the world looks because it's free . . . people of every shape, size, color and walk of life, crammed onto blankets, eating chicken and iced tea and putting it all away in a picket basket when the first words are spoken."

His locals siblings — a sister in Chestnut Hill and a brother in Dennis Port — will be attending "Lear." A second sister lives on the west coast

of Ireland, working as a journalist.

The Sullivan family has maintained a Boston presence that has stretched across the years. Fred's grandfather was a plumber. Family legend has it that he installed some of the plumbing in Fenway Park. Decades before, his great grandmother was a "kitchen canary" on Beacon Hill. Meanwhile, he has a niece who's currently interning in the governor's office at the State House only steps from where he is performing nightly on the Common.

As he strolls Boston's streets, Sullivan senses the hard work of his family interwoven into the tapestry of the city. "It's all packed in there . . . There's a lot of blood in the brick and mortar."

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

•••

"King Lear," from Commonwealth Shakespeare Company, through August 9. FREE, near Parkman Bandstand at the Tremont-Boylston Street area of Boston Common. commshakes.org.



Fred Sullivan, Jr. (center) is The Earl of Gloucester in "King Lear" from Commonwealth Shakespeare Company. *Andrew Brilliant/Brilliant Pictures photo*

## Canadian American Club to host Cape Breton fiddlers

The Canadian American Club of Massachusetts in Watertown will host a three-day appearance by members of the Cape Breton Fiddlers' Association beginning on Aug 20. Founded in 1973, the organization is dedicated to preserving the distinctive Cape Breton fiddle tradi-

### At play, and in workshops

tion through workshops, concerts, and other activities; the association's events have featured such luminaries as the Barra MacNeils, Natalie MacMaster, Ashley MacIsaac, Howie MacDonald, and

Buddy MacMaster, among others.

The club will celebrate the arrival of the Fiddlers' Association representatives at its two weekly events, the Thursday night Irish session on Aug.

20, starting at 7 p.m., and the Open Mic night on Aug. 21, which begins at 8:30 p.m. Admission is free for both, but donations are welcome.

The following day, Aug. 22, will include fiddle

and dance lessons given by Fiddlers' Association members from 1-3:30 p.m.; lessons (for intermediate and advanced intermediate) are 75 minutes, and the cost is \$15 per session. Email peggymorrison21@verizon.net to register.

That night, from 6:30-8:30, the Cape Breton Fid-

dlers' Association visitors will provide the music for a ceilidh. Donations will be accepted.

For more information, see the Canadian American Club website at canadianamericanclub.com.

— SEAN SMITH



# Montana-bred, and Berklee-trained, Lindsay Straw tells lovers' stories in song (and escorts newlyweds to the dance floor)

By SEAN SMITH  
SPECIAL TO THE BIR

It all seems to fit together: Lindsay Straw, who has a pretty lucrative business as a wedding entertainer – when she's not asserting herself as one of the better singers and guitar/bouzouki players in the Boston Irish music scene, that is – releases a solo CD of traditional songs that are all about love and relationships.

Coincidence? Actually, says Straw, it is.

"That wasn't the plan," she says with a laugh. "When I was going through my repertoire, deciding which songs to consider recording, my choices were just based on 'How much do I like this one?' It wasn't until later that I realized they had a common theme."

The more meaningful link between the 10 songs on "My Mind from Love Being Free" – the album's somewhat ironic title is from a line in the concluding song, the splendidly delivered "Lurgy Stream" – is that they attest to the major influences that have guided Straw's musical development over the past 10 years or so. Among the foremost are storied female traditional singers like Donegal's Rita Gallagher, and Scotland's Jeannie Robertson, and Robertson's daughter Lizzie Higgins. Straw also can point to more latter-day folk/acoustic music performers like Jaqui McShee, June Tabor, Maddy Prior, and Karine Polwart as providing inspiration.

It's worth underlining the fact that these and other influences have surfaced in Straw's life only during the past decade, because her Montana childhood was not spent in a flurry of fleadh, ceilidh, sessions, or folk festivals. Straw's first real inkling of folk music didn't come until high school – in choir class, of all things – and her true, full-on immersion into Irish music came after she arrived in Boston to attend the Berklee College of Music, from which she graduated in 2010.

Ultimately, "My Mind from Love Being Free" is a love story in and of itself – that of Straw's love for traditional songs, an affection that has been nurtured in no small way by friendships she has cultivated during her time in Boston, as well as her diligent research via source recordings and other materials.

And that adoration comes through loud and clear on the album, in a voice that is quiet but solidly self-assured, nestled comfortably in the alto range, and supported by her dexterous, fluid guitar and bouzouki accompaniment. Straw doesn't go for self-consciously dramatic delivery, affected accents, or other histrionics. In the CD liner notes (available on her website, [lindsaystraw.com](http://lindsaystraw.com)), she offers this part-disclaimer, part-declaration: "I'm an American – specifically one from the Far West with no ties to old world ancestors, Irish, Scottish,



**"When I was going through my repertoire, deciding which songs to consider recording, my choices were just based on 'How much do I like this one?'" says Straw, "It wasn't until later that I realized they had a common theme."**

or otherwise. I prefer singing in my own accent and freely adapting songs as I see fit, so I almost always alter the phrasing and wording of a song to make it feel more natural to my manner of speaking and vocabulary. The end results are Americanized, but hopefully no less traditional, versions of Scottish and Irish songs."

However you categorize them, the end results are nothing short of sublime, beginning with the opening track, "Far Over the Forth," which Straw learned from the singing of Higgins; this is no wide-eyed, giddy romanticism, but a song of steadfast hope and faith – a woman awaiting news of her lover, and father of her child – and Straw conveys the resolve as well as the tenderness in the narrator. "The Mermaid," from Rita Gallagher's repertoire, by contrast, is haunting and mystical in its tragedy, which Straw underscores with a spare guitar accompaniment and an added harmony vocal track.

Elsewhere, Straw puts her stamp on the classic ballad "Yarrow" and the venerable "Bonny Light Horseman" (tacking on a winsome waltz at the end), as well as "When I Was Not But Sweet Sixteen" which, as she points out in her liner notes, may not be as sad and regretful as it seems. Straw also sings unaccompanied on two tracks: the heartrending "Lord Lovat," with its idiosyncratic cadence and ornamentation, redolent of Higgins' version; and the familiar but nonetheless magnificent "When I Was in My Prime," full of hard-won wisdom and horticultural metaphors.

"When I Was in My Prime" occupies a rather significant place in Straw's musical history. Contrary to what one might think, she was not born with guitar in hand

and song in heart: "As a little kid, I was more into drawing and other art than singing," she says. Listening to The Beatles turned her onto music, and later in childhood, she entered what she calls her "pop-star phase," watching VH1 and indulging a penchant for 1970s/80s rock. But around high school, Straw – although by this time interested in playing jazz – found herself increasingly drawn to the likes of Simon & Garfunkel and Joan Baez, and their interpretations of folk songs. And then came the day in choir class when her group was given "When I Was in My Prime" to learn.

"It was like nothing I'd heard before," she recalls. "The melody, the words seemed so unusual, kind of eerie in a way. But I was the only one who liked it. I made a photocopy to keep, but wasn't sure where to go with it."

Later, Straw was to discover the version sung unaccompanied by Jaqui McShee on the "Cruel Sister" album by Pentangle. A memorable track on a landmark record of the 1960s/70s folk revival that has inspired many singers, it helped intensify Straw's interest in folk and traditional music.

Meanwhile, Straw – by then an avid guitarist – had decided that she wanted to study music, and began looking at performing arts colleges. Before her senior year of high school, she attended a summer program at Berklee and wound up falling in love with Boston.

"There was nothing else I wanted but to get into Berklee and be in Boston," she says. "I barely met all the requirements, but I made it, and by November of senior year I was accepted."

Once at Berklee, Straw kept hearing one faculty member's name pop up: John McGann, guitarist-

mandolinist extraordinaire and a mentor to countless students and other musicians. When she took his Celtic ensemble class, her entry into Irish music was all but assured; in addition, through his influence she was motivated to take up playing bouzouki.

"I just said 'Irish music, that's it!' John was just so encouraging – intense but not intimidating, and with so much energy," she says of McGann, who died in 2012. "I still wish I could go back and take more lessons from him."

Taking the plunge into Boston's Irish music scene brought Straw in contact with numerous musicians who provided further support and encouragement. One of the most important happened to be her apartment mate and fellow Berklee student Armand Aromin, also a devotee of Irish music. Through her association with Aromin she met two other musicians with Boston ties: Caroline O'Shea, a Milton native studying at Providence College, and then-Boston College undergraduate Dan Accardi. The four began playing together regularly and in 2011 decided to form a band, The Ivy Leaf, releasing a well-received album the following year.

Straw has been involved in plenty of other collaborations, occasional or ongoing – last month, for example, she performed at the Summer BCMFest in a trio with uilleann piper Joey Abarta and fiddler Danny Noveck, and she has duetted with another guitar-bouzouki player, Owen Marshall; she's also working on an EP project with guitarist-fiddler-singer Eoghan O'Shaughnessy. In the midst of it all, she's devoted time to the craft and character of traditional song, listening to recordings of singers like Gallagher and Robert-

son, reading and noting documentation on songs, and continuing to shape herself as a performer.

"I find it difficult sometimes not to 'copy' other singers, and I still kind of struggle with stage presence," she says. "These are things you just keep working at, and it's also a matter of being exposed to more opportunities to build on what you've been doing. And that includes simply listening to music: I used to think of myself as a soprano, but when I heard Rita Gallagher, I found I really loved that 'low end' of her voice. So that was something I began trying to do in my singing, and I feel really comfortable with it."

Having accumulated a good store of material, Straw had begun thinking during the past year or so of making a solo recording. "I'd always wanted to, but felt I wasn't ready. People kept telling me I should, and ultimately I felt it was a good way to move forward, to mark this phase of my life as a musician. At first I was unsure what exactly I wanted to do – maybe just a five or six-song EP instead of a full-length CD? But a couple of my friends, like Owen [Marshall], said, 'Just do the whole thing.'"

"Once I had the goal, the pieces came together. I thought of the songs I've most enjoyed singing over the years, from 'When I Was in My Prime' on, and choosing 10 was pretty easy. I wanted the album to be as much of a true-to-life representation of my sound, but since it wasn't a live performance, I thought I could dress it up a little, by double-tracking instruments or vocals."

Straw is quick to credit Jim Prendergast, who recorded and mastered the CD: "Jim gave me some excellent feedback on what I was doing. It was a great experience working with him."

When it came to promoting her CD, though, Straw admits she "didn't have much of a game plan." But after a trip to Europe that included a stint performing with some friends, she decided to seek reviews from the music press: "I wanted to see what people who weren't familiar with me or my music thought. I felt it was a good way to improve myself." So she sent copies off to, among others, England's *Folk Roots*, a well-established journal with distinguished, knowledgeable, and often very discerning writers. She was rewarded with a glowing review, and a place on the magazine's monthly podcast of folk and ethnic music recordings.

"I couldn't have been happier," she says of the review. "The best part was that they said 'she sounds like nobody but herself' – that was very important to me."

Now, what about that wedding entertainer business?

For a while, Straw went back and forth on the question of whether to support herself as a full-time musician, or to take the so-called "real job" to pay the rent and keep her supplied with guitar strings. When she went for the latter option a few years ago, she discovered her income was largely the same as when she worked as a musician.

"I just thought, well, if I'm going to be poor I might as well be doing music," she says.

Straw had played occasionally at weddings and other special events, and found it was something she could do well. So she made a conscientious effort to promote herself in that domain, devoting part of her website to her wedding/special event services (the section includes her repertoire for such occasions, covering songs by acts ranging from the Beach Boys to Coldplay to Carole King to the Dixie Chicks). She's done upwards of 40 or more weddings a year, she estimates.

"It's music, sure, but I think of it as something separate – it's definitely different than what I sing for myself," she says. And yet, she adds, the wall between her interests isn't always impregnable. "Sometimes, people want something for the wedding that's a little out of the ordinary, so when they find out about the 'other' music I do, they get interested and want to hear the Irish/trad stuff."

Whether she's singing a centuries-old folk ballad at a pub session, or Keith Urban's "Only You Can Love Me This Way" for a happy couple's first dance, Straw is content to have music at the center of her life. "I wouldn't want to do anything else," she says.

*Lindsay Straw will perform on Aug. 25 at noon as part of Club Passim's free concert series in Kendall Center, Cambridge; she also will appear at the Passim Labor Day Campfire festival [see [passim.org/campfire-festival](http://passim.org/campfire-festival) for details].*

Jackie Ricciardi photo



# ‘Backroom’ series offers a winning trifecta

By SEAN SMITH  
SPECIAL TO THE BIR

Not that the Burren “Backroom” series hasn’t had plenty of wow-inducing shows during its nearly four years of existence, but this month’s line-up is something of a marvel: three acts that collectively represent nearly five decades – and some of the most prodigious talent – of the modern Irish folk music revival.

On Aug. 5, Lúnasa will play two shows, at 7:30 and 9:30 p.m. The nearly 20-year-old quintet, whose current line-up is Ed Boyd (guitar), Kevin Crawford (flute, whistle), Trevor Hutchinson (string bass), Seán Smyth (fiddle, whistles) and Cillian Vallely (uilleann pipes, whistles), emerged as one of the most compelling new forces in Irish music right around the turn of the 21st century. Lúnasa’s overall excellent musicianship and inventive arrangements, which simultaneously reveal and enhance the breadth of Irish traditional music’s beauty and power, has been captured on seven highly acclaimed studio albums, as well as their 2013 collaborative recording with the RTE Concert Orchestra. The band has sold upwards of a quarter of a million albums while performing at more than 1,500 events in 36 countries.

“Lúnasa has proved to be very appealing across the board, and helped draw people into traditional music,” says WGBH radio

host Brian O’Donovan, who co-organizes the Backroom series with Burren co-owner Tommy McCarthy and serves as emcee. “Individually, they are such strong musicians, and very attuned to the ‘pure drop’ tradition. Together, they create a very adventurous sound that seems unquestionably modern, rooted as it is in music that goes back centuries.

“The fact that they are entirely instrumental – without a singer – and have enjoyed such popularity, really speaks to the quality of their music.”

• Aug. 12 will see the union of three mainstays of Irish music, Matt Molloy (flute, whistle), John Carty (fiddle, tenor banjo), and Arty McGlynn (guitar), for shows at 7:30 and 9:30 p.m. An All-Ireland champion at age 18, Molloy played a major role in bringing the Irish flute to prominence as a member of the pioneering groups The Bothy Band and Planxty and, for the last 36 years, The Chieftains. Carty, a multi-instrumentalist like his father – a member of London’s famed Glenside Ceili Band in the 1960s – has numerous recordings to his credit, both solo and in various collaborations, including with Molloy and McGlynn, which resulted in the 2007 album “Pathway to the Well.” McGlynn’s resume stretches clear across the Irish music scene to include Van Morrison, as well as Patrick Street, Planxty,



Lúnasa will perform two shows on August 5 at the Burren.

De Dannan, Four Men and a Dog, Sean Keane, Allan Kelly, and his wife, fiddler Nollaig Casey; his 1979 album “McGlynn’s Fancy” is regarded as foundational in establishing the guitar’s presence in Irish traditional music.

“That’s one of the most exciting things about the Irish music scene: You have all these phenomenally talented individuals who are working on many different fronts, but every now and then they carve out the time to intersect with one another – and the results are wonderful to behold,” says O’Donovan. “These guys are a delight to have around.”

• Rounding out the month’s schedule will be Finbar Furey – for whom the word “legendary” may have been created – on Aug. 26 at 7:30 p.m. Furey helped bring the uilleann pipes to a wider audience in the late 1960s and early

’70s when he toured and recorded with his vocalist-guitarist brother Eddie, with whom he had played in the Clancy Brothers’ back-up band. Finbar and Eddie then formed a band with younger brothers Paul and George, and singer Davey Arthur, and their wide-ranging repertoire – including Irish traditional music as well as contemporary songs – proved to have crossover appeal to the popular music domain; their rendition of the vaudeville song “When You Were Sweet Sixteen” was No. 1 in the Irish Singles Chart (as was their cover of Eric Bogle’s “Green Fields of France”), and No. 14 in the UK Singles Chart. In 1997, Finbar decided to leave the band and since then has achieved success as a singer-songwriter as well as a multi-instrumentalist.

“Finbar is absolutely one-of-a-kind,” says O’Donovan. “He represents the ‘traveler tradition,’ something that is perhaps an overlooked

or forgotten aspect of Irish cultural history nowadays, and learned his music through his father. His piping always had a passion, almost a wildness to it that was thrilling to experience. And yet, he found a huge following across a broad spectrum, especially as part of The Fureys and Davey Arthur band, and still has a devoted fan base.

“One of the things I’ve admired about Finbar as a singer revolves around his commitment to the song, rather than a commitment to a certain ideal or concept of music. What I mean is, he’ll sing an old song that goes back centuries, and then he can go into, say, something by Johnny Cash – and it all works, because he’s not doing it to be ironic or funny; he believes in the song and gives his all to it.”

Arranging for three such illustrious acts to appear in the space of only a few weeks involves a rather fortuitous convergence of schedules, of course, but that doesn’t make it

any less satisfying, says O’Donovan. In fact, he feels this August trifecta illustrates the Backroom series’ growing visibility in the world Irish/Celtic music province.

“I think this points to a coming-of-age for the series and the club,” he says. “It’s definitely on people’s radar. Now, when you have performers coming from abroad to do tours in the US, they’re looking to see if they can get a date here. And obviously, that’s great for Boston, which as we know has long been regarded as a locus for Irish and Celtic music.”

For more on the Burren Backroom series, see [burren.com/Backroom-Series.html](http://burren.com/Backroom-Series.html).

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Another Boston-area Celtic music institution, the Boston Harbor Scottish Fiddle School, will get a special evening in the spotlight at Club Passim in Harvard Square on August 15. The annual one-week camp on Thompson Island, sponsored by the Folk Arts Center of New England Inc., brings some of the most talented performers in the Scottish and Cape Breton music traditions to teach classes and present concerts. The Passim event will feature collaborations by this year’s faculty members, including area residents Katie McNally, Barbara McOwen and Anne Hooper (fiddle) and Eamon Sefton (guitar), as well as the Battlefield Band’s Alasdair White (fiddle), Cynthia MacLeod (fiddle), Sandy Brechin (accordion) and Kolten MacDonell (piano).

Reservations are available via [passim.org](http://passim.org).

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# Introducing *Éirways*, the magazine: a journal on things Irish for those who live in, leave, and love Ireland

(Continued from page 1)

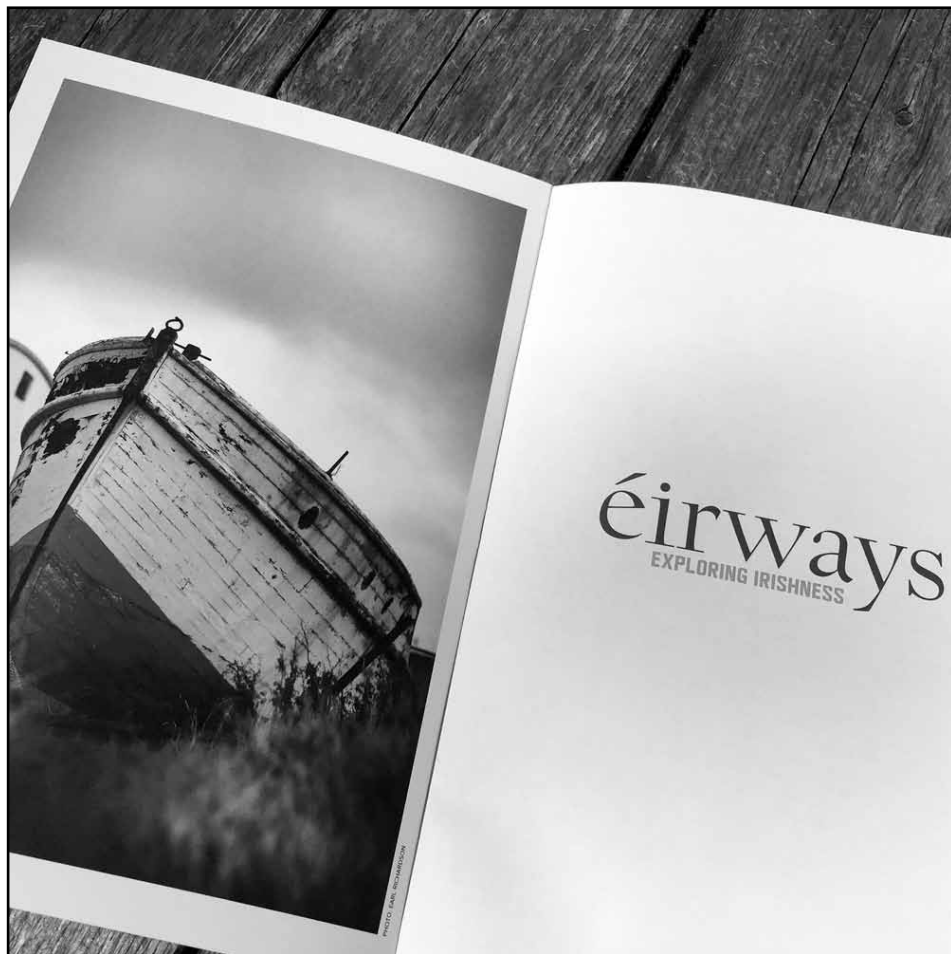
broadening the perspectives for “those who live in Ireland, those who leave Ireland, and those who love Ireland,” as they state in the introduction to the premiere issue.

“There is absolutely nothing like *Éirways* on the market right now,” says editor and contributing writer O’Hare, who is best known to the Boston area as a member of the band Open the Door for Three. “The idea is to explore different aspects of Irish culture, and different types of people, all over the world: in Ireland, and in the Irish diaspora.”

*Éirways* certainly hits on all those buttons in its inaugural edition. There is a feature on Irish-American painter Micheal Madigan, who is interviewed by his brother, renowned journalist Charles M. Madigan. O’Hare presents an interview with Kevin Henry, a traditional musician and singer from Sligo who lives on Chicago’s South Side, about his life, music, and work. Dublin playwright Shaun Dunne, who staged his production “The Waste Ground Party” at The Abbey Theatre, discusses emigration as a source of artistic inspiration.

The edition also showcases the letterpress printer and artist Mary Plunkett, Irish Traditional Music Archive founder and broadcaster Nicholas Carolan, and the Art Institute of Chicago’s exhibition, “Ireland: Crossroads of Art and Design, 1690-1840.” On the literary side, there are five new poems from acclaimed poet Terence Winch, a short story by Dubliner Kevin Curran, and an essay about traveling and writing from novelist and critic Rob Doyle. A “Bits & Pieces” section offers quick-hit factoids, such as the number of Irish people who emigrated between 2008 and 2014 (241,300).

To browse through *Éirways’* pages is to observe a full spectrum of Irishness – its glories, its pride, and even its pain. The stories on Henry and Dunne, in particular, are a fascinating complement to one another, not least because they appear in se-



**“I’ve always enjoyed the tactile feeling to reading a magazine while holding it in your hands,” says Kevin O’Brien, who is *Éirways’* designer. “You can touch the paper, smell the ink, experience the typography and beautiful images, and enjoy reading in a much more pleasant way than you can experience digitally. We hope our readers see it as a coffee-table publication that can delight them time and time again.”**

quence. Henry, 86 and full of vigor, reminisces about his youth, catalogues his myriad travels in search of a better life (doing seemingly everything from coal-mining in Lancashire to working at a convent in Nova Scotia to toiling in the subway tunnels of New York) and gives an insight into a time when Irish music had nowhere near the presence it has today.

“I played music for a hobby,” Henry says. “That was my night off, a good blast of music. I had a feeling that the music was far more appreciated in this country than it was in Ireland, and only for this country our music would have gone to the flaming dogs.”

Sixty years younger than Henry, Dunne is of the generation that grew up in the vaunted “Celtic Tiger” years, only to see the promise of Ireland’s long-awaited economic boom fall apart, leaving

them to face the hard choice so familiar to the Irish: stay or leave. Many young people, of course, have chosen the latter course, and Dunne reveals his own struggles with the dilemma, a motif in his works.

“What we were exploring a lot was the frustration, the anger towards the country, the expectancy to leave, the anger at those who find it very easy to leave,” he says, discussing one recent project. “We explored guilt, a feeling as though we need to stay because we have to be the generation that tries to make something happen, because if we leave, then it’s a no man’s land, there’s nothing happening.”

“We’re going to stay here because there are things to do here even if it doesn’t seem as though that’s the case.”

And just to be clear about it, *Éirways* can only be experienced in print – the magazine’s website

[eirways.com] functions mainly as a point of contact, although it does include a blog co-written by O’Hare and O’Brien.

*Éirways’* founders are well aware of the chorus of doom that has resounded throughout the print industry in recent years, but insist that the medium is still relevant, enjoyable, and even necessary in a world of ubiquitous smartphones, tablets and laptops.

“I’ve always enjoyed the tactile feeling to reading a magazine while holding it in your hands,” says O’Brien, who is the magazine’s designer. “You can touch the paper, smell the ink, experience the typography and beautiful images, and enjoy reading in a much more pleasant way than you can experience digitally. We hope our readers see it as a coffee-table publication that can delight them time and time again.”

O’Hare points to a “new

wave” of independent magazine publishers that are reestablishing print as a viable, and welcome, alternative to the web.

“With the Internet, we are bombarded and overwhelmed with electronic so-called ‘content,’” he explains. “To me, it’s fleeting, fast-moving, and ultimately transient. A beautiful magazine is media that we choose to welcome into our lives. We can handle it, touch it, feel it, smell it. When the latest website has receded into the digital din, a magazine is always right there where you last put it down. I also think of print and the written word as being a vital part of the Irish cultural legacy – and the human one.”

O’Brien, a UMass-Amherst grad, spent 10 years in California before moving to Maine and starting a graphic design firm specializing in publication design – his projects have involved books and magazines on homebuilding, moviemaking, gardening, healthcare, golf, historic restoration, among other things. It was in Maine where he met O’Hare, who had relocated with his wife and Open the Door for Three band member Liz Knowles; O’Brien wound up designing the band’s CD and website.

O’Hare had long nurtured the idea of a magazine on Irish culture, and he broached it to O’Brien, who saw it as a means to affirm his ties to Ireland: His grandfather was born in Ballymena, County Antrim, the eldest of nine children and the only one to have children himself; after joining the British Navy and traveling the world, he settled in Canada and then Philadelphia, where he worked in the shipyards and raised his family, including O’Brien’s father.

“My father was looking to move our family to Massachusetts in 1963 and we settled in Scituate after he read that *Yankee* magazine referred to it as ‘the Irish Riviera,’” recounts O’Brien. “I’ve taken my father back to Ireland a few times searching for our roots and we discovered the old O’Brien home near the Braid River, with

glorious views of Slemish Mountain [said to be the first-known home of Saint Patrick].”

Publishing anything, whether in print or online, or both, can be a challenge, especially when the editor has a thriving music career that often takes him around the country, not to mention Ireland. Fortunately, says O’Hare – by no means a technology-adverse Luddite – the sophistication and ease of laptop computers makes it easier for him to do *Éirways*-related work while on the move, and he has also been able to integrate magazine assignments into his travels.

“I was in Dublin the other week, meeting with booksellers who will carry *Éirways*, and a couple of subjects for future profiles,” he notes, “and then in Chicago following up on our feature on the Art Institute’s Irish exhibition, meeting people in the Irish-American community there – while playing a concert with my wife and Liz Carroll and Triona Ní Dhomhaill, and then mixing the new Open the Door for Three album. That’s just how life is sometimes!”

O’Hare and O’Brien envision *Éirways* as a quarterly publication, and are in the midst of preparing edition number two, slated for early fall. Among its contents will be features on a Dublin antiques dealer, a publican in Washington, DC, and a young Irish couple who make their home in the heart of Cajun country. O’Hare also is writing about young people and the Irish language, the Irish cultural scene in New York City and, for good measure, a feature in commemoration of the 150th anniversary of W.B. Yeats’s birth this year.

O’Brien, for his part, is delighted at the progress of *Éirways*, and his partnership with O’Hare. “I just knew that he would bring something special as an editor and writer – and he has exceeded my expectations.”

## Irish Honors celebratory luncheon set for Fri., Oct. 23

*Boston Irish Reporter* publisher Ed Forry has announced the newspaper will observe its 25th anniversary at a Celebratory Luncheon on Friday, Oct. 23, 2015 at the Plaza Ballroom, Boston Seaport Hotel/World Trade Center.

With an expected attendance of some 400 Boston business, civic, and political leaders, the luncheon event will present the 2015 Boston

Irish Honors to acknowledge exemplary lives among Boston’s Irish community.

Forry, whose roots extend deep into the soil of Sligo and Cork, said the Irish Honors “are all about heritage, that special link to the island from which our forebears set out to find a future for themselves and their families.”

The *Irish Reporter* is one of the region’s few

remaining family-owned and-operated publications,” he added, and we take care in telling the stories of accomplished of Boston Irish individuals who have made a difference in public service and business, and of exemplary Irish families who share our common roots in Boston and Ireland.”

A luncheon committee is currently being formed and soliciting nominations for poten-

tial honorees. To suggest a person or family for an Honors award, or to join the committee, please contact Ed Forry at [honors@bostonirish.com](mailto:honors@bostonirish.com) or call 617-436-1222.

The names of the honorees will be announced later this month.

The October 23 luncheon will be the sixth annual Boston Irish Honors event. Past honorees have been:

**2014:** Katherine

Craven, Mayor Marty Walsh, the Burke family of South Boston.

**2013:** Senate President Therese Murray, Gerry and Bob Mulligan & family, John P. Driscoll Jr. (posthumously)

**2012:** Congressman Richard Neal, the Feehey brothers - Brendan & Greg Feehey, the Mary & Bob Muse family

**2011:** Kathleen O’Toole, former Boston police commission-

er, State Senator Tom Kennedy, and the Corcoran family, the James and Jean Hunt family, and the Mulvoy family.

**2010:** Congressman Ed Markey, John Donohue, Arbella Insurance, the Tom & Peg Garaghty family, the Brett family, and the family of the late Boston Mayor John B. Hynes.



CD Reviews

By Sean Smith  
Special to the BIR

**Angelina Carberry, “Pluckin’ Mad”** • Born in Manchester, England, to a Co. Longford family (she has since moved to the ancestral environs), Carberry started on tin whistle but hit her stride on tenor banjo and is regarded as among the best in Irish music. This is her first solo album since 2005’s “An Traidisín Beo” and it affirms her familial connections with the music while also indicating a growth and depth to her playing.



Carberry’s style tends to be more laid back, which is perhaps an odd description where the tenor banjo is concerned. Her playing is viewed as measured, with a drive that gives tunes a palpable rhythmic push yet leaves room for the distinctive ornamentations that characterize the banjo’s place in Irish music. Two reel medleys, “Finbarr Dwyer’s/The High Hill/Dan Cronin’s” and “Aodhán Moynihan’s/Dún Sain Aichir” demonstrate this to great effect, particularly the latter, on which she is joined by her father and fellow banjoist Peter – there’s an infectious swing throughout these two sets.

One of the pleasures of this album, in fact, is the variety of accompanists and arrangements that provide a range of contexts for Carberry’s banjo. On some tracks, notably the jig set “Dark Corners/Gaffney’s Favorite Son/Paddy in London” – the first two from the repertoire of the estimable James Kelly – the focus is more on Carberry as a soloist, while elsewhere she’s part of an ensemble: the jigs “Jackson’s Rum Punch/The Coming of Spring” – with her daughter Shaunagh on fiddle and sister Roisin on accordion – and a trio of hornpipes (“The Coalyard/The Post Office/The Pope’s Visit”) with accordionist/melodeonist Dan Brouder have the amicable, session-in-the-living-room feel; on two other tracks, “Pluckin’ Mad” and “By Heck,” Carberry and her cohorts (Brouder, banjoist Brian McGrath, pianist Paul Gurney, guitarist Paul Meehan and, on the latter tune, saxophonist Seamus O’Donnell) recreate the boisterous 1920s Flanagan Brothers sound.

And then there are three tracks where Carberry transfers her prowess to tenor guitar, and takes the album to a whole other dimension. Don’t know how many other Irish musicians employ the tenor guitar for melody rather than rhythm, but safe to say Carberry’s probably at the top of the list along with fellow banjoist supreme John Carty. One fascinatingly varied medley, comprising the air “Cath Cheim an Fhia,” an American banjo tune “Camp Chase” and the jig “The Wearied Lad” – which traces back to Galway piper Paddy Conneely – really highlights the instrument’s qualities, and Carberry’s overall fretted-string mastery.

**Olivia Chaney, “The Longest River”** • An Italian-born Brit whose guitar-playing father fed her

a steady childhood diet of Fairport Convention, Bert Jansch, Bob Dylan and other folk-rock, Chaney went on to study at the Royal Academy of Music and embark on a career as a singer-songwriter. But she has held onto her folk roots, including her interest in songs from the Irish and British Isles traditions: Browse through YouTube or elsewhere on the Internet and you can find her renditions of “Rambling Boys of Pleasure,” “Dark Eyed Sailor,” “Barbara Allen,” “Died for Love” and “The Oxford Girl,” among others.

Still, make no mistake about it: Chaney is a decidedly contemporary-styled singer, with a polished, precise soprano that nonetheless can elicit chills or tug heartstrings quite effectively. Her writing is intelligent, full of meditations –sometimes sardonic (there’s a sly reference in one song to Joni Mitchell, with whom she’s frequently compared, and whose songs she covers occasionally in concert), often cryptic and even terse – on the complexities, shortfalls and best, or worst, intentions of our interactions:

“Guilt-ridden, provoking,  
One part my mother with the favour-prompting,  
Stranger prodding to see how things feel,  
Just out of sight”  
 (“Imperfections”)

“He wills her,  
Bare nerves worn to the edge,  
Scores a bed notch,  
Pound of flesh,  
Yet swore to return”  
 (“Loose Change”)

“In keeping a cautious eye,  
They lost control, a child died,  
With your bags forever packed, your letters unsent,  
Her belly aches with your empty intent”  
 (“Holiday”)

But don’t get the idea that Chaney is all about detached observations and obscurities. “All the King’s Horses,” using the familiar nursery rhyme as metaphor and point of reference, is simple and honest in its statement of regret. The title track, meanwhile, is an elegantly delivered chuckle on the “The Nile/denial” meme (“We’re all swimming in that river/I would oft come up for air/But lately my lungs have expanded/That, or I’ve developed gills”).

And there’s more. Chaney interpolates among her compositions a traditional song, “The False Bride”; a 17th-century work by Henry Purcell and Anthony Henley (“There’s Not a Swain”); adaptations of Norwegian jazz vocalist Sidsel Endrese’s “Blessed Instant” and Scottish singer-songwriter Alasdair Roberts’ tender “Waxwing”; and “La Jardinera,” a flora-inspired lament by the late innovative Chilean folk singer Violeta Parra – sung in Spanish, no less (Chaney also sings in French, but not here, sadly).

Add to this the fact that Chaney is an accomplished guitarist and keyboardist, and you have quite the intriguing performer, to say the least. Thoroughly modern though she may be, there is in her writing and music a connection to themes and ideas that span generations, and centuries. Her waters, clearly, run deep.

**Le Vent du Nord, “Têtu”** • A leading exponent of Quebecois music, LVDN has continued to show fresh reservoirs of energy and creativity over their 13 years of existence, and “Têtu” is no exception. On four of the tracks, the four lads – Nicolas Boulерice, Oliver Demers, Rejean Brunet, Simon Beaudry – are supplemented by a string quartet, which deepens and extends their basic sound (encompassing fiddle, melodeon, hurdy-gurdy and guitar/bouzouki) without compromising it; “Amant Volage,” meanwhile, is enlivened by jazzy piano and fiddle breaks by Boulерice and Demers, respectively, amid the group’s characteristically robust vocals – which, incidentally, get a particularly well-deserved showcase *a cappella* on consecutive tracks, “L’échafaud,” “La Marche des Iroquois” and “Papineau.”

“Têtu” also finds the band continuing to blending their own compositions, or that of other contemporaries into, or alongside, the traditional material, and the results cover quite the range of subjects and tones: In Boulерice’s “Loup-garou,” for instance, a werewolf seeks revenge on Catholicism for its condemnation of him; another Boulерice original, “Confédération,” comments on Canada’s often uneasy mix of languages and cultures; a controversial expropriation of families in the Gaspé Peninsula is recounted in “Forillon,” by Pierre Michaud and Maurice Joncas; “Le Rosier,” co-written by Demers and Mario Breault, concerns a soldier sorting out difficult choices among his allegiances to honor, truth, and love. Unfortunately for non-Francophones (like this writer), there are no English translations for the lyrics given in the CD booklet, so you may have to do a bit of web searching to look for further information.

But here as with their other work, LVDN’s sheer power and brilliance is a language all unto itself, and it’s a universal one.



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Traveling People

# The Irish Fest – when Milwaukee is more Irish than Ireland

By JUDY ENRIGHT  
SPECIAL TO THE BIR

It's not exactly Ireland, but Milwaukee's Henry W. Maier Festival Park will be more Irish than Ireland over the third weekend in August when the 35th annual "Irish Fest" comes to town.

Organizers claim that, "Milwaukee Irish Fest is the world's largest celebration of Irish music and culture." The four-day festival (August 13-16 this year) features more than 100 entertainment acts on 17 stages, as well as sports events and more in the 75-acre park that stretches along Milwaukee's Lake Michigan waterfront. The event includes a dog show in the Celtic Canines' area where you can see all nine native Irish dog breeds, including setters, spaniels and wolfhounds.

I've been to "Irish Fest" several times over the years and the organizers are not exaggerating one bit. This event is enormous and attracts more than 120,000 visitors annually. Spokesmen are there to represent every kind of Irish tour group and organization ranging from Tourism Ireland and Aer Lingus to car rental firms, hotel groups, different counties, and tourist attractions.

**SHOPPING**  
And, don't forget about the great shopping! Organizers say there is no place better to shop for Irish goods than "Irish Fest" where there is "the largest gathering of Irish vendors and products outside Ireland. More than 90 vendors sell everything from soccer jerseys to fine art, jewelry, clothing, music and more." Many musicians and artisans travel to Milwaukee for this annual fun event and the fairgrounds are buzzing with activity. "Irish Fest" has children's activities, too, as well as booths selling all sorts of food and drink. It's a perfect event for singles, couples and



An Irish Wolfhound, the tallest of all dog breeds, prepares for the dog show that is part of the annual Irish Fest in Milwaukee. *Judy Enright photos*

families. Some of the bands on the roster this year include Ross Ainslie & Jarlath Henderson, Full-Set, Kilkennys, Morga, Pride of New York, Ten Strings and a Goat Skin, and more. And there are special shows, such as: Americana - Irish Style, featuring We Banjo 3, Scythian and Eileen Ivers, a tribute to Tommy Makem.

Because 2015 is W.B. Yeats's 150th birthday year, "Irish Fest" will celebrate in the Cultural Village where you can also check out Irish quilts, view postcards from 1916, and see several other special exhibits.

The annual closing event is called "The Scattering" where many of the festival's musicians play together in one combined session. Having 50 or more musicians on the stage at one time for "The Scattering" is not uncommon.

The "Irish Fest" organization promotes Irish culture and, with the help of more than 4,000 volunteers, teaches Ireland's music, dance, drama, sports, culture, children's activities and genealogy through year-round programming. For more information, visit [irish-fest.com](http://irish-fest.com).

**SOUTH SHORE IRISH FESTIVAL**

If you can't make it to Milwaukee, don't despair. An Irish Festival is in the works for the Marshfield Fairgrounds on Route 3A on the South Shore, Sept. 12 (11 a.m. to 9 p.m.) and Sept. 13 (11 a.m. to 7 p.m.) Gates will open at 10:30 a.m. both days.

Festival planners have advertised that there will be two stages working every day with 20 Irish bands, Irish step dancers, well-known singers Johnny McEvoy, John McDermott, and others. There will be children's activities and lots more to do and enjoy. Be sure

to look for the Irish Setter Club of New England with their beautiful dogs. Reduced tickets will be available online at [southshoreirishfestival.com](http://southshoreirishfestival.com).

**IRISH WHISKEY**  
Did you see the news story about US distillers Brown Forman, the company behind Jack Daniel's, investing a cool \$50 million (44 million euro) to acquire all shares in Slane Castle Irish Whiskey? (The Irish spell whiskey with an "e").

The new owners project that as many as 25 permanent jobs could result at Slane. Plans include building a new distillery in the old stable yards at the 1,500-acre Co. Meath estate. Slane Castle is probably best known today as a rock concert venue and not for its whiskey, but that could very well change soon.

The Conyngham family launched its Slane Irish whiskey brand in 1999 and it was initially distilled for the family by the Irish-owned Cooley Distillery, but production stopped when Cooley was acquired by the US company Beam.

Speaking about the Slane purchase, Lord Henry Mountcharles said that for the foreseeable future his family would continue to be involved in the business. The purchase and the new distillery is expected to boost tourism in the Boyne Valley region.

Slane Castle whiskey is expected to be on the market by 2017 and

Lord Henry assured rock fans that the new venture would not preclude future Slane concerts.

Speaking of whiskey, did you know there's an Ireland Whiskey Trail? See [irelandwhiskeytrail.com](http://irelandwhiskeytrail.com) for details. Slane should soon be listed!

**CRAFT BREWERIES AND BEER**

Beer lovers, here's great news for you. Craft breweries and beer producers along the Wild Atlantic Way have created a brochure to help visitors find their breweries that are located all the way down the coast from Co. Donegal to Co. Cork.

Included are: Co. Donegal, Kinnegar Brewing in Rathmullan and Donegal Brewing Co. in Ballyshannon; Co. Sligo, The White Hag in Ballymote; Co. Mayo, Reel Deel in Crossmolina, Oilean Eadaigh West Mayo Brewery in Islandeady and Mescan Brewery in Kilsallagh, Westport; Co. Galway, Independent in Carraroe, Galway Hooker in Oranmore and Galway Bay in Galway City; Co. Kerry, Dingle Brewing in Dingle and West Kerry Brewery in Ballyferriter; Co. Cork, West Cork Brewing Co. in Baltimore and Blacks of Kinsale in Kinsale.

The brochure also recommends a slight detour to those touring the Wild Atlantic Way to visit the



Irish Fest, which claims to be the largest Irish festival in the world, is held in Milwaukee every August.

following breweries: Black Donkey in Ballinlough, Co. Roscommon; Killarney Brewing Company in Killarney, Co. Kerry; Mountain Man brewery in Macroom and 9 White Deer in Ballyvourney, both in Co. Cork.

Tours are available at all but do contact them in advance for more information.

**SUMMER'S END**  
August already? Hard to believe the summer is grinding to a close. But, don't dismay. There is still plenty going on in Ireland if you're planning a visit.

There is much water-based activity now and year-round in this island country. You can opt for scuba diving, surfing, boating and more. Or take a sea cruise from companies such as Dublin Bay Cruises ([dublinbaycruises.com](http://dublinbaycruises.com)) on the east coast, which offers a number of different cruises from Howth south to Dun Laoghaire or on the west coast try Garrihy's Doolin2Aran Ferries ([doolin2aranferries.com](http://doolin2aranferries.com)), which has a series of cruises during the day out of the Co. Clare port.

And that's just scratching the surface. Anyplace



**The mission of Milwaukee's annual Irish Fest is "to promote and celebrate all aspects of Irish, Irish American and Celtic cultures and to instill in current and future generations an appreciation of their heritage." The Fest runs from Aug. 13-16 this year and features Irish and Celtic artists from around the globe and much more.**

you go in the North or the Republic, you will find friendly, informative staffers at local tourist offices who can give you advice for accommodation and activities in the area.

Enjoy Ireland whenever and wherever you go.

See the tourist board's website, [discoverireland.com](http://discoverireland.com), for more information on locations and activities.



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# How Can LTC Insurance Help You Protect Your Assets?

*Plan to create a pool of healthcare?*

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

**How will you pay for long term care?** The sad fact is that most people don't know the answer to that question. But a solution is available.

Many baby boomers are opting to make long term care coverage an important part of their retirement strategies. The reasons to get an LTC policy after age 50 are very compelling.



Your premium payments buy you access to a large pool of money which can be used to pay for long term care costs. By paying for LTC out of that pool of money, you can help to preserve your retirement savings and income.

The Department of Health & Human Services estimates that if you are 65 today, you have about a 70% chance of needing some form of LTC during the balance of your life. About 20% of those who will require it will need LTC for at least five years. Today, the average woman in need of LTC needs it for 3.7 years while the average man needs it for 2.2 years.

**Why procrastinate?** The earlier you opt for LTC coverage, the cheaper the premiums. This is why many people purchase it before they retire. Those in poor health or over the age of 80 are frequently ineligible for coverage.

**What it pays for.** Some people think LTC coverage only pays for nursing home care. It can actually pay for a variety of nursing, social, and rehabilitative services at home and away from home, for people with a chronic illness or disability.

**The Medicare misconception.** Too many people think Medicare will pick up the cost of long term care. Medicare is not long term care insurance. Medicare will only pay for the first 100 days of nursing home care, and only if 1) you are getting skilled care and 2) you go into the nursing home right after a hospital stay of at least 3 days.

Now, *Medicaid* might help you pay for nursing home and assisting living care, but it is basically aid for the destitute. Some nursing homes and assisted living facilities don't accept it, and for Medicaid to pay for LTC in the first place, the care has to be proven to be "medically necessary" for the patient.

Ask your insurance advisor or financial advisor about some of the LTC choices you can explore - while many Americans have life, health and disability insurance, that's not the same thing as long term care coverage.

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](http://www.sipc.org)). Supervisory Address: 101 Federal Street, Suite 800, Boston, MA 02110. He may be reached at 617-479-0075 x331 or [bosullivan@financialguide.com](mailto:bosullivan@financialguide.com).



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The Irish Language

by Philip Mac AnGhabhann

In Irish (and English) there are two types of **conjunctions** – “compound” or “coordinating” and “complex“ or, better, “subordinating” or “subjunctive”. The very name tells us what they do, “*con*” is “with” and “junctions” are what they say, “joining.” In the “coordinating” type both sides of the “junction” are of equal weight. In the “complex” or “subordinating/subjunction” conjunction – almost always the first part of a sentence is more important than the second part of the sentence. That is why “sub”, “under” and “ordinating” or “order” is a better description than “complex”.

**Coordinating conjunctions** are easily seen in sentences such as “John is tall” and “Sam is handsome” where we can combine these into “John is tall and Sam is handsome”. Here “tall” and “handsome” are equal -- thus “coordinating”. We can combine “Nero fiddled” and “Rome burned”. We recognize that these events happed the same time. However, it is awkward to combine “Nero fiddled” with “Rome burned” at the same time with “and”. We can say “Nero fiddled *while* Rome burned” or “Nero fiddled *as* Rome burned”. If we recognize that Nero is the main topic, it is clear that what Nero *did* is more important than “Rome burning”. Here “while” and “as” are “**complex**” or “**subordinating**” **conjunctions**.

So far you have had three Irish “**coordinating**” **conjunctions** – **agus** and, **is**, both meaning “and” and **ach** “but”. In both Irish and English “but”, **ach**, is the **negative** of “and”. “John is tall” and “John is not handsome” becomes “John is tall but not handsome.”

What is the difference between **agus** and **is**? Not much as a **conjunction** since both can be abbreviated ‘**s**. If **is** is used as a **verb** it will always be the first word in a sentence and capitalized, **Is** or ‘**S**. Remember that **Is** is the only word in Irish that “breaks the rule” that **g** next to **e o I** is pronounced /sh/. **Is** is pronounced /iss/.

However, there is one real difference between Irish and English when it comes to the use of “and”. Where English can delete “and” amid a series of adjectives – “John is tall; John is red headed; John is handsome” can be combined to be “John is tall, red headed, and handsome”. Irish cannot do this. You must say, “John is tall *and* red headed *and* handsome” – **Is Seán ard is rua is dóighiúil** /iss SHAWN ahrd iss ROO-uh iss DOY-ool/ or **Is Seán ard ’s rua ’s dóighiúil** /iss SHAWN ahrd SROO-uh SDOY-ool/.

**Agus** can also mean “as”. An example is **Tháinig sé isteach agus mé ag rá** /HAHN-ick shey ISH-tahk AG-uhs mey ahk RAH/ “He came in(side) as I was speaking.” Notice here that “as” refers to “time” and Irish deletes the verb **tá** in the second part of the sentence.

There are many “complex” or “subjugating” conjugations. Where English uses “that”, “He says *that* I am talking”, Irish only uses one, **go**, so we can say **Deir sé go raibh mé ag rá**.

The **negative** of **go** is **nach** – “not that” or in better English “that X is not”. **Deir sé nach raibh mé ag rá**. “He says that I am not talking.” In some Irish dialects **nach** is **nar**. Both **go** and **nach/nar** “eclipse” the following word. **Raibh**, as it begins with **r\_**, cannot be eclipsed.

Did you notice that after **go**, the verb **tá** changed to **raibh**, /roh/? This is the “*after particle*” **form** . Since a **verb** now comes after a “complex” or ”subjugating” **conjunction** it is called the **present subjunctive** form of the verb. This **subjunctive form** appears in many grammar books but in realty **go** and **nach/nar** -- except for the verb **tá** – is limited to a few “set phrases”> such as **Go mbeannaí Día dhuit** /goh MEY-nay GEE-uh gootch/, “May God bless you.” You may ignore this form/tense except for **tá** for now.

In traditional Irish communities there might have been as many as ten or more Seáns or Nóras, perhaps several with the same last name, you find people called “Red headed Sean” or “Nora’s Sean” or even “Sean Fisherman”. You saw “red headed”, **rua**, above. Here are a few more **descriptive adjectives** that may be applied to people.

<b>Ban</b>	“blonde haired”	<b>Donn</b>	“brown haired”
<b>Dubh.</b>	“black haired”	<b>Liath</b>	“gray haired”
<b>Mor</b>	“big, large”	<b>Beag</b>	“little, small”

I had not been in the Gaeltacht a day before I was asked, “You are from America. You must know ‘Donnie Large.’” I explained that I lived in Pennsylvania and “Donnie Large” lived in California, five thousand kilometers apart --.the equivalent of from Dublin to Moscow. I had several of “Donnie Large’s” recordings but we had never met. I did meet “Donald MacDonald” several years later.



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