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BOSTON IRISH REPORTER

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MEET THE KELLY GIRLS...



The Kelly Girls (L-R): Christine Hatch, Nancy Beaudette, Ashling Keating and Melinda Kerwin. Says Keating of the quartet's performances, "I often feel like we are sitting in one big circle with our audience – and forget that we are on stage and tied to a PA system."

... the perfect 'midlife-crisis band'

**BY SEAN SMITH
BIR CORRESPONDENT**
Make no mistake: Christine Hatch, Aisling Keating, Melinda Kerwin, and Nancy Beaudette are grown-up women, with families and jobs and other adult stuff like that. But every so often, the four are happy just to be girls. Kelly Girls, that is. Based west of Boston, The Kelly Girls perform

Celtic and traditional Irish tunes and songs, as well as contemporary folk and original music. Over its four years of existence, the band has appeared at events and venues like BCMFest, the Amazing Things Arts Center in Framingham, Bull Run Inn in Shirley, Hibernian Cultural Center in Worcester, and, most recently, at the Maine Celtic Celebration.

And earlier this year, the quartet released its first album, "May You Always." Bands of any musical genre often represent a fascinating amalgam of experiences, backgrounds, adventures, and interests, of course, and The Kelly Girls members certainly have their marks of distinctions: a child of Dixieland jazz musicians who is a social worker and mother of three teenagers

(Kerwin); a Canadian native who is a former Canadian Gospel Music Awards "Song of the Year" winner (Beaudette); a one-time performer on the nationally touring "Hollywood Spectacular Stunt Show" (Hatch); and a massage therapist who once traveled through China as part of a Celtic music band (Keating). So there's no shortage of (Continued on page 11)

Evans leaves Boston Police for new role at Boston College

By JENNIFER SMITH AND BILL FORRY
REPORTER STAFF

Marking the end of an era in local law enforcement, Boston Police Commissioner William Evans retired from the Boston force on July 30 to begin a new position as executive director of public safety at Boston College. Mayor Martin Walsh named a black officer, Superintendent-in-Chief William Gross, as the new commissioner of the 2,200-officer Boston Police Department.

Evans, a 59-year-old South Boston native who has been on the force since 1982, served in the commissioner's role for the last five years, first on an interim basis when he succeeded Ed Davis in 2013. Walsh appointed him to the permanent position in January 2014.

Walsh has been a close friend and dedicated boss, Evans said, referencing multiple daily phone calls between them.

"He left me alone and I ran the department I wanted," Evans said. "There hasn't been a time throughout my entire career where I didn't want to go to work."

An avid runner, Evans said this was the time for him to make a choice that would allow him to spend more time with his family. His wife has patiently waited out his decades on the force, Evans said, smiling.



William Evans

"We've had some really tough obstacles over the last couple years with the environment we've been operating in," Evans said in commending his force, "whether it's Occupy Boston, the Marathon bombing, Black Lives Matter, Charlottesville. And they've shown this city proud."

While applauding Evans's work in the post, city and state leaders also welcomed the new forthcoming police commissioner. Suffolk District Attorney Dan Conley said of Evans in a statement: "His unassuming demeanor masks a leader who was fiercely committed to leading a department that would embody the highest standards of professionalism, integrity and innovation and it made him one of the very best partners we as prosecutors could ask for. It has been my privilege and blessing to work with Bill Evans. I'm sorry to see (Continued on page 14)

From Kieran Jordan: A note full of thanks, a testament to what the will can make happen

**By Ed Forry
PUBLISHER**
The dance artist Kieran Jordan returned recently from a week at the Willie Clancy summer school, a legendary Irish music and dance festival in Milltown Malaba in Co. Clare. It was a trip for herself, her husband Vincent Crotty, and 25 of her dance stu-

dents that she had been planning for more than a year. But as recently as late June she was not certain she could ever take that trip. It was a 12 months ago, in July 2017, that Kieran came down with flu-like symptoms. After a couple of days, a doctor tested her, but there was

no conclusive evidence of any particular problem. But her health did not improve, and for eight months she struggled with the symptoms: debilitating fatigue and body aches, night sweats, insomnia, low blood sugar counts, and all sorts of bothersome symptoms. In April this year, af-

ter seeing eight doctors and therapists, she was diagnosed with Lyme Disease, and she began an aggressive campaign of antibiotic and other medicines.

Even worse, she learned that the treatments were not covered by her insurance, and her friends (Continued on page 7)



Kieran Jordan and Vincent Crotty before his live concert painting at the Willie Clancy Festival.

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IRISH INTERNATIONAL IMMIGRANT CENTER



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Irish graduate scores winning internship in NYC

By IIIC STAFF
After Joseph Kelly completed his master's degree in international finance at National University of Ireland, Galway, he found himself contemplating the best route to pursue all of his professional and personal goals. Joe recognized that the J-1 Internship Exchange Program, "gave me the opportunity to see a whole new side of things, and to start taking responsibility and shape my future." Today, the Dublin native says that his time in the US helped him become more independent and self-sufficient.
Joe went to New York City, where, luckily, his brother already lived, and focused on securing work to gain valuable life experience. He landed a position at Hedgeserv analyzing data for hedge funds. "This job required



Joe Kelly (first on the right) and teammates celebrate winning their soccer league title.

me to have great attention to detail skills, be prepared, and organized, as deadlines were vital in this job," Joe says. "I definitely learned more, and improved other skills."
Furthermore, Joe profited by the fact that Hedgeserv's office culture cultivated positive team morale, and collaboration between colleagues.

When Joe wasn't crunching numbers, he could be found exploring other cities across the country, or playing soccer in a local league.
"I played soccer for my local team, Hoboken FC 1912, which was an unbelievable experience, both on and off the field. We managed to win the league and get promoted to Division 1 in the Cosmopolitan [Soccer] League. I made a lot of really good friends, and that is really helpful when you first move and may not know that many people."

In addition to soccer, Joe played Gaelic football and even tried skiing for the first time! He traveled to several cities, including Washington, D.C., Atlantic City, and San Francisco, but decided that his favorite city was Philadelphia!

Joe summed up his time in the US as "the experience of a lifetime." Best of luck with all your future endeavors, Joe!

Save the Date for Annual Solas Award Gala

Join the IIIC on December 6th, as we present the 2018 Solas Awards to leaders who bring hope and light to our communities, and as we honor the many ways immigrants contribute to our society. Together, we can support immigrants and refugees as they journey from surviving to thriving.

Please contact Megan Miller to sponsor a table, reserve your seat, or for additional information at mmiller@iiicenter.org and 617-695-1554.

Immigration Q&A

Birth records: necessary for Green Card process

Q. I am applying for legal permanent residence in the US. Do I have to submit a birth certificate with my application? I lost my copy, so I would have to get another one from the town where I was born in my home country.

A. Yes, you definitely need to submit a copy of your certified birth record (assuming such a record exists) as part of the application package for legal permanent residence and for various other immigration benefits. It is certain that US Citizenship and Immigration Services will not process your application without this document. Information regarding the specific procedures for obtaining birth certificates usually is available from the embassy or consulate of the relevant home country.

The record must contain the following information: Person's name; date of birth; place of birth; names of both parents (if known); an annotation (stamp, seal, signature, etc.) by the appropriate authority indicating that the document is the official record or an extract from the official records.

Your birth record may be unobtainable for a number of reasons, such as: Your birth was never officially recorded; your birth records have been destroyed; in such cases, you should try to obtain a certified statement from the appropriate government authority in your home country stating the reason why your birth record is not available. With the certified statement you must submit what the US immigration authorities call "secondary evidence." For example:

A baptismal certificate that contains the date and place of birth and parents' names (providing the baptism took place within two months after birth); an adoption decree for an adopted child; a sworn affidavit from at least two persons, preferably including the applicant's mother, stating that they have personal knowledge of the date and place of birth, parents' names, and the mother's maiden name. An affidavit must be signed in the presence of an official authorized to administer oaths or affirmations in the relevant country.

Translations

If your birth certificate (or any of the other evidentiary documents discussed above) is in a language other than English, you will need to submit both a copy of the original document plus a certified English translation of the entire contents of the document. The translator needs to certify that he/she is competent to translate documents from the original language into English, and that the translation submitted is a complete and accurate version of the original document. Applicants and their family members may not provide translations themselves, even if they are fluent in English. Note that the same criteria apply for translations of other documents not in English that may need to be submitted in conjunction with applications for immigration benefits, such as passports, marriage certificates, divorce decrees, and other court records. **Note for Irish citizens:** For Irish birth certificates, the "long form" version should be submitted.

If you have any difficulty obtaining the proper evidence regarding your birth records, or if you have any other questions concerning immigration law, visit one of our weekly clinics as advertised in the *Boston Irish Reporter* for a free, confidential consultation.

Disclaimer: These articles are published to inform generally, not to advise in individual cases. Immigration law is always subject to change. 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 legal services staff.

Upcoming Clinic Schedule

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

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

Tues., Aug. 7; Tues., Aug. 21: 4 p.m. at the IIIC offices, One State Street, 8th Floor, Boston 02109

Mon., Aug. 13: 6:30 p.m. at The Green Briar Pub, 304 Washington Street, Brighton 02135

Tues., Aug. 28: 6 p.m. at South Boston Labouré Center, 275 West Broadway 02127

Citizenship Clinics

10 a.m. to 1 p.m.: IIIC offices, One State Street, 8th Floor, Boston.

Our Downtown Boston location is fully accessible by public transportation. Phone: 617-542-7654; Fax: 617-542-7655; iiicenter.org

SAVE THE DATE

Irish International Immigrant Center
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December 6, 2018 | Seaport Hotel, Boston, MA

Honoring Solas Award Recipients:

KERRY KENNEDY

President, Robert F. Kennedy Human Rights

NORMAN HOUSTON OBE

Director, Northern Ireland Bureau

Further honorees to be announced.



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COMINGS, GOINGS, AND DOINGS

State Police turn to O’Toole for management advice



O’Toole as Police Chief in Seattle

As it tries to steady its ship amid myriad controversies, the Massachusetts State Police announced late last month that it is bringing former secretary of public safety and Boston Police commissioner Kathleen O’Toole on board as a management consultant. O’Toole will work on a pro bono basis to counsel State Police Col. Kerry Gilpin on the “recruitment of qualified and diverse candidates for employment and professional development and leadership training for existing personnel,” among other issues. O’Toole served as a lieutenant colonel in the State Police in the early 1990s and was appointed by Gov. William Weld in 1994 to serve as secretary of the Executive Office of Public Safety and Security, a position she held until 1998. In 2004, she was named the first female commissioner of the Boston Police Department and led that agency until 2006.

Upon leaving Boston, O’Toole moved to Ireland to work as chief inspector of the Gardia Síochána Inspectorate, which the State Police said is “an oversight body responsible for bringing reforms and greater accountability to the 17,000 member Irish national police service.” In 2014, O’Toole took the reins of the Seattle Police Department, a job from which she retired in December. “Former Commissioner O’Toole possesses a wealth of knowledge about, and experience in, leading and bringing positive change to major police agencies, and my command staff and I look forward to her input and ideas about law enforcement to help improve the department,” Gilpin said in a statement. In April, Gilpin and Gov. Charlie Baker announced changes intended to restore public confidence in an agency that has been beleaguered by one scandal after another in recent months, including the recent revelations that more than 20 troopers apparently put in for overtime shifts they did not work. Baker installed Gilpin as superintendent of the State Police in November after Col. Richard McKeon retired amidst a controversy over the department’s handling of an arrest report for the daughter of a central Massachusetts judge.

– COLIN A. YOUNG
STATE HOUSE
NEWS SERVICE



St. Augustine Chapel and Cemetery ready for a robust 200th anniversary

The Catholic parishes of South Boston will join together in celebrating the rich history of St. Augustine Chapel & Cemetery beginning on Sept. 15, with a 4 p.m. Mass celebrated by Cardinal Sean O’Malley. The chapel, now in the care of the Gate of Heaven and St. Brigid Parish Collaborative, is still a very active worship site celebrating funerals, baptisms, weddings and a weekly Saturday vigil Mass. A statement posted by the parishes said: “It is believed more than 1,000 people are buried within the Cemetery grounds, many of whom are early immigrants from Ireland. Restoring and beautifying the grounds and Chapel will ensure the existence of this site for many generations to come. “We are currently in the planning process for celebration ideas throughout the year to honor the past 200 years of the Cemetery Chapel and its significance within the Archdiocese of Boston, as well as the South Boston community. “Additionally, we are beginning a fund-

raising effort to secure funds for needed repairs and improvements to the Chapel itself, as well as the surrounding grounds. Necessary repairs include a new roof, repointing the building, replacing the brick floor within the Chapel, and making the Chapel fully handicapped accessible.” The historic cemetery on Dorchester Street in South Boston was the first Catholic burial ground in Boston. It was established on land purchased in 1818 by then-Boston Bishop Jean Cheverus, and the first burial there were the remains of Rev. Francis Matignon, a priest who helped establish Boston’s first Catholic community. St. Augustine cemetery and chapel was founded by a member of the Augustinian order, Rev. Philip Lariscy, who ministered to Boston’s Catholic population, estimated at just over 2100 at the time the chapel was built. *More details are available online at StAugustine200.org.*



Charitable Irish Society incoming president Carleton LaPorte with Hilda Landry and Chris Duggan at a June appreciation luncheon at the Harvard Club.

Charitable Irish Society hails legacy of outgoing president and key aide

Some two dozen members of the Charitable Irish Society gathered for lunch at the Harvard Club of Boston on Mon., June 25, at an appreciation luncheon for outgoing Society president Christopher Duggan and his assistant Hilda Landry. Incoming president Carlton LaPorte joined with other board members and society supporters to honor Duggan and Landry for what he described as the “inestimable contributions they have both made and continue to make to the Charitable Irish Society. “Chris Duggan is an attorney with a national reputation, and he has served as our president for four years. He has given of himself- his time, his resources, and his energy- and has increased the effectiveness of our organization. There is nobody I know that has done more for this organization than Chris Duggan,” Laporte said. “I want to thank him and his wife Nancy, who is unable to be with

us today, for all the good work you have done.” LaPorte said that Duggan is known for his “love of poetry,” and he presented the outgoing president with a bust of William Butler Yeats. In brief remarks, Landry saluted his assistant, Hilda Landry, saying, “Nothing happens in my life- nothing- without the efforts of Hilda Landry.” The Charitable Irish Society, started in 1737 in Boston by Irish immigrants, was formed to assist other newly arrived Irish immigrants in settling in and assimilating into a new city and new country. It is the oldest Irish society in both Americas and has had a rich history for over two and a half centuries. The society continues to offer housing assistance, financial aid and employment opportunities to new Irish immigrants in the city.

The menu: Scones, tea, and news

The Consulate General of Ireland in Boston once again invites those interested in Irish & Irish-American community news to stop by 535 Boylston St., 5th Floor, on Fri., Aug. 3, from 8 a.m. to 9 a.m. for scones and some updating from the consulate staff. The session offers an opportunity for people promote to an

event of interest to the Irish diaspora over tea. Says the invitation: Spread the word and bring your friends! You can register by reaching out to Consular Officer Anne Byrne at annebyrne@dfa.ie or by calling 617-936-2452. Please bring a valid photo ID to present at reception on arrival.

IIIC’s Gobnait Conneely is dead

Funeral services were held on July 20 at St. Theresa church in West Roxbury for Gobnait Conneely, who died on July 11 after a long illness. A native of Mervue in Galway, where as a young woman she was crowned “Miss Galway,” Ms. Conneely emigrated to Boston in 1982 at the age of 21, and was undocumented for more than 10 years. In the 1990s she received a “Donnelly Visa” and later became a US citizen, an event she said was “one the proudest moments of my life.” She was a longtime advocate for immigrants at the Irish International Immigration Centre (IIIC), where she worked as community outreach manager



Gobnait Conneely: One time Miss Galway.

for many years. In later years she worked for the City of Boston with the city’s housing authority. “We are deeply saddened to hear of Gobnait Conneely’s passing,” the IIIC said in a statement.

“Gobnait was loved across the Irish community, and this was truly reflected in her work here at the IIIC. She had ‘style, grace, and a heart of gold’, and generously contributed her time, wisdom, and experience as a member of our staff and as President of our Board. “The IIIC sends sincere condolences to Gobnait’s friends and family- she will be greatly missed by all.” Ms. Vonneely leaves a sister, Sheila Farragher, and her husband Jerry of Dublin, and a brother, Anthony, and his wife Consilia Conneely of Galway. She was the aunt of Laura, Gillian and Kevin Farragher and Jacob Conneely, and dear friend of Kathy Doyle of Saugus.

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Editor's Notebook

Listen to your heart, it could save your life

At first, I thought, it was just a bad reaction to something I ate.

It was Thursday night and I felt a little discomfort rattling around my stomach, then a bit higher near the left shoulder.

It must have been that cheeseburger, I told myself, or maybe the fries. A couple of antacid tablets should take care of it.

I've always kept a bedside supply, even though since the daily omeprazoles, the gastric attacks, have been few and far between.

By Friday morning, the tablets weren't giving much relief. It was time to go to the drug store for a bottle of Mylanta. Long ago, I remember learning to keep a bottle chilled in the fridge; taken at room temp, it can be downright nasty.

The pharmacist suggested the generic liquid antacid—a mix of aluminum hydroxide, magnesium hydroxide, and simethicone—so it was home with a bottle. I was sure it would control the bloating gas.

But relief was only temporary. The discomfort kept returning, and I needed something stronger.

Googling the symptoms, I asked “How do I get relief from indigestion?” Apple cider vinegar, came the answer, so it was off to the supermarket for a bottle of that elixir. By Saturday night, even that didn't work. Google offered all sorts of other home remedies: Wear loose clothing, stand up straight, elevate your upper body, try ginger, take licorice supplements, even chew gum to help dilute the acid.

Despite these extra steps, still no remedy.

Certain it was just a gastric event, I made it through most of Sunday, keeping an eye on the Red Sox game on TV and committed to waiting it out. After all, I've had acid indigestion before, and it always went away.

By late that afternoon, the sensations were no longer just discomfort, but more like small, rhythmic, electrical-like jolts. And they were now in my upper chest and left shoulder. They began to radiate across my chest. Thinking that maybe I should get this checked out, around 6 o'clock Sunday night, I drove myself to Carney Hospital's emergency room.

When I told of my chest pains, I was ushered inside, and was rapidly surrounded by a team of nurses, technicians and a doctor. They monitored my BP and pulse, drew blood took a chest Xray, and gave me an aspirin and a nitroglycerine pill.

Soon the doctor returned to say they found enzymes in the blood and they would admit me overnight. I really didn't quite grasp everything they told me there in the emergency room. But two words caught my attention: “Cardiac observation.”

Now it occurred to me: Maybe this isn't indigestion; maybe I am having a heart attack!

I spent that night in a bed with a view of Dot Park, where I could almost see my house. A memory returned of a visit to my dad here in this same hospital, back in 1955—when he had the first of his two heart attacks. The Carney was new in our neighborhood back then, and they saved his life. Now here I am, 63 years later, back in this same hospital, maybe with the same problem as my father.

Was history repeating? Thank God for the Carney!

Monday morning, a cardiologist told me, “You had a mild heart attack, and will need further attention.” By 5 o'clock, I had been transported to the cardiac access unit at Mass General, where doctors on Tuesday would do a catherization to find and fix any blockages in my heart.

At 2 o'clock Tuesday, a team of heart specialists began the procedure, entering an artery on my wrist. In a little more than two hours, they found and repaired two blockages, leaving me with two stents in my heart. I was sedated but awake through the entire procedure and felt just a little discomfort but no pain.

The next afternoon, Wednesday, the 4th of July, my son came and brought me home. It was just under 72 hours from that first moment at the Carney, where on Sunday night, the doctors and nurses had taken the first steps in saving my life.

—Ed Forry

Commentary

As the lies keep coming from Washington, our best defense is to always pay attention

BY JOE LEARY
SPECIAL TO THE BIR

For several years now most Americans have been disappointed by a federal government in Washington that features constant bickering, outlandish statements from all sides, little being done to correct such problems as a faulty immigration system and health care costs, and the absence of a civil, thoughtful management that gets things done.



Joe Leary

Trust is hard to come by when average citizens are being told untruths and don't know how to react. Aggressive positions taken by all sides of an issue are hard and bitter and seemingly irresolvable, and raucous Congressional hearings on matters like Benghazi and FBI agent Peter Strzok's emails add to the ceaseless chaos.

In the past month, the disappointment has grown to focus on America's dealings with our neighbors across the globe. It is fair to say that our foreign relationships are a mess. President Trump's recent trip to Europe to meet with the leadership of NATO, and later with the prime minister of Britain, descended into heavy criticism and personal attacks by the American leader.

Then came the disastrous meeting in Helsinki with the president of Russia where our leader insulted our intelligence agencies and looked completely subservient to the Russian dictator.

Some things seem to have been turned upside down. Conservative Republicans who have fought for free and open trade for decades are witnessing their party's leader imposing huge import tariffs on our friends in Mexico, Canada, and the European Union, and on China, to many, our main competitor in world affairs.

While this has been going on, the country's debt has grown substantially due in the main to vastly increased spending by the administration and a new tax bill that primarily benefits higher wage earners. Conservative

principles don't seem to matter anymore except perhaps in the selection of Supreme Court judges.

As we watch television or pick up the morning newspaper, we hear or read statements like the following from Washington: “The press is the people's enemy; it is all fake news” and “The United States has been foolish and stupid about our interaction with Russia.”

With the constant drumbeat of criticism about the FBI, CIA and our intelligence agencies, the average American hardly knows what to believe anymore as lies and gross untruths are constantly being aired.

Generations have grown up listening to stories about George Washington and his cherry tree adventure when he said, “I cannot tell a lie.” Lying was not permitted when we were young. Our priests and ministers said so, our teachers said so, our coaches said so, and if you lied to the FBI you would go to jail. Reporters lose their jobs if they lie. Try lying to your boss, though you might only get one chance.

But lying has become normal, even excusable to a certain segment of the population. When a politician or bureaucrat is caught telling a blatant lie, another lie is used to cover it up. Recently an excuse for a so-called misstatement cited the difference between the verb forms “would” and “wouldn't.” Can you imagine a drill instructor or a school prefect of discipline accepting such an excuse?

The discovery of transparent lying or what some call “truthful hyperbole” can severely erode confidence in a person or institution. As a recent Politico Magazine article pointed out, “When we are overwhelmed with false or potentially false statements, our brains pretty quickly become so overworked that we stop trying to sift through everything.”

A writer for the Washington Post last month questioned whether truth can survive the current atmosphere. And Einstein reportedly said, “Whoever is careless with the truth cannot be trusted.” Ultimately, paying attention is the best defense for the average American citizen.

Off the Bench

About life: Children trapped in a cave vs. children trapped in poverty, neglect

BY JAMES W. DOLAN
SPECIAL TO THE REPORTER

Isn't it remarkable how the entire world came together to support and pray for the twelve boys and their leader trapped in a cave in Thailand? The outpouring of sympathy and hope is all the more amazing given the hostility, anger, and partisan bickering that so often pervades human relations. What is it about the plight of these youngsters that speaks to our “better angels” and why is it absent in so many other areas of human distress?



James W. Dolan

Where is it when children are the victims of senseless gun violence? Where is it when desperate refugees risk death to find a better life? Where is it when nations go to war and rain death and destruction on each other? How is it we identify so strongly with children trapped in a cave and ignore those trapped in poverty and neglect?

Perhaps it's because we more easily identify with victims of natural disaster where there are few if any conflicting interests. We share a common bond of concern for the safety and well-being of others so long as it doesn't cost us emotionally, financially, or politically. Love is easy in the abstract because it demands so little. It becomes far more burdensome, and, thus, unlikely, when we have to surrender things like money, access to guns, power, control, and status.

Love requiring little of us beyond sympathy and compassion is easy. It makes us feel better about ourselves. But when the expression of love demands we give up or modify things we value, that's another story. We then enter the realm of selfless love, putting whom we love before our desire for independence and autonomy. Love for a spouse or for one's children is an obvious example, although even that generous love confers benefits on the partner and parent.

Humans are incapable of absolute, selfless love, the kind that provides no perceived or actual benefits for the lover. Such love is what believers hope God has for mankind and will prompt mercy for our many transgressions. Other loves do not directly involve people as objects, such as love of nature, principle, truth, justice, literature, and art. These, too, are very important and require action to preserve and promote in the interest of mankind.

It's regrettable there is so little love manifest now in the workings of our government. Self-interest prevails in all its crudest forms as “us against them” replaces the “common good” as an operating principle. Why is it the love evident in the concern for the boys in the cave, the worldwide outpouring of support, admiration of the rescuers, and joy at their recovery does not translate into other aspects of our lives? It's there, but it's a too often dormant natural expression of solidarity, compassion, and shared humanity.

Maybe it will happen when we decide to love ourselves a little bit less and our neighbor a little bit more and accept the often overlooked and equally important part of that admonition: “Everybody is our neighbor.”

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



At left, faces of joy and relief were omnipresent last month after the complicated and dangerous rescue of a youth soccer team and its coach from a cave in Thailand. At right, a different sensibility prevailed as Central American immigrants hoping to gain entry to the USA waited and watched at the Mexican border.



Toronto Star and ABC News photos.



BOSTON IRISH REPORTER

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Point of View

PRESIDENT TRUMP’S TRUE COLORS?

They Are Red, White and Blue, But...

By PETER F. STEVENS
REPORTER STAFF

For once, President Donald Trump has told the truth. He professes that nothing is more important to him than the proverbial “red, white, and blue.” That truth materialized as he stood alongside Vladimir Putin in Helsinki. With virtually every word that spilled from Donald Trump’s lips, the President displayed his devotion to the red, white, and blue—not to that of Old Glory, but to the same colors on the the flag of the Russian Federation.

As Conservative David Frum writes in the Atlantic, the United States “can no longer afford to wait to ascertain why President Trump has subordinated himself to Putin—it must deal with the fact that he has.” Frum adds, “We still do not know what hold Vladimir Putin has on Donald Trump, but the whole world has now witnessed the power of its grip.”

Trump’s weak, obsequious deference to Putin came in the immediate wake of having trashed NATO and the EU in Brussels and prime Minister Theresa May on her home turf in the U.K. Whether wittingly or unwittingly, President Trump was singing straight from the Putin Hymnal.

For reasons that remain murky, Donald Trump gives every appearance of being Vlad’s Vassal. The President of the United States stood next to Putin—who orchestrated the Russian meddling into the 2016 election, the bleating of Trump supporters notwithstanding—

and droned that Putin’s flimsy denials were as “strong and powerful” as the unanimous and proven conclusion of every American intelligence agency that the Russians put their thumb on the campaign and election scale to try and tip it Donald Trump’s way.

Frum, again a rock-ribbed Conservative, chides the President further: “Russia helped Donald Trump into the presidency, as Robert Mueller’s indictment vividly details. Putin, in his own voice, has confirmed that he wanted Trump elected. Standing alongside his benefactor, Trump denounced the special counsel investigating Russian intervention in the U.S. election—and even repudiated his own intelligence appointees.

“This is an unprecedented situation...” As I’m finishing this column, there is breaking news from President Trump’s Twitter thumbs. He has just tweeted that he is “concerned” the Russians are meddling in our 2018 mid-term elections in favor of the Democrats “because he has been so tough on” Putin and company. A rancid chunk of Putinesque disinformation, Mr. President. Actually, let’s call your words what they are: yet another bald-faced lie and b.s. from you, Mr. President. Does he plan to raise this “concern” when Putin arrives for his autumn “sleepover” with our President, who obviously believes that an invitation to D.C. is a fitting thank you to his BFF Vlad for his attack—not meddling or interference—on the U.S.



Supreme Court nominee Brett Kavanaugh AP Photo/Manuel Balce Cenata

Trump’s public bending of the knee to Putin in Helsinki should constitute questions for Republicans, Democrats, and Independents alike. Not to mention the matter of his more than two-hour private meeting with Putin. What did they discuss? Were any “deals” struck, any concessions made by our President? As of this writing, the nation has no real answers—other than the words of a President who lies every day and defies his supine party to question him. Some 88 percent of his party continues to swallow whole their daily dose of falsehoods. To paraphrase the Bard, “Something is rotten in the State of America.”

All of which brings us to a certain proud Irish American named Judge Thomas Kavanaugh. As his eventual confirmation to the U.S. Supreme Court looms, his writings about the power of the Executive branch have begun to

surface. He has stated that the Supreme Court’s landmark 8-0 decision to order President Nixon to cough up the White House tapes that drove him from the Oval Office was possibly “erroneously decided.” Additionally, Kavanaugh has contended that the exigencies of office should shield a sitting President from even a subpoena, let alone an indictment. It seems that Kavanaugh believes the President is above the law. If so, Trump might well have picked Kavanaugh as a Supreme get-out-of-jail card who will have the President’s back if Robert Mueller does strike.

The media has waxed on about Kavanaugh’s Catholic creds—Mass-goer, CYO coach, and so on. All well and good, but the good judge has even had a St. Paul of Tarsus epiphany. As Ken Starr’s attack dog, Kavanaugh went after President Bill Clinton like, well, the hounds of Hell. Kavanaugh contended then that a Democrat President was not above the law. Now, having been struck by legal lighting that a President IS above the law with a Republican in the White House, GOP stalwart Kavanaugh miraculously jumped from the far corner of Trump’s Federalist Society list to near-certain confirmation to the Supreme Court. Is there a possibility, even a faint possibility, that the President has nominated a jurist who apparently asserts that Donald J. Trump must be shielded from Robert Mueller’s “witch hunt?” Who could believe that about a President who embodies the red, white, and blue?

A French Connection: Frédéric Jacques Temple à Dublin

By THOMAS O’GRADY
SPECIAL TO THE BIR

“You flew. Whereto? Newhaven-Dieppe, steerage passenger.” So James Joyce, in *Ulysses*, has his character Stephen Dedalus recollect one leg of the journey he took from Dear Dirty Dublin to La Ville Lumière—Paris, the City of Light. Joyce made that journey himself, as early as 1902, and eventually, beginning in 1920, spent most of the last two decades of his life in Paris. He completed *Ulysses* there and wrote *Finnegans Wake* there, too.



Frédéric Jacques Temple

But Joyce is just one of many Irish writers who lived famously in Paris. Other household names include Oscar Wilde, John Millington Synge, Samuel Beckett, and Brendan Behan. James Stephens, who maintained an apartment in Paris for more than thirty

years, reportedly misplaced (briefly, fortunately) the manuscript for his novel “The Demi-Gods” while living there. Poets Brian Coffey and Thomas McGreevy also found inspiration there during extended sojourns in the city.

The number of French writers sojourning in Dublin is considerably smaller, but recently I happened upon one who not only visited but actually sketched out in verse the outline of his time there. In fact, for Frédéric Jacques Temple, Dublin seems to have been a place of pilgrimage. He reflects on this in a little remembrance he wrote about meeting Thomas McGreevy, sometime in the 1950s, in Montpellier, France, at the home of a mutual friend, transplanted British man-of-letters Richard Aldington. According to that remembrance, Temple, moved by his subsequent epistolary friendship with McGreevy, visited Dublin twice—both times, though, after the Irish poet’s death in 1967. The first time, he was invited by the Alliance Française in Dublin and gave a talk on McGreevy, titled “An Irishman in Paris or the Key Witness,” that drew an audience of nearly 200 people to Bewley’s Oriental Café on Grafton Street. His second visit, at the invitation of Roger Little, a noted Trinity College professor of French, led to his writing a series of eight very short poems.

There is not a lot to say about them as poems *per se* (except that I found them pretty easy to translate). In their

brevity, their slightness, they seem to aspire toward *satori*, the Japanese equivalent of Joycean “epiphany” associated with a poetic form like *haiku*; but they never quite achieve that level of illumination. Perhaps they are best thought of as *vignettes*: a literary term, *vignette* means “little vine” in French and derives from the tendril-like decorations that nineteenth-century printers would add to title pages of books and the first page of chapters. Gathered under the title “A Dublin” (“In Dublin”), these vignettes—sort of calligraphic pen strokes, not much more substantial than monkish marginalia—are part of a larger gathering of poems that Temple titled *Périples (Journeys)*. Reflecting the poet’s self-consciousness as a visitor, that context actually lends his Dublin verses resonance beyond their substance.

Indeed, beginning with the first poem, Temple inscribes a sort of touristic connect-the-dots map of Dublin with literary and nationalistic shadings:

We will go tomorrow
to lay flowers on the tomb
of Maud Gonne
in Glasnevin Cemetery.

Immortalized in poems by her ardent admirer, W. B. Yeats, Maud Gonne, a fervent nationalist, became in 1902 the literal embodiment of “Mother Ireland” thanks to her acting the title role in “Cathleen ni Houlihan,” a play co-written by Yeats and Lady Augusta Gregory for the Irish National Dramatic Company. Late in his life, Yeats would ask rhetorically: “Did that play of mine send out / Certain men the English shot?”

Perhaps that specific association prompted the second poem in the sequence:

Remember
Cathleen ni Houlihan
who sparked the powder
to dislodge Albion.

Interestingly, Temple’s use of Albion, an ancient name for Great Britain (dating at least to the fourth century B.C.), may also implicate James Joyce, who has his character “the citizen,” a diehard Irish nationalist, deploy the phrase “perfidious Albion” in a rant against the French in the “Cyclops” episode of “Ulysses.” Joyce probably knew that the phrase had great currency in France, especially among journalists, during the nineteenth century. He may even have known that the phrase was first coined by French poet and playwright Augustin Louis de

Ximèmes in a poem titled “L’Ère des Français” in 1793: “*Attaquons dans ses eaux la perfide Albion.*” Temple too may have known that earliest reference.

There may be a Joycean element in the third poem as well:

If you are wise
you will see
in the mist of the Liffey
the phantoms of Chapelizod.

Named for its association with the Irish princess Iseult (or Isolde) in the Arthurian Legend of Tristan and Isolde, the Liffey-side village of Chapelizod figures prominently in Joyce’s final work, “Finnegans Wake,” as the home of his central character, Humphrey Chimpden Earwicker, his wife Anna Livia Plurabelle, and their children Shaun, Shem, and Issy. But Temple’s reference to “phantoms” may also invoke the writings of Sheridan Le Fanu, whose novel “The House by the Churchyard” (1863) and tale “Ghost Stories of Chapelizod” (1851) are both set in the village.

Joyce definitely factors in the next two vignettes. The first, a tribute to Temple’s old pen friend, obviously involves a visit to the Martello tower where, like his character Stephen Dedalus in the opening episode of “Ulysses,” Joyce once lived:

In Sandycove I enter
James Joyce’s tower
and doff my cap
to salute the shade
of Tom McGreevy.

The next one returns the reader to “Finnegans Wake”:

At Mulligan’s Bar
in Poolbeg Street
we hoist a solemn toast
to the memory of Anna Livia.

In Irish, the name for the River Liffey is *Abhainn na Life*, from which Joyce derived the name of his character Anna Livia Plurabelle, who is the embodiment of the river in “Finnegans Wake.”

By the evidence of the next poem, Temple had drink on his mind more than once during his Dublin visit:

I am going to Bewley’s
to drain three pints of stout.
Molly Malone
sings her tune
at the foot of Grafton Street:
<<coques et moules fraîches,
mussels and cockles, oh! oh!>>

Temple’s transcription of how he misheard the lyrics of the popular ballad “Molly Malone” may be endearing, but he would have been disappointed in his quest for Guinness, as Bewley’s does not serve alcohol—only tea and coffee!

Undaunted, however, he continues his literary tour by taking his reader down Grafton Street to College Green and through the arched gateway of Trinity College. Did Temple personally know Samuel Beckett, the TCD alumnus who spent the last fifty years of his life living and writing in Paris? The poem offers no hint; but it does seem to suggest that Temple was housed on campus during his Dublin visit hosted by Professor Little:

In Beckett’s lodgings
at Trinity College
I caress in a dream
the 340 vellum pages
of the *Book of Kells*,
a wonder of the world.

The series ends on Duke Street, not far from Trinity and that famous illuminated manuscript (which dates to around 800 A.D.), at another drinking establishment with another Joycean association:

It is winter,
let’s duck into Davy Byrne’s
and take on for ballast
a feed of coddle.

That venue is immortalized in the “Lestrygonians” episode of “Ulysses” when Leopold Bloom slips in for a bite to eat: “He entered Davy Byrne’s. Moral pub.” Bloom orders a gorgonzola cheese sandwich and a glass of burgundy for his lunch. Temple opts for a more robust dish with a particular Dublin flavor (as it were): sometimes simmered in Guinness, coddle usually includes pork sausages and rashers of bacon mixed with chunks of potatoes and sliced onions then seasoned with salt and pepper and maybe a sprig of parsley. Ballast, indeed!

Born in 1921, Frédéric Jacques Temple is now 97 years old and apparently still living in Montpellier where he met Thomas McGreevy more than sixty years ago. His poetic record of his time “à Dublin” lives on, too.

Thomas O’Grady is Director of Irish Studies at the University of Massachusetts Boston



BRETT'S BOSTON

By Harry Brett
Exclusive photos of Boston Irish people & events

The Boston North East Board GAA hosts Gaelic football and hurling for both men and women, and the schedule of games continue on the pitch at the Irish Cultural Centre in Canton weekly through August 22. The Gaelic Athletic Association charges \$10 at the gate to view the games.

On Sunday, July 22 BIR photographer Harry Brett looked as the crowd enjoyed the senior football match between Donegal and Connemara. The Donegal team was the winner, with a final score Donegal 1 - 15 , Connemara Gaels 0 - 10. Donegal tallied another win in the senior football championship against a dogged Connemara Gaels who were eager to make amends for a disappointing outing the last time the teams met. The Gaels made Donegal fight for everything they got, but did not have enough to get a result out of the game. For full reports of the games, visit tharantrasnan.blogspot.com

1.) AnnMarie and Mark Barrett, Quincy; 2.) Meabh Kenny and Philip Kenny, Westboro; 3.) Caroline Mannion, Milton; Sharon Walsh, Galway; 4.) Kathleen Robinson, Tyrone; Deirdre Gormley, Quincy; 5.) Tiarnan 1 1/2; and dad Johnny Friel, Quincy; 6.) Caomhan Keane; Matthew Louth, both of Dorchester; Eamon O'Donnchadha; 7.) Caitlin Gormley, all of Tyrone; Aoibhe Gormley; Orlagh Gormley; 8.) Bridget O'Mally; Jackie Gormley; Merry McGrory, both of Quincy; 9.) Dermot and Nikola Gormley, both of Tyrone; Sorcha; 10.) Michael Geoghegan, Milton; Conor Mannion, Milton; Gabriel Mannion, Dorchester; Tommy Mannion, Milton.

From Kieran Jordan: A note full of thanks, a testament to what the will can make happen

(Continued from page 1) established a GoFundMe site (gofundme.com/kieran-jordan039s-healing-fund) to help cover the costs. In two months, some 400 people have donated \$34,400, funds that go directly to recouping out-of-pocket medical costs and most income, and for ongoing expenses like non-covered doctors' visits, lab tests, and treatment therapies.

Before she fell ill last July, Kieran had made plans to bring her students to the Willie Clancy festival, saying she wanted them to "experience the magic of that week."

In addition to the Kieran Jordan Dance group, she and her dance partner, Kevin Doyle, were invited to teach and perform again this year. "And then last July, I got sick," she said in June, "and am in treatment for Lyme disease... and having a really bumpy ride. I think and hope that I am on the right track, but the medications have been harsh for me, and healing is slow. The daily regimen is demanding. My diet is very restricted. My sleep is still messed up, and my energy and mood are often low."

But despite the low energy and continuing physical struggles, she did indeed make the trip, and when she came back in mid-July, Kieran posted a note of thanks. She wrote:

"This trip to Ireland was life-changing at a time when I badly needed it. It was challenging and daunting — to feel symptomatic while traveling, to acknowledge my limitations, and to stay on my schedule of medications and herbs and the restricted diet. I questioned my decision to go, and maybe others did too.

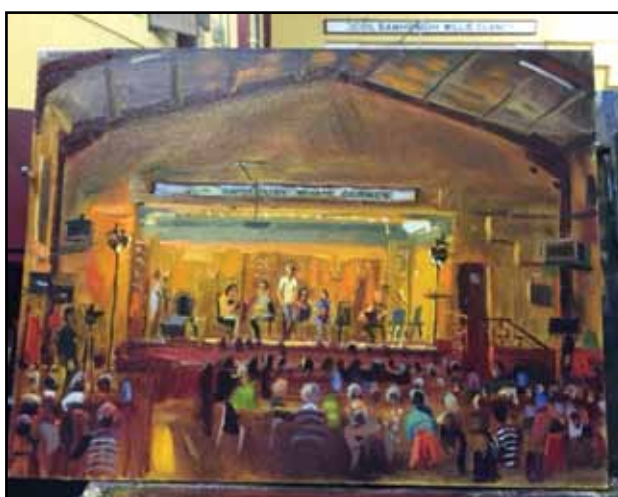


"Sparks on the Floor" dance workshop with Kevin Doyle (from Barrington, RI) on the left, Kieran Jordan (Dorchester, MA) in the center, and Aidan Vaughan (Quilty, County Clare) on the right.

"There were many things I was NOT able to do ... things that I love ... and am so used to doing at a festival week like this. Staying out late, dancing in sessions, listening to music in crowded pubs, dancing the sets at the céilís, attending lectures and concerts, running around to meet up with friends, having a Guinness or a glass of wine, and eating my Irish favorites, like toasted ham-and-cheese sandwiches or fish and chips.

"But I WAS able to be there — to teach the workshops and perform in the concerts I was hired to do, and to attend not one, but three, gatherings of dancers with the Dan Furey Irish dance group and my group of students, Kieran Jordan Dance.

"Speaking of my group from Boston, I was really so proud of them. They lapped it all up where I



Vincent Crotty's live painting of the final concert in the Community Hall, Willie Clancy Summer School, Miltown Malbay, County Clare.

couldn't! They took all varieties of morning classes (music, step dancing, set dancing, sean-nós). They pushed on to take Irish language classes or my workshops in the afternoon. They danced at céilís in all the various venues. They toured around

to hit all the major sites of Clare, too. And they hosted what was supposed to be an informal "super low-key group dinner," which turned into a mega potluck and one of our grand Dan Furey step dance sessions with about 40 people. They also per-

formed with me, and with their other classes, in the big Thursday night dance recital. I think it's safe to say that they also made friends and memories to last a lifetime.

"In fact, we all did. For me, the "minding myself" meant that I WAS able to walk on the beach or swim in the sea every day. In my "doing less," I was able to have quiet, quality chats with people who I might normally just see in passing as we run from one gig to the next. I was able to drive around with Vincent almost every evening for landscape photography and plein air painting. And what landscapes we had — with sunshine and glorious light for almost the entire trip. "In my teaching, and performing, I was able to reconnect to my passion within a very happy community of international

dancers and musicians. But beyond that, I was able to reconnect to my abilities. And reclaim some of my confidence. And restore some of my faith that a feeling strength and USEFULNESS and even a little bit of sass is still within me. And I am able to return to Boston knowing that Vincent, my dancers, and myself all bring home inspiration and new hopes for the next season, and indeed the next trip to Ireland. "It's been a full year now of being sick with Lyme and co-infections. I will see my Lyme N.P. next week. Treatment is trial and error, and so individual, so I really don't know what to expect. I am paying close attention to my symptoms, and keeping logs of everything every day. Trying to not obsess over the future, how this affects my work, or what course this illness will take for me in the long run. Easier said than done. But as I swam in the cold but invigorating ocean in Clare, I symbolically left the last 12 months behind me. I let go of the "nightmare," received the healing gifts of the sea, and started over. At our dance gatherings and the other events, I received more hugs than ever before in my life, and plenty of wisdom, too.

"I would not have had the courage or motivation to make this trip without Vincent, Kevin Doyle, Aidan Vaughan, Michael Tubridy, all the members of his group, all the members of my group ... and so many other friends and supporters.

"Thank you for reading my updates and for the ongoing encouragement and support."



Kieran Jordan and Vincent Crotty with members of the Dan Furey Dance Group from Ireland at the July, 2018 festival in County Clare.



Vincent Crotty and Kieran Jordan in a photo made several years ago, before she was infected with Lyme disease.

A Q&A with the multi-talented Eric McDonald

Medford native Eric McDonald, 31, has become one of the more prolific performers in the Boston and New England folk/traditional music scene. Now based in Portland, Me., McDonald – an accomplished guitarist, mandolinist and vocalist – has played in a duo with Scottish/Cape Breton-style fiddler Katie McNally and as a member of contra dance trio Matching Orange, among many other collaborations, and more recently in Irish/Celtic trio Daymark and the long-running Scottish band Cantrip. He'll be appearing with the latter group on Aug. 29 at 7:30 p.m. as part of The Burren's Backroom series.

Earlier this year, Cantrip – whose members also include Jon Bews (fiddle, vocals) and Dan Houghton (pipes, flute, whistle, guitar, bouzouki, vocals) – made a live recording slated for release shortly. McDonald discussed his musical activities – past, present and future – with Sean Smith of the Boston Irish Reporter.

Q. What were some of the key formative experiences for you in Boston that put you on the road to playing Celtic and traditional folk music?

A. Gosh, there were a lot of them. I really got the music bug going to shows at Club Passim in Cambridge. Historically, Passim is a hub for singer-songwriters and still is, but when I started going it was during a natural progression that brought a lot more Celtic and traditional music through the doors, so I was exposed to a lot of fiddle. It was amazing the sheer number of amazing musicians I had the opportunity to see.

Boston's musical community is very welcoming, and when I showed an interest it was easy to find a way in. Meeting and playing with all these musicians I was watching on stage was incredibly powerful, and really set me on the path. I also sang in the chorus for Cambridge Revels, and that did a lot to teach me about how traditional music can and should be connected with community. Later on I studied at the Berklee College of Music, and of course that was pretty important as well.



Eric McDonald, flanked by his Cantrip bandmates Jon Bews (left) and Dan Houghton: “Playing live is like food for us, and we all click on stage in a way that we don’t otherwise.”

Q. What is it about the Boston area that makes it such a good place for folk music, especially the Celtic/Irish/trad?

A. To be completely honest, I'm not entirely sure what makes Boston so vibrant compared to other places. I'm certain that our rich immigrant history plays a major role. I think also being the biggest city in New England probably helps. There is a ton of musical heritage in these six states, and a lot of it manifests here. We also have lots of resources that draw musicians of all stripes, such as Berklee, Passim, programs like Gaelic Roots and many others. Not every place has things like that.

Q. Cantrip goes back two decades, to the 1990s Edinburgh folk music scene. So how and when did you get involved with them? What was it that drew you

to their music, and has kept you with the band?

A. Yeah, those guys are old. The original four met in university, but when our piper Dan moved back to the US it put pressure on the band and eventually two members moved on. Dan and Jon, our fiddler, were the originators and the crux of the group so they kept it alive by hiring various rhythm players to sub in. I was one of those players.

It was actually the weekend after Hurricane Irene, back in 2011, when I first joined up with them: They had a gig in Vermont and the guitarist they had on board was stranded in the Catskills, so I got the call three days before the gig. From the moment we sat down to play, though, we could tell it was a natural fit. I think that carried over past the music as well. We

were fast friends and I signed on quick.

We're now great friends, and we all feel the band has been reborn better than ever. As far as what draws me to the music, besides Dan and Jon both being absolutely monster players, I find them to be very authentic musicians. I don't think we try too hard to be anything we're not, and the sound that comes out is very raw and energetic. Playing live is like food for us, and we all click on stage in a way that we don't otherwise. That's one of the reasons we're very excited about this live album. It's an open dialogue that lets us all be ourselves and works surprisingly well in the end. It's really just a privilege and a joy to be a part of this group with these lads.

Q. Given your busy calendar, and the fact that Jon is living

in Scotland, how challenging has it been to be able to work together on Cantrip material and to line up tours and gigs?

A. It's tough to be intercontinental. We all have other projects to round out our schedules. There are a lot of kids in the picture as well. But we have a few different tours that we do every year and we look forward to them like vacations. We have a lot of places that we play where people come to see us year after year, and that has really helped make it work.

In terms of material and rehearsals, it feels easy because we're all such good friends, and the music just comes. So it's never really been a question as to whether or not we're going to make the time. We just do it whenever we can, and we've never been short material. It's built a really solid foundation for us. The last couple of years, we've been turning up the touring and trying to go to new places. We expect that to continue. The logistics are tough, but they're worth it.

Q. You put out a solo album last year, and Daymark recently released an EP. What are some other recent, ongoing or upcoming projects on your slate?

A. One of my major touring projects is a duo with Washington-based fiddler Ryan McKasson. We put out an album last year called “Harbour,” and we got to have Jeremiah McLane play on it. I'm loving that project, and we're starting work on our second album for next year. Daymark just released the EP, but we're already hard at work on our first full-length album. After releasing this live album, Cantrip is doing another studio album in the spring.

All of these acts are on the road regularly. I've also been doing some touring with an amazing band called The Outside Track, and I'll be back in the van with them this winter to help promote their upcoming album. This is what is keeping me busy, and all my other ideas and projects will be kept at bay until these are completed.

– SEAN SMITH

Summer BCMFest – a photo gallery

The fourth annual Summer BCMFest took place July 8 at Harvard Square's Club Passim, beginning with a “Celtic Brunch” featuring fiddle-piano duo Chris Overholser and Utsav Lal. During the afternoon, the festival shifted outside to Palmer Street, where bands Scottish Fish and Pumpkin Bread performed. Closing out the event was an evening concert with Ari & Mia (sisters Ari and Mia Friedman), and Matt and Shannon Heaton. The winter BCMFest will take place this coming January 17-20 (more information will be available at passim.org/bcmfest).



Maggie MacPhail, right, was all smiles as was her fellow Scottish Fish member Caroline Dressler.



Pumpkin Bread fiddler-vocalist Maura Shawn Scanlin had her eye on Jackson Clawson as he played melodica.



Matt and Shannon Heaton teamed up with sisters Ari (second from left) and Mia Friedman as part of the Summer BCMFest evening concert in Club Passim.

Traveling musicians find home away from home in Canton

The Irish Cultural Centre located in Canton, MA is a mecca for touring Irish musicians, dancers and up and coming Irish band. At their recent festival they hosted Ireland's leading bluegrass group "JigJam" and Super trad group from Galway "BackWest."

Knowing that Irish bands will have a home when they travel and a ready-made audience is encouraging for Irish groups making the trip across the Atlantic to try and break into the American music scene. Depending on the type of music we can host the traveling musicians either in one of our function rooms, our marquee tent (to cater to a larger audience) or in our authentic cottage (capacity of about 60 people) for a more intimate affair

We recently launched our 2018 concert series in our marquee tent with a performance by Byrne & Kelly stars of the Celtic Thunder Group.

Upcoming events include the following:

Hermitage Green
Sunday, August 12th
hermitagegreen.com

A five piece band from Limerick, recently signed with Sony Records, have played to critical acclaim throughout Ireland and are now bringing their tour to the US to captivate the American audience.

"It is a special feeling. The moment you discover a band you love which has failed to come under your radar, until now. I felt this in a crowded, smoky part of Birmingham's O2 Academy on Friday night. Two brothers – former rugby player Barry and Dan Murphy – are at the forefront of this folk rock band, backed up by two drummers and a keyboardist."

Ross, Alex (4 February 2017). "Hermitage Green, O2 Academy, Birmingham - REVIEW." Express & Star.

Kern – Saturday, August 25th
kernmusic.com

Kern is a contemporary folk band from County Louth, Ireland, made up of Brendan McCreanor (uilleann pipes), SJ McArdle (voice and guitar) and Barry Kieran (fiddle).

"Trad music that crosses over into singer/songwriter territory ... top-shelf playing with great songwriting and interpretation"

- Irish Echo

Doimnic Mac Giolla Bhríde & Frances Morton
September 9th

Doimnic Mac Giolla Bhríde, an award-winning (Oireachtas na Gaeilge) sean-nós singer from Gweedore, Co. Donegal, who plays accordion and uilleann pipes will be touring with a flute player, Fran-

ces Morton.

Scottish musician Frances Morton accompanies Doimnic on flute and tin whistle. Frances began playing traditional music at a young age and went on to win several titles throughout Scotland, Ireland and England on tin whistle and flute.

In 2004 Doimnic released his first album, *Saol na Suáilce*, of which was said: 'in the musicality of his singing and his innate understanding of the Donegal sean-nós idiom, he is a breath of fresh air.' 'the album marks the debut of a great new traditional talent.'

– Claddagh Records

Altan – September 14th
altan.ie

The iconic Irish string band Altan has achieved legendary status in a genre that has been equally shaped by the band's influence and genius. Audiences from Ireland to Japan to Australia to Europe have embraced their heartwarming, dynamic live performances which run from touching old Irish songs to hard-hitting reels and jigs. The band has been going strong for 35 years and is as relevant as ever: their newest release, "The Gap Of Dreams," came out this year on FreshGrass partner Compass Records, and fiddler, singer, and founding member Mairéad Ní Mhaonaigh was the recipient of the Gramam Ceoil/Traditional Musician of the Year in 2017, one of the highest honors in Irish music.

– The Boston Globe:

"The hottest group in the Celtic realm these days"

"Altan's tireless touring has won them a loyal following especially in America, and helped them make impressive inroads on world music charts"

– Billboard

Joshua Tree – September 15th
joshuatreeband.com

This New England Goup are a phenomenal tribute to U2. The Joshua Tree pride themselves with their ability to generate a unique musical experience that does not lend itself to impersonations.

Sephira – October 20th
sephira.ie

Sephira - The Irish Violin Duo are undeniably one of the world's most exciting musical talents having appeared with Andrea Bocelli, Kanye West, Michael Buble and Enya. This was all followed by a two-year engagement as dancing violinists for the show, "Celtic Thunder." Sephira have appeared extensively on PBS television in the US and have entertained luminaries across the globe including: Prince Albert of Monaco, Muhammad Ali, Priscilla Presley and

none other than their biggest fan, the late Larry Hagman. After a period of being musical ambassadors for their country, Sephira were invited to give a dazzling performance at the pre-premiere of the Bond movie, Skyfall, in NYC.

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- Irish Echo

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Eire Society elects officers

The Eire Society of Boston held its annual meeting on Sunday, June 3 at the Aisling Gallery and Framing in Hingham.

The new slate of officers elected for the 2018-19 program year includes: Richard Finnegan, PhD., President; Paul Doyle, 1st Vice President; John Connolly, 2nd Vice President; John Mara, Treasurer;

William Smith, Corresponding and Recording Secretary; and Mary Ellen Mulligan, Membership Secretary.

Elected to membership on the board of directors were: Maire Concannon, Christian Dupont PhD, Denis Keohane, Mimi M Langenderfer PhD, Barbara Smith Fitzgerald, Margaret Walsh Sullivan

and Ann Connolly Tolkoff.

After a light lunch accompanied by Irish music, the board expressed thanks to outgoing President Tom Carty for his leadership, and to retiring board members Ann Doherty, Connie Koutoujian and John McGuire for their outstanding efforts on behalf of the Eire Society.

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THE BIR’S CALENDAR OF IRISH/CELTIC MUSIC

August 2018

Superstar Irish accordionist and visionary Sharon Shannon’s return to The Burren Backroom series highlights this month’s offerings of Irish/Celtic music in the Greater Boston area (and vicinity).

Shannon, who will play shows at 7:30 and 10 p.m. on Aug. 7 at the Backroom, has been a leading innovator for the Irish accordion, bringing it into the realms of Appalachian, country, rock, hip-hop, reggae and Portuguese music – and, on her most recent album “Sacred Earth,” African music. She’s also performed with the RTE Concert Orchestra, Jackson Brown, Christy Moore, Sinead O’Connor, and many other luminaries, including Steve Earle, most memorably on his hit song “Galway Girl.”

On Aug. 15, Scotland’s **Old Blind Dogs** come to the Backroom for a 7:30 p.m. appearance. Through more than a quarter-century and 13 albums, OBD (Jonny Hardie, fiddle; Donald Hay, percussion; Aaron Jones, vocals, bouzouki, guitar; Ali Hutton, pipes, whistles, guitar) has put forth a rootsy yet cosmopolitan sound, definitively Scottish with hints of African, Caribbean, and American/old-timey.

RUNA, which styles itself as a “Celtic roots” band, pays another visit to the Backroom on Aug. 22 at 7 p.m. Observing its 10th anniversary, the international quintet of Shannon Lambert-Ryan (vocals, step-dancing), Fionán de Barra (guitar), Cheryl Prashker (percussion), Zach White (guitar, vocals, mandolin), and Maggie White (fiddle, mandolin) fuses Irish and Scottish music with Americana/roots, adding harmonies, rhythms and tints of jazz, bluegrass, flamenco and blues. RUNA has won multiple

honors at the Irish Music Awards and Independent Music Awards, and has built a strong following in New England on the strength of its appearances at, among other places, the New Bedford Folk Festival.

New to the series is **House of Hamill**, which will perform on Aug. 23 at 7 p.m. Named for an Irish reel composed by fiddler Ed Reavy, House of Hamill is a duo of considerable pedigree: Brian Buchanan (fiddle, guitar, mandolin, vocals) of Enter the Haggis and Rose Baldino (fiddle, vocals) of the now-defunct Burning Bridget Cleary. Thrown together in somewhat desperate circumstances at a concert four years ago, Buchanan and Baldino found that they clicked enough to become partners in music and, eventually, matrimony. Equally talented as classical violinists as they are traditional-style fiddlers, the two combine original and contemporary material with tunes and songs from the folk tradition, bringing with them rock, pop, and other influences cultivated over the years.

Scottish trio **Cantrip** closes out the Backroom schedule for the month on Aug. 29 at 7:30 p.m. Originating from the Edinburgh folk scene of the 1990s, the band underwent a significant change several years ago and emerged with a leaner yet still powerful sound. Read an interview with Cantrip guitarist/mandolinist/vocalist Eric McDonald, a Boston-area native, elsewhere in this edition.

For tickets and other details about Backroom events, see burren.com/EventsCalendar.html.

• Club Passim in Harvard Square will feature a concert of pipes and harp by Scottish sisters **Brighde and Mairi Chaimbeul** on



Louth trio Kern will make two appearances in the Boston area this month, at the Irish Cultural Centre of New England and The Burren Backroom.

Aug. 7. Brighde – who won the BBC 2 “Young Folk Award” in 2016 – began learning pipes at the age of seven, and over time has incorporated elements from Cape Breton, Ireland, and even Eastern Europe into her playing style while collaborating with prominent performers such as Carlos Nunez, John McSherry and Ross Ainslie. Mairi, a graduate of Berklee College of Music, is familiar to many Boston-area audiences through her partnership with fiddler Jenna Moynihan; well-versed in traditional harp, she has gone on to explore jazz-influenced, improvisatory styles.

Fresh from their appearance at this year’s Boston Irish Festival, bluegrass-folk-Irish performers **JigJam** will play at Passim on Aug. 14. The band’s members – Jamie McKeogh, Cathal Guinan, Daithi Melia, and Gavin Strappe – have extensive traditional Irish credentials, having collectively earned more than 20 All-

Ireland titles at Fleadh Cheoil competitions. To this they add an appealing blend of bluegrass and Americana styles and a lively stage presence, not to mention dapper wardrobes – a combination that, along with their two albums, has brought them acclaim well beyond Ireland.

For well more than a decade, the **Boston Harbor Scottish Fiddle School**, held in August on Thompson Island, has brought together leading Scottish and Cape Breton musicians from abroad, as well as the Boston area, to share their skills and knowledge with students of all ages. And in recent years, the school’s faculty has given a “Redux” concert at Club Passim to close out the weeklong camp. This year’s show will feature fiddlers Bruce MacGregor, Pete Clark, Troy MacGillivray and Anne Hooper, pianist Andy Imbrie and guitarist Eamon Sefton.

The Quebecois tradition finds a 21st-century milieu in **Les Poules a Colin**, who will appear at Passim on Aug. 29. The band (Sarah Marchand, piano; Béatrix Méthé, fiddle; Éléonore Pitre, guitars; Marie Savoie-Levac, electric bass; Colin Savoie-Levac, mandolin, guitar, bouzouki, banjo) offers some familiar character-

istics of French-Canadian music, including the distinctive rhythm and foot percussion, setting these against a modern, indie-type groove.

The above shows begin at 8 p.m.

Go to passim.org for tickets and other information.

• The Irish Cultural Centre of New England in Canton will host folk-rockers **Hermitage Green** on Aug. 12 at 6:30 p.m. The Limerick-based quintet is fronted by the Murphy brothers, Dan (lead vocals, dobro, guitar, keyboard) and Barry (vocals, electric bass), with Darragh Griffin (vocals, guitar), Darragh Graham (banjo, djembe, vocals) and Dermot Sheedy (percussion, bodhran). Griffin, who writes most of their songs, has cited legendary singer-songwriters John Martyn and Nick Drake as among his inspirations, but the band also has delved into more latter-day pop-rock material evoking acts such as Florence and the Machine, Timbaland and Mumford and Sons. Hermitage Green has released one full-length album, “Save Your Soul,” and three EPs, most recently “Gold & Rust.”

Kern, a trio from Louth, will perform at the ICCNE on Aug. 25 at 7:30 p.m.; they’ll also be in The

Burren’s Backroom [see above] on Aug. 24 at 7 p.m. While their music has strong ties to the Irish tradition – especially through the presence of Brendan McCreanor’s uilleann pipes and whistle and Barry Kieran’s fiddle – there is an unmistakable contemporary folk dynamic represented in the vocals and guitar of S.J. McArdle. Dan Neely, writing for *The Irish Echo*, praised their 2016 debut album “False Deceiver” as “an intriguing release.”

Go to irishculture.org for details on these events.

• The annual “Celtic Roots and Branches” concert series organized by WGBH “Celtic Sojourn” host **Brian O’Donovan** will touch down at the Shalin Liu Performance Center in Rockport on Aug. 26 at 5 p.m. This year’s edition will include widely-loved Irish singer-songwriter **Robbie O’Connell**, accompanied by Cape Cod fiddler **Rose Clancy**; guitarist-vocalist **Keith Murphy**, whose traditional repertoire represents the melting pots of New England and Eastern Canada; Boston-area resident **Joey Abarta**, regarded as one of the best uilleann pipers in the US; superlative teenage fiddler **Haley Richardson**; and dancers **Kevin Doyle** and **Evelyn Miller**.

See rockportmusic.org/celtic-roots.

• The **Mostly Celtic Quartet** – the duo of John and Theresa Bielecki Owens along with Denya Levine and Julie Charland – will present an evening of Celtic and seafaring music on Aug. 16 at 6:30 p.m. at the Truro Library’s Summer Concerts on the Green series [facebook.com/TruroSummerConcertsOnTheGreen].

– SEAN SMITH

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THE DEATH OF A BOSTON-IRISH TITAN

In August 1890, the life of John Boyle O'Reilly was tragically cut short

BY PETER F. STEVENS
BIR STAFF

On Aug. 10, 1890, stunning news spread through Boston and across the nation: John Boyle O'Reilly was dead at the age of 46.

During that summer, exhaustion had plagued this seemingly indefatigable man. While serving as a judge at the National Irish Athletic Association's annual games on Aug. 6, he shrugged off a dizzy spell as the result of his heavy workload at the *Pilot*, figuring that a few nights of solid sleep would take care of the problem. Sleep, however, had rarely come easily to him. It was not so long ago that the former Fenian rebel and Royal Army cavalryman had been sentenced to be hanged for treason against the Crown, a sentence that was later commuted to hard labor in Western Australia. He pulled off a daring escape to the United States aboard a New Bedford whaling ship and eventually ended up in Boston, where, wrote Oliver Wendell Holmes, O'Reilly would become "the most famous Irishman in America."

Early in the pre-dawn hours of Aug. 10, O'Reilly walked into the office of his summer home in Hull, Massachusetts, and settled into a chair. He lit a cigar and opened a book. His wife, Mary, went into the office a few hours later to coax him to bed. She found him slumped in the chair, his left hand resting on the book, his cigar smoldering. When she tried to wake him, he did not move. She sent a servant racing for the doctor.

It was scant wonder that John Boyle O'Reilly had been fatally worn down. Since his harrowing escape from Australia in 1869, he had worked ceaselessly to carve out a brilliant career as a reporter, editor, poet, novelist, and essayist. A man who did not like to acknowledge any physical limits, he pushed himself hard, and in terms of life experience, he was 46 going on 86. His hellish experiences as an Irish rebel and prisoner haunted him, filling many of his poems and press.

By 1876, O'Reilly was a man on the rise in Boston's and the nation's literary and newspaper circles. Happily married and having bought the *Pilot* in partnership with Boston's Archbishop John J. Williams after the paper's owner, Patrick Donahoe, was financially ruined by the Great Boston Fire of 1872, O'Reilly was scaling the ladder of success.

O'Reilly's elation of rescuing the *Pilot* was tempered by his worry over a secret that only a handful of men knew: The New Bedford whaler *Catalpa* had anchored off Western Australia, and a plan to free six of O'Reilly's fellow prisoners from the horrors of Fremantle Gaol and forced labor in Australia quarries and the bush country was nearing its climax. O'Reilly, along with



John O'Reilly passed away in his summer home, in Hull, in August 1890. Today, his house is the Hull Public Library.
Photo by Peter F. Stevens

future "father of the IRA" John Devoy, had played a key role in procuring the ship and in introducing his fellow plotters to the New Bedford men who literally helped to launch the mission.

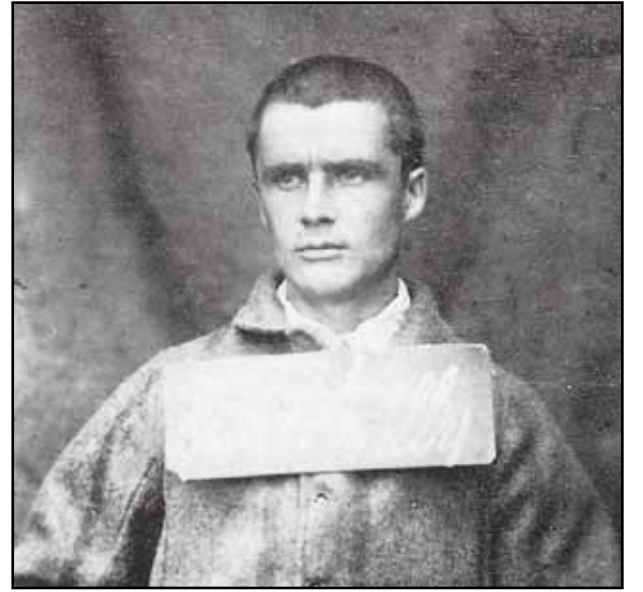
The crew of the whaler rescued the six Irish prisoners two days later, on April 17, and the *Pilot* was one of the first newspapers in the world to break the stunning news of the plot's success, an event that was always to fill O'Reilly with pride for a blow struck against his former captors.

For the *Pilot*, O'Reilly wrote on a wide array of topics that included his advocacy of equal rights for blacks, his diatribes against anti-Semitism, and his espousal of better treatment of all immigrants. He also made the *Pilot* an outlet where some of the era's finest female writers and poets could have their work regularly published. His enlightened views on many social and cultural issues notwithstanding, O'Reilly proved a conservative Catholic with traditional views of men's and women's roles in the church and in the household.

His status as the newspaper's editor and part-owner not only afforded O'Reilly plenty of space for his editorials and articles, but also a healthy salary of \$5,200. The man who had desperately wondered if he would die in the boiling heat of the Australian bush, and who had been willing to die in his attempt to escape that fate, had truly "made it in America."

O'Reilly's written output was prodigious. His literary resume – not taking into account his work at the *Pilot* – would include the following works: "Songs, from Southern Seas," 1873; "Songs, Legends and Ballads," 1878; "The Statues in the Block," 1881; and "In Bohemia," 1886. In 1878, his novel "Moondyne" drew heavily from his horrific experiences as a prisoner in Western Australia.

A compelling orator, he was much in demand among Irish literary societies, and at political events, touring the country several times on the "rubber-chicken circuit." He was also selected over such literary lions as Oliver Wendell Holmes to write the dedication verse



Prison photo of John Boyle O'Reilly, who was initially sentenced to hang for treason against the Crown but whose sentence was commuted to hard labor in Western Australia.
Photo courtesy of Library of Congress.

for the unveiling of the Crispus Attucks Monument on Boston Common and of the Pilgrim Monument, in Plymouth, in 1889.

Always a believer in the ideal of a fit mind in a fit body, O'Reilly loved sports and exercise, and he wrote "Ethics of Boxing and Manly Sport" in 1888. He was a fine athlete who loved to row and canoe whenever his brimming schedule allowed.

By August 1890, O'Reilly stood at the heights of career success. He was tired, to be sure, plagued by insomnia, but no one who knew him suspected that he was working himself to death. In the frantic minutes after his wife found him unconscious in his Hull study, a doctor's efforts to revive him resulted in no more than a faint stirring. By 5 a.m., John Boyle O'Reilly was dead.

His public funeral was – and remains – one of the largest in Boston's annals. Attesting to the status of the Irish rebel and immigrant who had bridged Boston's social and ethnic prejudices, the city's Irish and Yankees turned out to honor the man who had lived his all-too-short life with uncommon passion and courage. He stands as both a transitional and pivotal figure in Boston's history.

Today, at his burial site, in Holyhood Cemetery, in Brookline, a boulder from his birthplace, West Meath, stands above the plot. The stone is a fitting symbol of the one-time Fenian rebel who first fought tyranny, then escaped it, and went on to condemn it in his new nation. In the history of the Boston Irish, John Boyle O'Reilly was the indispensable man.

Meet The Kelly Girls ... the perfect 'midlife-crisis band'

(Continued from page 1)

things to talk about or stories to share when they gather. But in the end, the instruments come out, the voices start singing, and The Kelly Girls are doing what they love.

"Our rehearsals tend to be a great blend of laughter and play," says Keating. "We emphasize fun and friendship but are also ready to work hard and devote time to prepare new material and arrangements – and, when a gig is near, putting in extra effort to be tight and together. We often get side-tracked with eating, drinking, and merriment – Chris is an amazing chef – but we also love to work as hard as we play."

"I have sung in a variety of choirs and choruses and just love the harmony aspect of an ensemble," says Hatch, a songwriter who plays guitar, harmonica, and banjo. "Although we are few in numbers the harmony we create is such a spirit lift."

Beaudette, a full-time musician (she plays guitar, bouzouki, mandolin, and clavieta) and songwriter like Hatch, agrees: "Our gatherings are quite animated, and it usually takes a bit of time for us to catch up with each other and focus on the task at hand. We really enjoy each other's company and have grand interests in each other's lives, so we have to sort that out before we start making music. We often refer to ourselves as the perfect 'midlife-crisis band' – which simply means we are women of a certain maturity and we can handle a glass of wine at rehearsal and still make fabulous music."

The band's origins go back about five years to a weekly open mic that Keating and her family regularly supported as listeners and participants. They were there one night when Hatch and Beaudette were among the performers, and Keating – a Dublin native well-versed in Irish traditional music – was impressed

by their folk/contemporary style and stage presence. Before long, she started joining them up on the stage, and then one day Beaudette told her she wanted to start an Irish band – and she wanted Keating in it. Keating asked a fiddle-playing friend, Therese Gerene, to join up, and the band was off and running. When Gerene left two years later, Keating reached out to Kerwin, whom she'd known and occasionally played with for more than 10 years.

"At that time," Kerwin recalls, "I wasn't really looking to join a band. I was busy with kids, work, etc., but I agreed to come out and maybe sub in while they found their permanent person. We played for a few hours, had a nice meal, perhaps a drink, and I was so inspired by their talented playing, harmonies, songwriting, and just how lovely these women were. I was thrilled. I really couldn't believe it, we seemed to click musically and all of a sudden music was back in my life."

"It helped that my three children all encouraged me to go for it," she adds.

The name "Kelly Girls" has a special resonance in post-World War II American history, referring to both the pioneering temp company and its employees, as the band notes on its website. Although the company changed its name to Kelly Services in 1966, "Kelly Girl" endures as a catchphrase evoking an era in which American women became an increasing presence in the workforce, presaging other societal changes and trends to follow.

Historical significance aside, the 21st-century Kelly Girls show themselves to be a versatile ensemble indeed on their album. There are some everyone-join-in-type songs from tradition, like "Wild Mountain Thyme" (onto which is tacked a Swedish tune, "Sommervalls") and "Jolly Rovin' Tar," plus a jaunty rendition of "I Know My Love" that's in much the same spirit and cadence as

The Corrs' popular version.

Most of the other tracks are Kelly Girls originals, which contain a lot of the lyrical and thematic aspects of songs from folk tradition. There's the title track by Beaudette – a lovingly expressed assortment of blessings ("May you always have four walls/when the wind is blowing high/and a roof for the rain/and a fire to sit beside"), with a cheerful *pas de deux* between Kerwin's fiddle and Keating's whistle at the end. Another Baudette creation is "Molly Kool," a portrait of a seafaring lady who takes no guff from anyone, least of all her crew ("Hey boys, don't mess with Molly/she'll break you if you do/Hey boys, don't mess with Molly/unless you're just a fool").

The winsome "Daffodils," full of admiration for pastoral beauty, is a joint Baudette-Keating venture – and for Keating, a satisfying accomplishment. "It was inspired by a poem I've always loved, 'I Wandered Lonely as a Cloud,' by William Wordsworth. I wanted the song to live up to that feeling it evokes in me. The process of co-writing was unique to me, and I wasn't quite sure where we were going with bringing our parts together, and how we would move from poetry to song lyrics and from main melody to an instrumental, and end up with a song we loved."

"When we got there, it was pure joy." In a similar vein is Hatch's moving "The Last Rose of Summer," a meditation on the passing of seasons that is full of metaphor and meaning – Kerwin's octave fiddle, which sounds like a cello, adds a contemplative and soulful stroke. Steve Spurgin's "Walk in the Irish Rain" continues the bucolic-idyll theme, with some sailor-on-shore romance to boot ("I've got three pounds and change/And I'll sing you songs of love again/And when I get too drunk to sing/We'll walk in the Irish rain"). Beaudette and Kerwin's "Another Goodnight," a combination song and waltz, provides a fitting end

to the album.

It's the kind of repertoire and presentation that would work at a St. Patrick's Day bash, a mellow folk coffeehouse, or a fine summer's evening on a town green, where people just want to clap and sing along, even get up to dance. Whatever the setting, though, the description "Celtic band" fits them quite snugly, say The Kelly Girls.

"The term 'Celtic music' refers to a storytelling genre, complete with varying degrees of instrumentation and lyrics," explains Beaudette. "While we totally respect the historical compositions that we carry forward, we recognize that we are also part of a new generation of stories. I think we all feel connected to our common humanity and the thread of hope and dreams that weave us together continue to connect us to each other."

"It's about the people, the land, the hardship, the joy," says Hatch. "So we constantly are on the lookout for traditional and contemporary Celtic songs to add to our repertoire and inspiration for a new song to write."

"We love to rise to every and any occasion and make that connection with our audience," says Keating. "We have an extensive repertoire which we like to mix up depending on the setting. When we play a full-length, two- or three-hour concert, we experience the joy of changing things up and moving back and forth from rousing energetic pub songs and reels and jigs to heartfelt ballads and waltzes. We create the set list we imagine to be the right fit and yet are ready to change course or tempo when we read our audience and their response to us. We like to energize our audience and offer an experience."

"I often feel like we are sitting in one big circle with our audience – and forget that we are on stage and tied to a PA system," she quips.

For more about The Kelly Girls, see thekellygirls.com.

CD Reviews

BY SEAN SMITH
Connla, “The Next Chapter” • The second full-length album from this young Northern Ireland quintet shows a band that has distilled numerous traits of the Irish folk revival: a bit of Flook here, some Moving Hearts there, traces of Solas, Lúnasa, perhaps some Grada, and so on. And there is absolutely nothing wrong with that – we all draw inspiration from somewhere, so why not from the best? Nor is this to imply that Connla’s sound is derivative or lacking in originality.



nist Emer Mallon – her harp adds a distinctive texture not typically heard in most Irish ensembles. Rather than shaping traditional tunes to meet their creative whims, Connla composes their own instrumentals which, while well within the framework of tradition, are marked by syncopations and other flourishes often augmented with rock and jazz stylings by the rhythm section of Paul Starrett (guitars, bass) and Ciara McCafferty (bodhran) – with guest appearances by percussionist Fintan Mulholland. Highlighting these

are “Organised Chaos,” with its high-tide/low-tide arrangement (and deft melody and rhythm work by Emer); “Mighty Makena’s,” which starts with Carlin’s low whistle gamboling leisurely over a keyboard and electric guitar-driven jazz-blues vibe before shifting into an accented up-tempo jaunt led by Conor’s uilleann pipes; and “The SS Baychimo,” featuring some gorgeous interplay between Starrett’s acoustic guitar and Emer’s harp, accompanied by the Arco String Quartet. The album’s five songs spotlight McCafferty’s assured, solid vocals – keeping with Connla’s overall mien, her impressive range and command bespeak a grounding in rock, pop and jazz. Two of the five songs on “The Next Chapter” reflect a continuing fascination among Irish performers with Americana: the traditional “Wayfaring Stranger” and a cover of “Julie,” a stark but profound slave-mistress dialogue written by Grammy winner Rhiannon Giddens, who appeared at this year’s July 4th extravaganza at the Hatch Shell. Irish/British Isles folk revival giants Sean Tyrrell (“One Starry Night”) and Dick Gaughan (“Sail On”) are also represented here. The remaining song is a spellbinding rendition of “One Last Cold Kiss,” from 1970s heavy-metal pioneers Mountain, imaginatively reworked as Celtic acoustic rock. (One quality-control issue: The names of Gidden and Gaughan are misspelled in the CD liner notes.)

Connla has achieved a foothold here in Massachusetts, having performed at last month’s New Bedford Folk Festival; they’ll be at The Burren Backroom on Sept. 9. If this “Next Chapter” is any indication, the rest of the band’s story will really merit the attention of Bay State Irish music aficionados. [connlamusic.com]

Karine Polwart with Pippa Murphy, “A Pocket of Wind Resistance” • The “concept album” lives on. Even in the digital music era as LPs and CDs have given way to playlists of random tracks from assorted, wide-ranging sources, the idea of a full-length record-

ing centered on a unifying theme or vision endures, including in Celtic music circles, as this latest release from Scotland’s Polwart shows (and also the new recording by her fellow Scot Aidan O’Rourke, to be reviewed next month).



One of the finest singer-songwriters around – in folk or any other genre – Polwart is an articulate, thoughtful observer of the human condition who brings an astute balance of dignity and empathy to her art. She’s taken part in collaborations that fall into the concept-album domain, such as a recording of contemporary songs about Charles Darwin, and the wonderful “Songs of Separation” project.

“A Pocket of Wind Resistance” (which originated as a stage production for the Edinburgh International Festival) is arguably her most ambitious undertaking yet: a spoken essay that assembles great themes – the cycles of life and death, the persistence of place and memory, and interdependence among living creatures (human and otherwise) – interspersed with both traditional songs and her own compositions. Polwart weaves together history (some of it personal and familial), lore and legend from her home district in Midlothian – which, among other things, includes the ruins of a medieval hospital. Birds, a motif throughout Polwart’s work, also figure prominently on “Pocket of Wind Resistance”: The title itself refers to the aerodynamics of migratory flocks of geese, which Polwart sums up in a phrase that becomes a refrain, and indeed a rallying cry for humanity: Stepping up, falling back, laboring, resting – “Because we’re not going to make it on our own,” writes Polwart in the liner notes. “Don’t let anyone tell you otherwise.”

Anchoring the narrative is the story of Will and Roberta Sime, whose daughter Molly Kristensen later became Polwart’s neighbor, and the subject of her previously recorded song, “Salter’s Road,” reprised here in a fuller context, as is another early Polwart creation, “Rivers Run.” Other songs include “Through the Heather,” “The Lark in the Clear Air” and “The Death of Queen Jane,” from tradition, and “Now Westlin Winds” from the pen of Robert Burns. Polwart’s lovely singing has always complemented her writing, and her speaking voice is much the same – never prone to excessive histrionics or declamation, preferring to let the words do the work.

Her co-star here is Pippa Murphy, the album’s co-producer (with Polwart) and sound designer. Murphy creates ambient patchworks that are as integral to the album as the words and music – from keening, primal-like background voices to field recordings from nature, notably the sound of birds’ wings in motion.

Ultimately, the album reflects a hallmark of Polwart’s songwriting: envisioning tragedy not as an end, but part of a continuum that holds the possibility of renewal and redemption. Even as the listener digests the shattering climax of Will and Roberta’s tale, the comforting rhythm of her guitar riff for “Salter’s Road” is already ushering in the postscript, which connects us simultaneously with past and recent present – and whatever else may come in the unending epic of existence. A beautiful and moving concept. [karinepolwart.com]

Genealogy conference Aug 10, 11 in Newton

Pathways to Our Past is the theme of the 2018 Celtic Connections Conference scheduled for August 10 and 11 at the Boston Marriott Newton in Auburndale. Co-hosts are the Irish Ancestral Research Association (TIARA) and the Irish Genealogical Society International (IGSI). For more details and to register, visit the conference page at celtic-connections.org

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A look at the man behind the Playbills

By R. J. DONOVAN
SPECIAL TO THE BIR

It's opening night for Disney's "Aladdin" at The Boston Opera House. A distinguished looking gentleman with silver hair stands in the lobby with friends. Several thousand ticket holders pass by him, never realizing the subtle impact he'll have on their evening.

That gentleman, Tim Montgomery, is president and CEO of New Venture Media Group, publishers of *Playbill Magazine* in Boston.

Handed out to each patron entering the theater, the magazine includes comprehensive information on the evening's performance, cast biographies and photographs, a listing of acts and musical numbers, plus related arts features and editorial content.



Tim Montgomery, president & publisher of Playbill Magazine in Boston.
R. J. Donovan photo

Playbill is the tactile memento of an unforgettable night at the theater.

New Venture is a multi-faceted marketing, publishing, travel, and theatrical services company based here in Boston. In addition to publishing the New England edition of *Playbill Magazine*, they also publish the tourism magazine, *Panorama – The Official Guide to Boston*; and *Art New England*, the region's leading contemporary art and culture magazine.

Montgomery and his team also operate Show of the Month Club, the nation's oldest membership-based discount theater ticket club, and The Travel Club (an offshoot of Show of the Month). Additionally, they publish *Theatrebill*, the official program for several of the region's independent theaters.

Boston presenters like

Broadway in Boston, The Boch Center, and the Ambassador Theatre Group contract with New Venture Media to produce Playbills for all their theatrical productions, while the Huntington and ArtsEmerson utilize *Theatrebill*.

Born in Brooklyn, and raised on the South Shore, Montgomery received a first-hand view of the entertainment world when he was a boy.

During a recent interview he said, "I have an uncle who worked on 'The David Letterman Show' . . . He started out as a stagehand on Broadway. . . He'd take me backstage to theaters in New York and later on, when the Letterman show started, we'd go to the show together. It was pretty exciting stuff."

Montgomery attended Bowdoin College in Maine, while working as an NBC page in New York during the summer. His assignment? "The Tonight Show," starring Johnny Carson. "You know the geeky guy on '30 Rock'? That was me."

Remembering Carson, he said, "He was pretty aloof and nodded at the pages, but I never exactly had a chat! . . . One of my jobs was to deliver his shirts to his office."

After graduating from Bowdoin, Montgomery joined VISTA, then known as the domestic Peace Corps. He later got a job at legendary Boston radio station WBCN. FM radio was a new phenomenon at the time and 'BCN reigned as the king of underground radio.

He started as "the kid who writes and sells the ads," and rose through the ranks to become general sales manager.

When the broadcasting chapter of life came to a close, he was contacted out of the blue by the owners of *Boston Magazine*, where he soon became publisher. He admits he didn't know a great deal about publishing, but said, "As it turned out, running a magazine is much like running a radio station or a television station. Largely the same structure, same kind of management challenges. And that's how my unex-

pected second career in publishing began."

Following his stint at *Boston Magazine*, he met iconic Boston impresario Jerome Rosenfeld, owner of Jerome Press, and a mainstay of the Boston arts community. Jerome Press had published *Playbill Magazine* in Boston since the '60s. (The New York edition of *Playbill* dates back to 1884.)

Rosenfeld was looking for just the right person to run his company. Said Montgomery, "He was getting on and I just was impressed by what he'd done, what he'd built, how he lived . . . I really admired him. He was in his 80s when we first met. He passed when he was 101 and came into the office almost every day. Quite a force of nature and he had quite an impact on me."

Montgomery ran Jerome Press until buying the company in 2009.

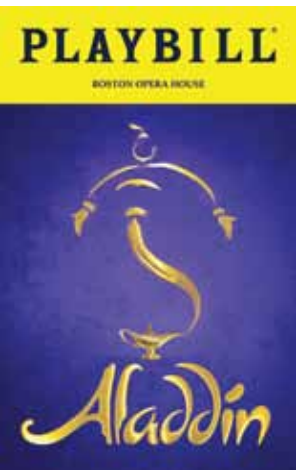
Of New Venture, he said, "We operate independently, but you could consider us the Boston office of *Playbill*. We do not own *Playbill*, but we are 100 percent responsible for publishing *Playbill* in Boston. It's the only market that has that connection to the mother ship, let's call it, on Broadway."

And while all *Playbills* are programs, not all programs are *Playbills*. Some local theaters produce their own programs, which audiences often refer to as a playbill. It becomes a challenge to protect the brand.

"There's always the problem of people referring to *Playbill* as a generic," Montgomery said. "(It's) the old Kleenex problem. Every piece of paper's a Kleenex and Kleenex has to fight and fight to keep it legal and protect it. Same thing with *Playbill*."

As keepsakes, *Playbills* are highly sought after among theater fans, not only for hugely successful shows, but also for those shows that disappear after a painfully short run.

People collect them, get them autographed, frame them, trade them, even buy them, as evidenced by the number of *Playbills* available on ebay.



Disney's "Aladdin," continues at The Boston Opera House through August 5.

Photo Courtesy New Venture Media Group

Despite this, the original purpose of *Playbill* was not to create memorabilia. Montgomery explained that producers are required to provide a program by the terms of their agreement with Actors' Equity, the union that protects actors' rights and interests.

"If you hire an Actors' Equity actor, they need to have their information presented and their image presented in a program. And that's what *Playbill* has done all these many, many years – provide a necessary service, not just to the theater-goer, but to the presenters and producers."

"Boston is a great theater market," he said, pointing to the phenomenal interest in productions like "Hamilton," "Book of Mormon" and the world premiere of "Moulin Rouge."

However, as the internet consumes more and more of our print media, what does the future hold for *Playbill*?

"*Playbill* is part of the theater-going experience," said Montgomery. "It's part of the tradition. People want it. They don't leave it behind. They take it with them after a show. They cherish them as a keepsake of a special event."

Happily, he assured theater fans, "I don't see anything replacing *Playbill*."

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



From left: Emilie Fiore, Gianna Fiore, Shauna Meehan, Alex Conley, Salomme Sweeney, Maeve McAllister, Eli Weldon, Aidan Hurff, Eoin sheehy, Grace Sheehy, Aisling Callahan, Charlotte Winarski, Katie Meehan, Katelyn Maguire, Isabella Fiore.

O'Shea-Chaplin dancers win top place in national competition

Over the week of July 4th, dozens of dancers from the O'Shea Chaplin Academy of Irish Dance participated in the 2018 North American Irish Dance Championships in Orlando, with the academy's senior co-ed

team placing first in the country.

Kids from the program, who hail from the greater Boston area and New Hampshire, got the chance to participate in the competition as well as perform and spend time at

Disney World after qualifying through regional New England competitions, called *feiseanna*, last November. Academy director Lisa Chaplin said she was proud of her dancers. "They worked hard, they were focused,

and they had a great time, too," she said. "The kids were all super psyched."

In addition to the senior team's first place finish, the junior U16 team placed fourth, and multiple solo dancers placed in the top ten.

Succession planning for your business

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

It may be hard to imagine right now, but odds are the business you've worked so hard to create will be owned by someone else in the future. Eventually, you will either give up the helm voluntarily when you retire, or involuntarily as the result of an unexpected event.

Charting a path for your small business

Succession planning helps you specify, in writing, what will happen to the business when you retire, become disabled, die prematurely, or otherwise step down. It is not a one-time



event, but instead a continuous process that starts with your goals, and builds and improves over time. Your succession plan is also a roadmap for you, your family and your employees to help ensure that, in the event you are no longer able to run the company, any ill-advised decisions are kept to a minimum. By creating a succession plan today, you can make the decisions now about what will happen to your company in the future.

What goes into a succession plan?

Like any strategy your business may already have in place, a succession plan follows the same principles. It should address the who, what, when, where, why and how you would like to transition your business. Your professional tax advisors will be able to provide you with detailed guidance on setting up a succession plan customized for you and your company. Generally speaking, your succession plan should address the following:

- Your goals - what do you want from the business when you exit?
- Your successor(s) - who will take over and are they prepared?
- Ownership - what will future owner roles be, and what will the ownership percentages look like?
- Management - how will you keep key employees on board through the transition and beyond?
- Transfer plans - what are the steps involved in the transfer, and what is the timeline?
- Triggering events - what events (death, disability, retirement, divorce, bankruptcy) will start the transfer process?
- Purchase price/financing - Where will the funds come from for a buy-out and what are the tax implications?

Other considerations

Your succession plan will also have an impact on both your retirement plan and estate plan. Some additional considerations you will need to keep in mind:

- Value of the business: You need to know the true know the value of the company so you are confident the succession plan is accurate. Keep tabs on company value regularly (every three years) and update your succession plan to account for any changes
- Estate Equalization: If a family member who works in the business is the chosen successor, you should indicate how you plan for equitable distribution of the remainder of your estate for other family members, such as other children, who have no knowledge of the business.
- Sale Proceeds: You'll also want to include instructions relating to taxes from the proceeds of the sale of your business, and detail what should occur regarding your personal estate plan.

Timing matters

Regardless of what form your succession plan takes, its ultimate success often hinges on timing. The sooner you start planning for the eventual transition, the more flexibility you'll have in making future adjustments because – let's face it – the only thing that's guaranteed is change.

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

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www.commonwealthfinancialgroup.com

Evans leaves Boston Police for new role at BC

(Continued from page 1) him go, but he leaves the Boston Police Department in very good hands with Commissioner Gross.

The appointment of Gross, 56, has been widely praised from all quarters. A 33-year veteran of the BPD who began his career as a patrolman in Dorchester and Mattapan, Gross is very popular with rank and file cops and civilians alike.

"Willie is a really good policeman who never took himself too seriously. He didn't get all locked up in the badge," recalls Robert Dunford, a former Boston police commander who

retired in 2012 after serving in the same role that Gross presently holds: Superintendent-in-Chief. "He could just talk to people and get them to immediately talk to him. He understood that people wanted to see him as a person."

Horace Small, who leads the Union of Minority Neighborhoods and can be a tough critic of city government, and police in particular, says that Gross's appointment caused him to "drop his coffee" with delight. A fan of outgoing Commissioner Billy Evans, Small says that the choice of Gross



The Evans family (from left): Paul, William, James, Thomas and John with Mayor Walsh and Ed Forry at the 2015 Boston Irish Honors luncheon, where the family was honored. *Margaret Brett photo*

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Mayor Martin Walsh, Boston Police Commissioner William Evans and Superintendent-in-Chief William Gross at City Hall on Monday. *Chris Lovett photo*

to be the next in command is a "home run" by Mayor Walsh.

"Willie Gross is a profoundly decent human being and the antithesis of the stereotypical heartless, cruel police officer that's in currency in society today," said Gross. "I think his policy will be an open door, because he understands the needs of black Boston and poor people. That's not to suggest that magically enlightenment will take place, but I do expect that what Willie will do is make community leaders more accessible to the captains and the precincts. He will make it possible to have some real dialogue."

William 'Billy' Evans is one of five brothers (a sixth brother, Joey, was killed at age 11 by a hit-and-run driver in Southie in 1968) who lost their mother to ovarian cancer in their childhood. Their

dad died of a heart attack at age 53 in 1974. Billy-Evans and his brothers—Paul (who also served as Boston's police commissioner), James, Thomas, and John — were honored by the Boston Irish Reporter at its annual Irish Honors luncheon in 2015.

In a profile written for the awards event, Jack Thomas wrote: "The Evans family survived those heartaches by drawing on familiar resources, their faith in Gate of Heaven Parish, their neighbors in South Boston, their confidence in America, their loyalty to one another, and their adherence to the best of Irish values. Today, the five surviving Evans brothers count among their achievements the service of three of them who served in combat during the Vietnam War (Paul, James, and John, who won two bronze stars), two who joined the Boston Fire Department

(Deputy Chief James and District Chief John), and two who became police commissioners of Boston (Paul, 1994-2003, and, currently, William). All five brothers scoff at the notion of living anywhere but South Boston."

Billy Evans' brother Tom observed that his dad would be proud of how the Evans boys have conducted themselves in life.

"He always told us that we should look out for one another, and I think if he could see us today, it's not the titles and the successes that would make him proud, but it's the fact that we're still together," said Tom Evans. "That meant more to him than any honor or achievement. If my father could see us all together now, what would make him proud is that we're still doing what he taught us to do. We're still taking care of one another."

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Traveling People

The Irish summer is a cornucopia of fun and interesting events

By JUDY ENRIGHT
SPECIAL TO THE BIR

Summertime is fun time, especially in Ireland. Every visitor can find something fun and something of interest when the weather is fine and the cities and towns are bustling and bursting with activities, events, and festivals.

ACCOMMODATION

Some travelers say it doesn't much matter where you spend the night because it's just a place to stow your luggage and sleep. Well, there is some truth to that, but there is much more involved in ensuring an enjoyable overnight experience. The place you choose to stay on your holiday should be fun, interesting, and add a whole new dimension to your trip.

Ireland, like everywhere, has undergone a huge change in the accommodation market.

Airbnbs are everywhere now and even some Tourist Board-approved B&Bs and farmhouse accommodations have added Airbnb to their listings. There is a huge range of accommodation available from private homes and hotels to castles and nearly all have an internet presence and website where you can take a look at what's offered and book a stay.

One of the most famous Irish castles is the 5-star Ashford in Co. Mayo, which has undergone millions in renovations and upgrading in the past few years. When we stopped by this spring, Paula Carroll, director of sales and marketing, shared that the castle's 83 rooms were fully booked at that point. "We're having a phenomenal year," she said. Thanks to a BBC program, "Amazing Hotels – Beyond the Lobby," that featured Ashford, bookings from the UK were up 1,530-percent, she said.

And, just an aside, in case you wondered whether Ashford might be a good place to work. Carroll noted that employees had logged more than 600 years of service there, including 200 years in food and beverage. General Manager Niall Rochford is celebrating his 16th year at Ashford and Carroll said a number of other employees had been on the rolls for more than 40 years.

THE LODGE

So, you're traveling in Ireland with your family and you love Ashford Castle, the manicured grounds and all the available offerings, but, sadly, Ashford is a bit pricey for your budget. The perfect solution, according to Carroll, is the nearby Lodge at Ashford.

Located just a short walk away (transportation can be provided), The Lodge offers suites and rooms and restaurants – everything you need. And, Carroll said, staying at The Lodge costs about 40 percent less than the price at Ashford Castle.

And, she added, rooms at The Lodge are "funky, fun, different, and more



Fun mural in the Quay Bar/Brasserie at The Lodge at Ashford.



Courtyard at The Lodge at Ashford in Co. Mayo.

contemporary." Furthermore, The Lodge has 24 designated family units that suit multigenerational travelers better. There are only four family rooms in the Castle.

We visited The Lodge where Phillip Kelly, the duty manager, said many wedding parties choose to stay. "We often have three generations here for a wedding," he said. Visitors come from abroad but also from the local, Irish, and European markets. All rooms are individually designed and all suites feature fabric wallpaper and original art.

The ballroom at The Lodge not only accommodates weddings but also conferences, fashion shows, and other gatherings.

No matter when you visit Ireland and the Lodge or Castle, Carroll said, "there's no such thing as bad weather – just bad clothing!"

For more information, visit the lodgeac.com

BLUE FLAG BEACHES

Of course, the summer focus for an island is the surrounding water, beaches, and water sports. This year, Ireland has received a record number of Blue Flag certifications for 83 outstanding beaches and seven marinas.

The Blue Flag standard is awarded by the Foundation for Environmental Education and is an internationally recognized citation for compliance with bathing water quality and sewage treatment regulations.

Beaches and marinas that win the award must adhere to specific criteria for water quality, site management, safety, and environmental education. Irish beaches and marinas that won Blue Flag status last year retained that status this year.

So grab your beach chair, bathing suit and towel, and head to one of Ireland's beautiful, clean beaches.

INTERNATIONAL EVENTS

Love horses? If so, you would have a hard time seeing a more beautiful or exciting selection than at the Dublin Horse Show in Ballsbridge from Aug. 8 to Aug. 12. More than 1,500 horses and ponies annually participate in more than 130 events, competitions, and classes at the five-day show.

Be sure to enjoy Ladies Day at the show on Aug. 9, the Aga Khan on Aug. 10, and the Puissance high jump competition on Aug. 11. See Dublinhorseshow.com for more.

Music, the spoken word, comedy, theatre, debate, art, and workshops will be the fare for visitors to Curraghmore House, Co. Waterford, from Aug. 3 to Aug. 5 at All Together

Now. There will be 10 stages and performers including Fleet Foxes, Underworld, Villagers, and Mura Masa. See alltogethernow.ie for more.

From Aug. 9 to Aug. 19, the Kilkenny Arts Festival will be held at various venues in Kilkenny City. The 10-day event will include theatre, music, dance, the spoken word, art, design and other attractions. See kilkennyarts.ie for more.

If you're in Co. Mayo from Aug. 5 to Aug. 12, be sure to see the series of Memorial Cup races in the 2018 Achill Yawl Festival. On Aug. 18, the Achill Beg Festival Yawl Race will be held at 3 p.m. and on Sat., Aug. 25, there will be an All Girls' Yawl Race from Achill Sound. The Dominic Kelly Family Butcher's Race will be held on Sunday, Aug. 26, from Achill Sound at 6 p.m. See achilltourism.com for more.

TASTE OF DONEGAL

The 10th Annual "A Taste of Donegal" Food Festival will be held from Aug. 24 to Aug. 26 in Donegal Town and will feature 20 celebrity chefs, including Neven Maguire, Kevin Dundon and Gary O'Hanlon, food tents, demonstrations, music, fireworks and other entertainment. See atasteofdonegal.com for more.

While you're in Donegal, be sure to stop by the Donegal Craft Village on the Ballyshannon Road to see many great works for sale by Papertree, McGonigle Glass Studio, Michael Griffin, Clare O'Presco, Johnny McCabe, and Michelle McKee. My favorite artist at the Village is Niall Bruton, who creates sculptures but also designs lovely jewelry from precious metals and gemstones. I am the proud owner of several pairs of his silver earrings, one of which I bought as a gift for my sister but couldn't bear to part with!

While you're at the Craft Village, delicious lunches and pastries are served at "Aroma," which is highly recommended and a definite draw anytime I'm in the area.

Another foodie event is the Seafood Weekend (Aug. 25-27) at Newport House in Newport, Co. Mayo, where Padraig Gannon of Croagh Patrick Seafoods will showcase his fresh, native Clew Bay and Pacific oysters. See newporthouse.com for more.

National Heritage Week 2018 is planned in counties all across Ireland from Aug. 18 to Aug. 26. See heritageweek.ie for listings of all the events on the agenda.

Looking for active fun in August? There are daily activities offered for those between 8 and 80 at the Killary Adventure Co. in Leenane, Co. Galway. Activities include bungee jump, a climbing tower, clay pigeon shooting, archery, wakeboarding, waterskiing, kayaking, windsurfing, and much more. You can stop by for a day, a weekend or a midweek break. Visit killaryadventure.com for more information.

Also in that area is the Killary Sheep Farm where you can see sheep shearing, sheep dog demonstrations, bog cutting, hill walking and more. See killarysheepfarm.com

If you're interested in equestrian adventures, Moorlands Equestrian and Leisure Centre in Drumshanbo, Co. Leitrim, is one place to enjoy horseback riding or pony trekking with fully qualified instructors. Weather is no problem since the Centre has indoor and outdoor facilities. The Centre also caters to disabled riders. See moorlands.ie for more.

Enjoy anyplace and every place you visit in Ireland. For more information on activities and accommodation, visit Ireland.com.

Judy Enright photos



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