Four Greater Boston teen musicians – and 8,000 other competitors – are heading to Drogheda for Fleadh 2019

By Sean Smith

Special to the BIR

The four of them have each been to the All-Ireland Fleadh Cheoil at least once, and they’re all set to go again. They know very well the amount of work it takes to get to the world’s biggest Irish music competition and appreciate the opportunity. And none of them is old enough to drive yet.

Headed to this year’s Fleadh, which takes place in Drogheda from Aug. 11 to Aug. 18 – sponsored by Comhaltas Ceoltóirí Éireann, the global Irish cultural organization – are 12-year-old Niamh McGillicuddy of Milton, 15-year-old Seamus Noonan of Maynard, and brothers Yuriy (13) and Misha (15) Bane of Walpole; all of them qualified after winning or placing second in their respective categories at the Mid-Atlantic Fleadh Cheoil held June 7-9 in Parsippany, NJ. They’ll join some 8,000 musicians who will take part in competitions and other events, including impromptu sessions that spring up in parks and on street corners, or anywhere else where there’s space.

Other Greater Boston/Eastern Massachusetts-area musicians who qualified include Jonathan Ford (tin whistle, slow airs on whistle, newly composed dance songs, slow air on fiddle); Bailey Ford (piano); Nush Kelly (slow air on fiddle); and Wynter Fing (concertina).

Every Fleadh-going musician, of course, no matter what age, has his or her own special qualities that have contributed to their success.

(Continued on page 11)
SILVER KEY FUNDRAISER
AND AWARDS RECEPTION

Join the
The Charitable Irish Society

Wednesday, September 18, 2019
6:00 p.m. - 8:30 p.m.

Fairmont Copley Plaza Hotel
138 St. James Avenue, Boston, Massachusetts

for its 21st Annual Fundraising and Silver Key Awards Reception
The Society will be honoring three distinguished individuals
for their outstanding contribution to the Irish Community.

Charles L Donahue Jr
Co-Founder and President of Health Care VA

Michael Oliver
Director of the St. Mark Community Education Program in Dorchester

Anita P. Sharma
Executive Director of the PAIR Project (Political Asylum/Immigration Representation)

Your participation will help make this event a success. You can help by:
• Sponsoring this event
• Donating a raffle prize
• Donating items for the silent auction

Suggestions include: tickets to sporting or cultural events or performances, gift cards to stores or restaurants, week-end stays at vacation homes, memberships to museums, specialty food or alcoholic gift baskets, electronic items, theme park admission, concert tickets, cinema admission, artwork, or anything else you might want to consider donating.

THE SOCIETY GREATLY APPRECIATES ALL CONTRIBUTIONS
AND THANKS YOU IN ADVANCE.

For information on how you can help, please call 617-228-4445
All proceeds raised at this event are used to aid immigrants in need. Join a community connected by their desire to help those in need. Interested in becoming a CIS member?

Contact info@charitableirishsociety.org
Charitable Irish Society, Carleton H. LaPorte, President

Charitable Irish Society is a 501(c)(3) organization
Stoughton’s Tanya Stanley is NE region’s candidate in Rose of Tralee Festival

Winner will be named on August 27

A Stoughton woman will represent Boston and New England this month at the international Rose of Tralee Festival in Co. Kerry, Ireland. Tanya Stanley was named to represent the six-state New England region at the contest, held at the Irish Cultural Centre of New England.

The festival is celebrated each year in the month of August in Ireland. The festival has become an annual international event and is held to choose and crown the Rose each year.

The judges look for a representative with a good personality, someone who will be a role model as the winner will travel during her year as the Rose to many places and events.

In recent years the festival’s master of ceremonies has been Daithí Ó Sé and prior to that Gay Byrne served as the master of ceremonies for 17 years. The event will be televised and produced live and written up in all major Irish papers.

Tanya O’Rourke (Tanya) Stanley will travel to Tralee later this month for the week-long festival. In an online biography on the website roseoftralee.ie, she wrote, “I am a 22 year old living in the beautiful and historic county of Kerry in Ireland. Although I was born in the United States, I spent the majority of my childhood living in Ireland. Both of my parents were born and raised in Ireland, my father being from Dublin, and my mother being from Youghal.

“I am currently studying at Bridgewater State University where I am majoring in psychology in hopes to become a clinician one day. I am a person who will be a role model as the winner will travel during her year as the Rose to many places and events. This festival is a place where I can show off the culture of Ireland and spread positivity as I travel around the world.

As legend has it, the Rose of Tralee is named after a medieval ballad entitled “The Rose of Tralee” written by William Pembrooke Mulkibnack because of his love for a young Catholic girl named Mary O’Connor. The “Rose of Tralee” originated in 1959. At the start it was confined to ladies from Tralee. Later it was opened up to counties of Kerry and finally extended to any woman of Irish birth or ancestry. In 2018, Kirsten Mait Mahoer from County Waterford, a student and part time model who played with the Waterford hockey club, was crowned. She was the first African-Irish person to win this event. In 1985 Helena Rafferty who hails from Canton, Mass, won the event as the Boston Rose. The last American girl to win the trophy was Maggie McEldowney from Chicago in 2016. Tanya will spend approximately ten days in Ireland. The selection and ultimate winner will be made on Aug. 27.

Contestants in the New England Regional Rose of Tralee competition.

DA Rollins to discuss her views on criminal justice in Ireland next month

Rachel Rollins (school.ie) said, “In a public interview with Larry Donnelly, which will set the scene of our subsequent US politics panel, Rachel will talk about her career and her determination as the DA of Suffolk County to change and improve the criminal justice system.”

Rollins is expected to discuss “A Bostonian perspective on law and politics in today’s USA.” Other announced panelists with Boston ties include Boston College theology professor Dr. Thomas Groome and former Boston Irish Consul General Michael Lenergan.

Other panelists include New York Times columnist Maureen Dowd, Archbishop Eamon Martin, DUP politician Jeffrey Donaldson, Fianna Fáil leader Micheál Martin, SDLP politician John O’Dowd, and a number of Irish journalists, lawyers, politicians and performers.
Kieran Jordan keeps at it, ‘smiling through the tears’

By Ed Forry

I watched a wonderful video on Facebook that showed our friend Kieran Jordan dancing in full form at last month’s 25th annual Catskills Irish Festival. I was really pleased to see it and felt very encouraged to see how she had responded to her illness.

Kieran has been living with Lyme disease for two years now. She first fell ill in the summer of 2017, feeling lethargic and without much energy, but the cause went undiagnosed and untreated. After ten months, a holistic medical provider identified it as Lyme, but a lot of damage had been done. Since most health insurance plans do not cover Lyme disease, helpful friends formed a GoFundMe page, raising more than $39,000 for Kieran.

GoFundMe saved our life,” she says, as she has spent all but $6,000 in treating the disease. “It’s going to take me almost two years to get my full-time job, whatever I like it or not. If people see me now they say, ‘Well, you look great,’ but people see what they want to see. I have to be careful to not just put a positive spin on things. It’s been a long and difficult trial but I have faith in the kind of community support that I have.”

After being diagnosed, she saw several medical professionals, she says, “The reality of this disease is that for ten months they missed the diagnosis. They didn’t even test me for Lyme. And for my full-time job, whether I like it or not. When people see me now they say, ‘Well, you look great,’ but people see what they want to see. I have to be careful not to just put a positive spin on things. It’s been a long and difficult trial but I have faith in the kind of community support that I have.”

Kieran is now seeing two physicians who specialize in holistic medical care in Catskill, Kieran told her friends: “I can see that I AM really pleased to see it and felt very encouraged to see all the things I wanted to do [in the Catskills] but I is that for ten months they missed the diagnosis. They missed it as Lyme, but a lot of damage had been done. Since most health insurance plans do not cover Lyme disease, helpful friends formed a GoFundMe page, raising more than $39,000 for Kieran.

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Off the Bench

If the Normandy invasion failed, what might have meant for the Allied push?

By James W. Dolan

SPECIAL TO THE REPORTER

After Adolf Hitler invaded the Soviet Union in June 1941, Joseph Stalin immediately began pleading with Franklin Roosevelt and Winston Churchill to invade France, which he thought would be needed to relieve the pressure on Russian troops who were desperately resisting the Germans who were closing in on the Russian capital. But the Western Allies defeated Germany and had planned to invade Great Britain due to its advantageous position and the limited resources. Stalin’s prime minister never would go over a “send her back” chant at a hate fest directed at his vice president, the cipher and coward Mike Pence, himself an Irish-American. Second, hate has been a driving force of human color. His tweet was the textbook definition of racism. And third, he has no right to disagree with me. I disagree with much of the policy initiatives of the so-called radical “send her back” group. It was wrong and incorrect for them to make Nancy Pelosi’s disagreement with them about race. That is the way I feel. But it’s also an idiocy loop.

The Normandy invasion was not a surprise. It’s a case of the “send her back” chant at a hate fest directed at his vice president, the cipher and coward Mike Pence, himself an Irish-American. Second, hate has been a driving force of human color. His tweet was the textbook definition of racism. And third, he has no right to disagree with me. I disagree with much of the policy initiatives of the so-called radical “send her back” group. It was wrong and incorrect for them to make Nancy Pelosi’s disagreement with them about race. That is the way I feel. But it’s also an idiocy loop.

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MALARKEY FROM MULVANEY & CO.

As ‘Moscow Mitch,’ Kellyanne Conway, others tout the party line, the question is: Whose party?

PETER F. STEVENS
BIR STAFF

America’s chaotic circus of affairs no longer stands as a battle between “Red” and “Blue.” While the Democrats remain a party of circular firing squads seemingly bent on snatching defeat from the jaws of a potential victory in 2026, the Republican Party no longer exists—not in the way it did until Donald Trump descended onto the GOP’s stage in 2015. The Republicans belong to him alone. They grovel at his every whim and shudder in fear at the thought of his Twitter-fueled wrath.

The president’s full-throated assault on Congress, the media, immigrants of all stripes, minorities, and any court decision he dislikes would mean nothing without the obeisance of members of a party that once actually stood for something good and decent. In an ongoing rush toward the frequently cited but all-too-looming specter of a Constitutional crisis, a cadre of Republicans belong to him alone. They grovel at his every whim and shudder in fear at the thought of his Twitter-fueled wrath.

In one of the boldest lies uttered in this era of countless falsehoods, McConnell actually praised Trump, citing what he has done to safeguard the 2020 elections from anyone or anyone else. Did the president accept his BFF Vlad Putin’s denials that Russia had ever thought about interfering?

Next up—yet again—in the Murderers’ Row of pliant Republicans worshipping at the Trumpian altar is Kellyanne Conway. In response to some media questions about the president’s racist Twitter tirade against “the Squad” (US Reps. Ocasio Cortez, Omar, Tlaib, and Pressley), all women of color, Conway demanded to know the ethnicity of the reporter asking the question. Hours later, this ardent Trumpist, realizing she had crossed a line here, attempted to walk back her words.

In contrast to the impact of the episode on a great many listeners and readers, she tweeted, “This was meant with no disrespect. We are all from somewhere else.”

With those words, Ms. Conway’s historical amnesia resonates.

When it comes to the immigrants of yesteryear—especially Irish immigrants to America’s shores—the historical distortions and outright lies abound across the land. A huge number of Irish Americans refuse to acknowledge their ancestors from the old sod and the undocumented immigrants of today. Today’s Nativists “wanted their country back.” Today’s Nativists hurl the argument that in the grim years of the potato famine, the waves of Irish streaming into America from “colfin ships” or across the Canadian border were not ever officially branded “illegal immigrants.”

On the surface, the point is accurate. The term “illegal immigrant” did not exist in the American lexicon of the 19th Century. Back in 2014, Boston Globe columnist Johanna Wears posed a question about the phrase with Mae Ngai, a Columbia University historian and expert on immigration. Ngai answered, “People are shocked when I say before World War I, there were no green cards, no visas, no quotas, no passports, ever. Really, you just showed up. And if you could walk without a limp, and you had $10 in your pocket, you walked right in.

And that is what our Irish and European ancestors from that long-ago time did. They faced no quota system and no immigration courts or law enforcement. They came to “the Golden Door of America” undocumented. In Boston during the mass immigration of the Great Famine era, about the only thing preventing the Irish from staying in America without any legalities was if they were quarantined at Deer Island due to disease.

No one in his or her mind believes that in the year 2019, the United States should not have border security and comprehensive immigration reform. If anyone, however, truly believes that the Great Wall of Trump will rise across thousands of miles of our southern border, he or she is either benighted by hate or willingly foolish.

“Then was that, this is now?” President Trump and his fellow Nativists bleat about the situation in the 15th century as they confess that they want only the “right kind” of immigrants today. That’s where historical reality shreds the modern Nativists’ arguments and exposes either their bigotry or willing ignorance. The waves of Irish, Germans, Italians, and Eastern Europeans who came to America from the onset of the Great Famine to the early 20th century encountered the same prejudice and contempt that immigrants from Mexico, Central and Latin America, Haiti, Africa, and so many other places face today.

What many of our Irish-American forebears knew all too well was that the Nativists loathed anything Catholic. And if you could not speak the right kind, anything they deemed “un-American.” They proclaimed that they needed to save the nation from going broke to pay for waves of “Paddys and Bridgets.” Anyone who was not a native-born Anglo-Protestant was not a real American, but a threat to them. In short, the Nativists “wanted their country back.”

Today, the phrase has an all-too-familiar ring. PS: The Twitter-in-Chief, responding to the furor his attacks on “the Squad” had elicited, typed, “Those Tweets were NOT Racist. I don’t have a Racist bone in my body!” The times we live in...
**Immigration Q&A**

**Q. I’m applying for legal permanent residence in the US based on my marriage to a US citizen. I’m unemployed, and I've been receiving unemployment benefits for several years without authorization from the immigration authorities. Do the benefits I received count towards the process for getting a green card?**

A. You need to be truthful in response to all questions on the forms filed with USCIS. If you are not truthful, it means omitting facts when asked. Some applications have questions that they have been unemployed for their entire time in the US or to simply leave blanks where job information is sought. Likewise, some applicants think that they can get away with denying past involvement with the criminal justice system in the US, or with omitting reference to past entries into the US or past marriages, for example.

This belief is often based on rumors or hearsay about some acquaintance who allegedly got away with it. It is important to realize that the Department of Homeland Security and the FBI run criminal background checks on applicants that would not be possible without the prior work and departure records are held in a computerized database of information readily retrievable by immigration officers.

Finaly, the interviews for adjustment of status applicants are conducted by experienced USCIS officers who are adept at detecting falsehoods.

**IIC J-1 exchange visitor finishes exceptional year**

Richard Stevenson is a third-year Ulster University student from County Down who recently completed a year-long J-1 internship at The Irish News Media. As he looks back on his time in Boston, he has a few words of encouragement to share with his fellow J-1 visitors to the US: “You have a lot more to look forward to.”

As a digital publishing assistant at Norbella, Stevenson has had the opportunity to experience by applying his academic knowledge toward real-world professional engagements. “It was an internship at Norbella, Richard was able to “adjust to a more independent, big-city lifestyle in a foreign country,” and, like other J-1 interns, willing to travel internationally to gain practical work experience.

He will return to Ireland with a distinct advantage. Finding your way in a new city can be daunting, and Richard advises J-1 interns to “put yourself out there, be unafraid, get involved, and meet new people.”

For those finding it difficult to adjust, Richard suggests “utilizing all your contacts, whether that be through your university, former J-1’s, or the Irish Immigrant Center.”

The Irish Immigrant Center in Boston, Rich took full advantage of the opportunity to visit historical and cultural landmarks, from Washington DC, to the Rocky Steps in Philadelphia, to the famous John F. Kennedy Presidential Library. And like all our J-1’s, Richard left Boston with a welcoming environment for Irish J-1’s finding a temporary home away from home.

If you are a J-1 in Boston working to find an internship, please contact Paul Pelan ppelan@iicenter.org.

**Wellness Team: Care for clients and community**

**Matters of obscurity**

As social workers, my colleague Siobhan Kelly, LICSW, and I know the importance of facilitating the discussion of what these are. That includes working with clients to help each other find their way. Whether that means feeling better, finding a new path, or making progress in a specific area of their lives. It means helping people in the office, on the phone, and electronically, providing support, fostering resiliency, and flexibility, this basic social work practice is core to our work.

In his role as Irish diaspora in Boston.

Despite the well-established community for Irish immigrants in Boston, many need another place to turn for care related to depression, anxiety, substance use, and everyday life challenges. During this chapter of heighten-ened fear and new anti-immigrant actions, many Irish in New England are bearing the anxiety of possible detention and find themselves retreating further into their community. As a licensed therapist with over 25 years of experience in the mental health care field, I provide direct clinical care and crisis intervention to our clients, mediating therapy and crisis intervention.

We are also proud to invest in community educa-tion on mental health, substance use, and Know Your Rights, as well as programming that sus-tains Irish cultural con-nections for many. In addition to hosting talks, film screenings, and other events, we collaborate with Cumann na Gaeilge i Boston on an Irish lan-guage program that draws 60 students each year and provides a sense of Irish home” to many in Boston.

With the generous sup-port of the Irish Depart-ment of Foreign Affairs & Trade’s Emigrant Support Programme, we are able to directly serve over 300 Irish-American clients each year. Our Irish clients are often reticent to accept free care, and struggle to feel identified to it. Being able to remind them that their home country wants to see them safe and well helps remove that sense of being invisible and helps us remain in their lives in whatever degree they want or need.

The IIC’s Wellness Services provide a place of safety for our clients, as well as a confidential professional, practical response to their needs. The ability to provide immediate therapy and crisis intervention to our clients, regardless of their insur-ance or legal status, is an amazing gift.

Social work practice began with immigrant “set-tlement houses” in Boston, New York, and Chicago, and it has always sought to offer respect, kindness and hope to those acclimatizing to a new country and culture. Social work values difference and the contri-butions that immigrants make to our country. To be a social worker providing Wellness Services at the IIC at this time in our history is to sit with Irish immigrants as they bravely navigate their way through the chapters of life that we all face, amidst new federal actions di-rec ted against them.

Doing so is to see the strength, courage and dignity inherent in all human beings. To be given the ability to serve and provide for these needs is a privilege every day. The IIC Wellness team is here for you! Contact us to chat, problem solve, and figure out the next step for you. Contact Rachel Reisman, LICSW, at rre-isman@iicenter.org or 617-542-7654.

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**Students enjoying the conversation and community at last month’s chat night!**

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**IIC marks its 30th birthday at Solas Awards Celebration**

This year, the IICC is celebrating 30 years of services for immigrants in Boston, New York, and Chicago, and it has always sought to offer respect, kindness and hope to those acclimatizing to a new country and culture. Social work values difference and the contributions that immigrants make to our country. To be a social worker providing Wellness Services at the IIC at this time in our history is to sit with Irish immigrants as they bravely navigate their way through the chapters of life that we all face, amidst new federal actions directed against them.

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**A Summer Irish Chat Night at the Irish Consulate in Boston**

On July 11th, the IIC’s Outreach and Wellness Services brought together old friends and new to celebrate the spirit of Ireland for an evening of Irish conversation and good times.

The IIC thanks the Irish Consulate in Boston for hosting a wonderful evening, and Cumann na Gaeilge i Boston for facilitating and providing instruction for the evening.

The IIC also partners with Cumann na Gaeilge i Boston around promoting Irish language classes for more than 60 people each month. Keep your eye out next month for more details on the next happy hour term, beginning in September!
Last month (July), the Edward M. Kennedy Institute for the US Senate on Dorchester's Columbia Point featured a discussion on the topic entitled “1919-2019: DeValera in Boston and 100 Years of Ireland-US Relations.” After welcoming remarks by EMKI president Mary Grant and greetings by Ireland Consul General Louise Moore, the Irish journalist David McCullagh, author of two books on Eamon deValera, gave a keynote speech that was followed by a panel discussion featuring McCullagh, Irish Ambassador Daniel Mulhall, Elms College professor Damien Murray, and Westfield State University professor Catherine Shannon. Boston Globe columnist Kevin Cullen served as moderator.

1.) Kevin Cullen, Daniel Mulhall, Catherine Shannon, Daniel Murray, David McCullagh; 2.) Jim Brett, Dorchester; Casey McElnay, Cambridge; 3.) Siobhan Hunter, Scituate; John O’Donovan, Brighton, UK; 4.) Man photographing poster; 5.) Mary Convery, Wellesley; Dixie Kuehnel, No. Reading; 6.) Nuala Carlson, Andover; Linnea Walsh, Quincy; 7.) Doug and Anne Patrignon, Lynnfield; 8.) Monica Bushnell, EMK volunteer; Thomas Groom, Boston College; 9.) Rep. Kevin Honan, Brighton; Peggy Davis Mullin, IPC, Dorchester; 10.) Mary Joyce and Jim Morris, So. Boston; 11.) Della Costello, Dorchester; Mary Ellen Mulligan, Randolph; 12.) Aoife Budd, former Vice Consul, Irish Consulate; Kevin Thornton, Vermont; 13.) Ann O’Connor, Lois Sullivan, Dan Walsh, all of Cambridge; 14.) Paul Doyle, Hingham; Steve Burke, Exec. Dir., Irish Cultural Centre; Seamus Mulligan, Randolph (ICC).
Riverdance Summer School: Inspiring the next generation

By R. J. Donovan

I recently had the unique opportunity to attend the Riverdance Academy Summer School Program on the campus of Boston University. Rest assured I was not there as a dancer, but as an observer. It proved to be an uplifting experience.

To apply, students must have at least five years of dance training or three years of competitive experience. The program in Boston hosts up to 200 dancers, ages 12 and up, who attend one of two six-day sessions in July. Five days of classes are followed by a Showcase on Saturday for friends and family at the Tsui Performance Center.

This year marked the first time a three-day Junior Program was added for those ages 5 to 11, who sit at the moment do not participate in the Showcase.

Students came from as close as Milton and as far away as Australia. One student traveled from Dublin just to have the experience of studying in Boston. The females far outnumbered the males.

Over the course of the week everyone learns the choreography for three or four of “Riverdance” iconic numbers. Students then perform at least two numbers during the Showcase, if not more. The half dozen instructors are all elite dancers from the “Riverdance” cast.

Participants also attend talks from experts in the fields of dance and fitness to learn about strength conditioning, nutrition, and sports psychology. They also learn how to connect with an audience, about life on the road, and about the 25-year history of “Riverdance.”

About a third of the students hope to some day perform in the show. For those over 18, the school serves as an audition. The rest are there purely for the love of dancing.

The school grew from a conversation begun here in Boston between “Riverdance” producer Moya Doherty and the renowned dancer Padraic Moyles. During a rehearsal of “Heartbeat of Home” at The Wang Theatre they spoke of establishing a summer program to train and enrich the next generation of dancers.

Moyles originally joined “Riverdance” in 1997, going on to become dance captain and then principal dancer. He subsequently worked in more than 5,000 performances of the show globally, performing for heads of state and notable individuals, including the Obamas and Queen Elizabeth II.

Today, he is associate director of both “Riverdance” and “Heartbeat of Home” and co-director of the Summer School. The program launched at Trinity College in 2015. When Moyles was looking for a second location in 2017, Boston was a natural choice.

The Irish diaspora in Boston was a factor in that decision, as was the accessibility of an international airport. He researched Harvard and Boston College before settling on BU, where he found the support staff to be exceptional.

Chatting between classes, Moyles said, “We wanted to be established with universities that were well known, that had a high pedigree. Where we see ourselves at the top of our game, we wanted universities that were at the top of their game. Our goal is to inspire, to motivate, to encourage… We teach the students about mind set, rest, recovery – the key pillars around peak performance, which apply to every aspect of your life, not just dance.”

Connecting with new friends is also part of the program. At BU, groups of students were hard at work in three different rehearsal rooms. It was staggering to see how quickly they learned the material and how much they encouraged each other. For many of them, this was the first time they were learning choreography from a master. They have never seen in the show and now idolized.

Caitlin Dooher, 15, from Needham, told me, “I expected it to be really difficult, lots of hard work, lots of sweating. It turned out to be all of that, but it was also a lot of fun. And the instructors are so nice and so understanding and so inspiring. They reach out to you as if they were your peers… I’m having an amazing time.”

Moyles also wants to open students’ eyes to the broad range of employment possibilities in the entertainment world. Last year he auditioned 946 people to fill just 2 open slots in the program. Of those 944 other people couldn’t add value to this company in this matter of minutes. That’s what ends up being inspirational things I’ve seen in the show and now idolized.

While Moyles is in charge of the school, he is quick to redirect credit. “I must point out that it isn’t any one individual that makes this run, it’s the whole team. If I wasn’t in Boston, this would run seamlessly. The team is very close. They know exactly what the expectations are and exactly what we have to try and do. And that’s the secret of it.”

The ultimate goal? “Students don’t just leave as better dancers, they leave as better people, more equipped to deal with challenges they could face in any walk in life.”

R. J. Donovan is editor and publisher of onstageboston.com.
Getting it right at Riverdance summer school

At top, Boston's Riverdance Summer School class; at right, Lauren Smyth teaching the "Riverdance" finale choreography; at right below, students from The Juniors Program, with (back row) Padraic Moyles and instructors Maggie Darlington, Meghan Lucey, Lauren Smyth and Andy O'Reilly; Below, Montreal's Natasha Woytiuk with Padraic Moyles; bottom, Padraic Moyles with Caitlin Doohar from Needham.

Photos by R. J. Donovan
By Sean Smith

This month’s offerings of Greater Boston’s Massachusetts Irish and Celtic-related events include a busy weekend at the Irish Cultural Centre of New England, a busy August on the North Shore, the inaugural Rockport Celtic Festival.

• The Canton-based ICCNE will host an Irish Music and Dance Weekend, beginning Aug. 9 with Belfast quintet Réalta (Conor Lambe, uilleann pipes, whistle; Aaron O’Hagan, uilleann pipes, vocals; Tierney Galway, guitar, vocals; Padraig Stevens, bodhran, vocals; Dermot Moynagh, double bass, banjo, vocals; Dermot MacAulay, bodhran, percussion). The band draws inspiration from legends of the Irish folk revival like Planxty and the Bothy Band, while honing its pipes and whistle-led sound, adding vocal and instrumental textures with plenty of showmanship and stage savvy. As belting a 21st-century act, they also are very active on social media (garded by mother Julie), complete with a YouTube channel that includes “vlogs” as well as concert and session clips.

• The Rockport Celtic Festival, the theme of which is “Exploring Celtic Roots & Branches,” will take place August 23-25 at the Shalin Liu Performance Center, with a diverse line-up of accomplished musicians, dancers and singers who explore connections between the Irish, Scottish and American music traditions. Mick McAuley; John Doyle; Oisin McAuley; Bruce Noloky and Allison de Groot; the Palaver Strings chamber orchestra; Dana Lyn and Kyle Sanna; The Seamus Egan Project with Moira Smiley; Linda Mayhew and Mairi Chaimbeul; Rash; The Murphy Beds; Kevin Doyle, and others. The festival opens with the “Rockport Celtic Journey” on Aug. 23, and finishes up Aug. 25 with a concert, “Songs and Stories of the Sea,” with special guests David Collins and Michael O’Leary. The featured bands and other acts with Tastic directors are Brian O’Donovan and Machee Grant.

• For more, go to rockportmusic.org/celtic-appalachian-journey.

• In addition to their appearance at the ICCNE [see above], Réalta will be back at the Back Bay performance series on Aug. 7 at 7:30 p.m.

• Also in the Backbay, on August 14 at 7:30 p.m. will be Susan O’Neill (known as SON), a Clare-born singer-songwriter-guitarist with a wide range of influence and a throaty, powerful voice to boot. She is known for her part in the participation in the Enda Gilchrist group as a teenager. After playing in the bands Propelling Force and King Company, O’Neill launched her solo career in 2017, releasing her debut album, “Found Myself Lost.” Her use of a “loop” pedal enables her to expand her one-woman sound, adding vocal and instrumental textures including a harmonica that she learned to play in her town’s brass band. Many of O’Neill’s songs deal with her interest in mental and physical health and the role music’s role in aiding both – and passion for environmental issues.

• Two founding members of folk band and major road band The Saw Doctors, Padraig Stevens and Leo Moran – co-writers of the group’s most famous song “Useta Love Her,” which became Ireland’s best-selling single – will be in the Backbay on Aug. 22 at 7 p.m. The pair’s friendship dates back to a youth club in their native Tipperary, and has continued beyond the band’s long career.

• The Saw Doctors, who Stevens left several years ago. Besides “Useta Love Her,” Stevens’ other writing credits include the band’s hit “What’s That She Said Last Night,” “Same Old Town,” “Good News,” “Maroon and White” and his very own “Still the Only One.” Christy Moore covered Stevens’ “Tuam Boat” in 2016, Moran, a prodigious songwriter himself, and Stevens recorded a collection of songs about Gaelic football under the name The Folk Footballers to celebrate Galway’s appearance in the 1998 All-Ireland senior football final.

• For more, go to burren.com/music.html for tickets and other details.

• In Dublin, quartz Lan-kum, which made its Boston-area debut earlier this year in Club Passim, returns to the Harvard Square venue on Aug. 2 for two shows, at 7 and 9:30 p.m. The self-described “Dublin folk miscreants” have gained considerable notoriety as a populist, gritty, infectious band of traditional music, and original material. The band started in 2013 and last year released its latest album as Lúnasa and performed with such bands as Flook and Lúnasa and performed with such bands as Flook and Lúnasa on Andrew Jackson; and International Scottiolday and International Scottish and Appalachian folk and roots music.

• The Young’uns, known for infectious harmony singing and a repertoire of original and traditional songs that capture the life and times of their native Northeast England, will be at Club Passim on Aug. 21 at 8 p.m. Hailing from Teseide, the trio of Sean Cooney, Michael Hughes and David Eagle has earned BBC Radio 2 Folk Awards for Best Group and Best Album for their 2011 release, “Strangers,” while winning audiences across the UK and Ireland with their joyful, down-to-earth live shows. The Man’s one’s way to the group’s垵 of Johnny Longstaff,” the story of one man’s adventures in times of upheaval – from begging on the streets in northern England to fighting against fascism in the Spanish Civil War.

• Toronto-based Enter the Haggis comes to the City Winery on Aug. 1 at 8 p.m. For almost 25 years, the band (Craig Downie, bagpipes, guitar, keyboards; Brian Buchanan, fiddle, gui-tar; Steve McCallum, drums, vocals; James McCallum, bass; and Jon McCarron, vocals) have toured the world with a catalog of songs ranging from punk rock to more nuanced, indie-lyric-only offer-ings to traditional folk. For more, go to enter-thehaggis.com/2019-tour.

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Hannah DeRussa (left) and Rebecca McGowan of the Irish dance troupe Rising Steppes collaborate with Fade Blue during the Summer BCMFest afternoon concert.
Four Greater Boston teen musicians are heading to Drogheda for the Fleadh 2019 competition – with 8,000 other competitors

(Continued from page 1)

...uted to success. In the case of these four young musicians, they all have a familial connection to Ireland, as well as to the music, and - key ingredient here - supportive parents. Most of all, they have by now arrived at a place where Irish music is more than lessons and rehearsals, or another obligatory chore: it’s something they own, a part of themselves that demands time and attention – both of which they are happy to give.

“It’s like having a second life,” says Seamus, who plays flute and concertina and will be competing in the former category at this year’s All-Ireland Fleadh, his sixth. “When you go off to a session, you end up meeting and hanging out with people you probably wouldn’t meet otherwise. Playing Irish music just expands your world like that.”

“Playing the concertina is definitely a stress reliever when you’re anxious,” says Niamh, who in addition to the concertina competition also will play in a duet with Misha at her third straight All-Ireland. “When I play it, I don’t have to think about that test I’ve got coming up on Monday. But I like playing the music for itself, like when you’re in a duet or trio. You communicate and bounce off each other even while you’re focusing on each other: they’ll cover for you, and you’ll cover for them. It’s a great feeling. I just like having the ability to join other people, like being part of a big world, in sharing Irish culture and music,” says Seamus, who in addition to the concertina and fiddle, also plays the bodhrán.

“They have their jitters: “Everyone reacts through Fleadh-related experience all that. There are plenty of musicians who have excelled in Irish music, or have gotten good enough to find satisfaction in playing it, without going the competition route. Those who do compete tend to view the process as a challenge or a source of reference to help sort out their progress, and to affirm their feelings and attitudes about the Irish music tradition.

As Misha notes, competition can be a means for instilling self-discipline. “It was a great way to make the music for itself, like when you’re in a duet or trio. You communicate and bounce off each other even while you’re focusing on each other: they’ll cover for you, and you’ll cover for them. It’s a great feeling. It’s a revelation to see the kids from Ireland, says Seamus. “When you’re off to a session and hanging out with people you probably wouldn’t meet otherwise. Playing Irish music just expands your world like that.”

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“This year’s line-up includes Trinidad with Seamus Begley, Eleanor McEvoy, Damien Dempsey, Zoe Conway, Sean Keane, the Martin Hayes Quartet, Batterie the Ladies and Kevin Burke, and many, many sessions. The streets are fairly bustling with tourists, so an enterprising young musician can do pretty well busking – which is what Misha and Yuriy plan on doing together.

In recent years, the Fleadh has reached an international audience via the Internet, broadcasting some of their special concerts as well as on-the-street interviews and performances with Fleadh competitors.

“My first Fleadh was a real eye-opener,” recalls Niamh. “I’d never been to a festival that big in my life. And there were so many kids playing music. It was a great way to make friends and pick up some ideas and inspiration. I really like the classes, where you get to learn from different instructors – they each make you look at the music in a different way.”

The All-Ireland Fleadh can be eye-opening in another way, as Seamus found his first time there. Witnessing the high quality of the Irish-born competitors in his category got to him, he acknowledges: “I just completely lost it to him, he acknowledges: “It’s a revelation to see the kids from Ireland, says Seamus. “When you’re off to a session and hanging out with people you probably wouldn’t meet otherwise. Playing Irish music just expands your world like that.”

“Being an Irish musician is “like having a second life,” says Seamus Noonan. “When you’re off to a session and hanging out with people you probably wouldn’t meet otherwise. Playing Irish music just expands your world like that.”

Although he once qualified to the National Fleadh, Jimmy Noonan never took to competing. “I would just get too nervous – but he thought it might be special for Seamus, who early on showed an interest in playing (Seamus, like Misha, also learned Irish dance from his father, which helped familiarize them with the music). Still, Jimmy didn’t push things.

“I’ve always told Seamus just to learn the music, and to pass the music,” says Jimmy. “And then he got good. So the Fleadh seemed like something he was trying to try. He saw what it was all about, how competitive it is, and how that drives up the standard for the music. He gets it. What he’s doing now is beyond what I ever did. I’m just happiest when I hear him, sit down with his friends and play great music.”

Misha – who started on fiddle and tin whistle at age five – says his father’s side of the family was active in Irish music, including his great-uncle, a fiddle player who played concertina and that instilled the motivation to follow suit. She understands there is something beyond the immediacy of learning tunes or practicing one’s technique, and credits her teacher, Florence Fady, for helping her with that. Misha’s first Fleadh was in Drogheda. “My first Fleadh was a real eye-opener,” recalls Niamh. “I’d never been to a festival that big in my life. And there were so many kids playing music. It was a great way to make friends and pick up some ideas and inspiration. I really like the classes, where you get to learn from different instructors – they each make you look at the music in a different way.”

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reference: It's not only the name of a road in Illinois one of Cape Breton's finest fiddlers. "A Tune-Back for Andrea Beaton," a tip of the hat to American style, or when Charron's piano accompaniment makes for a very North American take on music rooted superb interpreter of the Irish tradition.

"Half Day Road" is not a solo effort. Ontario guitarist/keyboardsist Jack Charron – who has earned plaudits, plus awards and award nominations, for his work part of contemporary Canadian-Celtic trio The East Pointers, and with brilliant Nova Scotian fiddler Troy MacGillivray – deserves the equal billing. The teaming of Carroll and Charron makes for a very North American take on music rooted in the Irish tradition. You can hear this in how Car- roll's fiddling distills the mix of Irish influences (touch of Galway here, perhaps some Sligo there, and on and on), or when her bowing exhibits an unmistakably American style, or when Charron's piano accompaniment evokes the Canadian Maritimes – especially on "A Tune-Back for Andrea Beaton," a tip of the hat to one of Cape Breton's finest fiddlers.

Even the album title is manifestly North American reference: It's not only the name of a road in Illinois near Carroll, but also the English translation of a Potosawmet's chief's name.

"If you can enjoy "Half Day Road" just for itself, without the context: The titular reel that comes midway in the album's opening medley, for example is a perfect showcase of the robust bowing and superlative touch and tone that has defined Carroll's playing, on the one hand. "Tune for Jim DeWan," she makes ample, glorious use of the fiddle's G and D strings. "As the Crow Flies" and "Jarl Squad" both have a distinctive, relentless Scottish/Old-timey groove.

Carroll shows her willingness to push beyond the traditional tune structure – and demonstrates her sense of playfulness – on "The Bird," with an ascen- sion on the B part that is ridiculously wonderful. (Is it just coincidence that the very next track starts with her line: "The Cat"? The second tune in that medley, "The Great Petunia," has Jeanne Madden churning in on whistle – one of three welcome guests on the album, along with bassist Chico Huff and percussionist John Anthony.

"Half Day Road" has its quieter moments, too. Car- roll's "The Famine" is about as gorgeous a lament as it gets (especially with multi-tracked fiddles), and Charron's composition, "Last of the Leavers," is spare as it is beautiful. He also demonstrates a well-honed melodic touch on guitar on "Planxty Mary Fahey."

On the final track's closing tune, "Tru Magile," Charron's piano points out the beat as Carroll churs through the melody, the B part spiraling to a crescendo and back again until, at the fade-out, she plays a variation as a repeating riff – it's like some magnificent sunset at the end of an immensely satisfying day. (larcrrl.com)

"Arise & Go: At Our Next Meeting" is Araki's first release since moving to the East Coast, so it's not a stretch at all to discern some considerations of a personal nature about the new chapter in his life, and the people, places and events that have led up to it. "Ask me and I will play/All the love that I hold inside," he sings on "Song for the Asking" – sounding like a guy who's got plenty of good music ahead of him. (Inakitsune.com)

"Arise & Go, "Meeting Place" +" From the verdant vistas of Ithaca, NY, comes this trio, which connects the Irish and Scottish instrumental traditions with those of Atlantic/French Canada. This is the sort of musi- cal enterprise that can misfire, where the pieces just don't fit together well or the attempt to mix traditions into one style and tradition down their salient characteristics. Fortunately, that's not the case here, and it's all to the credit of these three musicians – Ellie Gould, Michael Roddy, and Tina Ball – for their ability to emphasize the essentials of the different styles within a unifying sound world.

Roddy is in many ways the linchpin for Arise & Go, playing as he does three different sets of reeds on his border pipes (he must need an annex to store all his reeds): border pipes, with a similarly lilt- ing timbre as the Great Highland pipes; the mellow, sweet-toned smallpipes; and, or more in the middle, the uillean pipes. But Gould's versatil- ity on fiddle – and Roddy's support with Roddy – is not to be overlooked, nor are Ball's contributions on guitar, bouzouki, and Quebecois foot percussion.

Arise & Go is at its best, and most ambitious, in in- tergrating traditions within a set, such as when Gould, with her infamous "In a Country Drone," weaves through the lilting French/Canadian reel "La Grondeuse," and Roddy's border pipes. Their "Famous Interventions," one of Cape Breton fiddler Jerry Landell's all-time greats; the set closes with compositions by modern-day Scot- tish/Rhian Barry's "The Great Grange," or a set of "(The Wake/Humours of Kilclough/"The Old Fiddl") for which he uses a B-flat flute – the lower key and moder- ate pace bring out a singular richness in the tunes.

A set of polkas ("The Gullane/The Harvest Fair/Miss Murphy's" celebrates the album's birthplace in the West Kerry town of Dingle, and features a delightful duet between Araki and Ní Bheaglaoich. "At Our Next Meeting" is Araki's first release since moving to the East Coast, so it's not a stretch at all to discern some considerations of a personal nature about the new chapter in his life, and the people, places and events that have led up to it. "Ask me and I will play/All the love that I hold inside," he sings on "Song for the Asking" – sounding like a guy who's got plenty of good music ahead of him. (Inakitsune.com)

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The inside story of the veterinarians behind the Mescan Brewery

BY JUDY ENRIGHT
SPECIAL TO THE BIR

Ninety-nine bottles of beer on the wall, 99 bottles of beer; if one of those bottles should happen to fall, 98 bottles of beer on the wall.

We are probably all too familiar with that old song. How many of us gritted our teeth as our kids worked their way through the song, enjoying the performance with the attendant emergency calls to cold, drafty barns becoming more difficult with every year.

The two met up one day, clicked glasses, gave up their practices and went on to develop a Belgian beer in Ireland with Croagh Patrick, the namesake of a mountain in County Mayo.

Without a doubt, the greatest boon to the agricultural economy of County Mayo is the government's recent decision to provide further 3.2 million euros in support for the Great Western Greenway, which is now open for business. The Greenway is said to be the longest off-road cycling route in Europe.

The extension of the Greenway from Westport to Murrisk, minister for Rural Development, Michael Creed, reported that Michael Creed's office, together with the Department of Defence, the Department of Transport, Tourism and Sport, and the local authorities, have been working to bring the extension to completion, as part of the Great Western Greenway project, which is a Government initiative to promote tourism, health, and bottom line projects.

The extension will add 36 kilometers (about 35 miles) to the Greenway route, which is located in the West of Ireland. The extension is located in the Westport area, which is a tourist destination often recommended by local tourist offices for the lastest news, accommodation recommendations, and suggestions to help you enjoy every minute in this beautiful country.

For more information, see thelostvalley.ie or email info@thelostvalley.ie. The Lost Valley is now a working farm, pre-bookings are essential. For more information, see thelostvalley.ie or email info@thelostvalley.ie.

KILLARY SHEEP FARM

Looking for another fun family outing? If so, be sure to check in at the Killary Sheep Farm just outside the town of Leenane, Co. Galway. There you'll meet Tom Nee, a fourth-generation sheep farmer who greets visitors with a smile, talks about farming, and supplies all outdoor footwear and rain gear.

It's great fun to watch the sheepdogs at work rounding up the herd, sheep shearing (in season) and turf cutting. Orphan lambs can be bottle-fed, too at certain times of the year.

Killary Sheep Farm is open from April 1st to Sept 30, Tuesday through Sunday, with demonstrations beginning at 11 a.m. and 3 p.m. Email info@killarysheepfarm.ie for more information and before visiting.

TASTE OF DONEGAL

The 11th annual A Taste of Donegal Food Festival will be held in Donegal Town Aug 23-25. Some 25,000 visitors attended last year’s festival and this year is expected to draw even more attendees. The festival features all kinds of activities from theater and presentations to entertainment – and of course, great food and drink too.

The extensive schedule of events can be found online at atasteforonegal.com.

ACTIVITIES

There’s lots more to do in August than space here allows so visit local tourist offices for the latest news, accommodation recommendations, and suggestions to help you enjoy every minute in this beautiful country.

The Valley has been designated a “Natural Heritage Area” and a “Special Area of Conservation” under the European Habitats Directive. Because the Lost Valley is now a working farm, pre-bookings are essential. For more information, see thelostvalley.ie or email info@thelostvalley.ie.

Bart Adons, left, and Cillian O’Morain, owners of Mescan Brewery in Co. Mayo.
Message to Boris: US-UK trade deal hinges on ‘backstop’ call

(Continued from page 1) the protection of Strand Two of the Good Friday Agreement by guaranteeing there will be no hard border in Ireland under any circumstances. He knows the “backstop” is a protocol the Irish go-

government worked hard to secure. Neal himself also supports in a rare (for US political parties, also aware from his own education, the US government, with the backing of both US political parties, also supports in a rare (for those days) example of bipartisanship.

Unlike Johnson, Neal is also aware from his own direct observation that since the 1998 Agreement, “the 310-mile border has been frictionless and indivisible. More than 30,000 people cross the border each day without incident. There is free movement of goods and services. After so much progress, and 21 years of peace, thoughts of returning to the bad old days of checkpoints, roadblocks, and customs patrols are simply unacceptable.”

This should matter to Boris Johnson because it matters to Rep. Neal and, with that, to Speaker Pelosi. In the simplest Queen’s English, the reality is that regardless of any empty promise from President Trump about “a great trade deal,” if Britain leaves the EU without a Northern Ireland “backstop,” no US-UK trade deal will get past the US House Ways and Means Committee.

Simon Hoare, chairman of the House of Commons Northern Ireland Select Committee, is indeed correct in stating that the position taken by Johnson represents “a very, very dangerous step.” It is dangerous far beyond trade matters alone for both Britain and Ireland. Both Irish Garda Com-
mmissioner Drew Harris, and George Hamilton, the former PSNI chief constable, have said that any physical infrastruc-

ture fortifications on the Irish border post-Brexit would threaten peace and security.

“A hard border from a policing perspective would not be a good outcome be-
cause it creates a focus and target,” Hamilton said. His is a view echoed by a recent report by the Unit-

Neal and Pelosi are by no means alone, given the vast majority of Demo-

cratic and Republicans alike who continue to value the key role that US Sen. George Mitchell of Maine played in the successful peace process that was backed by Presi-
dent Clinton in working closely with both the Irish and British governments.

That effort saved the lives of members of the police and security forces as well as ordinary citizens on all sides.

In the end, it may take the actions of friends of Great Britain and Ireland alike in the US Congress to steer the British off the rocks of moral, political, and economic disaster by focusing their next gov-

ernment’s attention on the reality that any attempt to undermine the peace that has been achieved in Ireland and the prospects for a prosperous, harmoni-

ous future for all in will not stand.

Dr. Francis Costello is a historian who worked in the Northern Peace Process as a member of the Clinton Administration, as chief of staff to US Rep. Joseph P. Kennedy II, and as an advisor to former Taoiseach Ray Flynn. He now resides in Belfast.
For Boston-Irish titan John Boyle O’Reilly, August served up both triumph and tragedy

By Peter F. Stevens

At least twice in the past two decades, John Boyle O’Reilly, August had proven to be a time of triumph. August 1876 had brought the news that one of the most daring rescues in Irish and Irish-American annals had succeeded—with O’Reilly one of the chief protectors. In August 1889, the Irish-born and -bred O’Reilly was chosen in a nationwide competition over America’s foremost poets to deliver the dedication of the Pilgrim Monument in Plymouth, Mass. A year later on Aug. 10, 1890, he made front-page news yet again. Admirers and foes alike were astounded at the tenor that he was at death’s door.

In the summer of 1890 exhaustion had caught up to O’Reilly. While serving as a judge at the National Irish Athletic Association’s annual games on Aug. 6, he shrugged off the dizzy spell as the result of his overwork. But a few months later, on Aug. 17, 1890, he would die in his sleep. His family would hear the news that one of the most daring rescues in Irish and Irish-American annals had failed—and O’Reilly the most famous Irishman in America was dead.


eatly weather to enter the pantheon of Irish and Northern Irish Major tournament winners, elloing for his spot with Padraig Harrington, Rory McIlroy, Graeme McDowell, and Darren Clarke.

As GolfWorl’d’s Alistair Tait aptly wrote, “Shane Lowery carried the hopes of an entire island into the final round of the British Open and delivered.”

The Republic’s Lowery wins The Open easily

By Peter F. Stevens

In the middle of first Royal Portrush in Northern Ireland at the edge of the North Atlantic Ocean, it was a grand outcome for the golf-mad Emerald Isle. The Republic’s hardy, bearded Shane Lowery made a magical run at the challenging Royal Portrush track to seize the British Open’s and its vaunted trophy, the Claret Jug. That the victory was not named McIlroy or McDowell—lads of the North—ended up mattering little to the throngs that cheered Lowery on throughout the tournament. Lowery’s tale has never been in question, especially on links courses. If anything, many of his fans and peers wondered why it was taking so long for a player with such a blend of power and touch to break through in a major. At Portrush, Lowery rode a stunning third-round performance and a steady one on the final day to break through in a major. At Portrush, Lowery rode a stunning third-round performance and a steady one on the final day to break through in a major. At Portrush, Lowery rode a stunning third-round performance and a steady one on the final day to break through in a major. At Portrush, Lowery rode a stunning third-round performance and a steady one on the final day to break through in a major.

In the 2019 British Open would now bet against his

to be on the plane going to Whistling Straits next year.

September to start my quest of making the Ryder Cup

t真理: “I’m a European Tour member….I’ll be back in

doing at the American embassy in Dublin last month

But O’Reilly’s former captors.

There are no classes or races, But one human brotherhood.

There are no creeds to outlaw, No colors of skin debaured, Mankind is one, and err in wrongs and

One right, one hope, one guard.

There are no fears from, no hope to be just, and

The Corcoran family hosted an annual Ireland Funds America reception July 19 at Ocean Edge Resort in Brewster. Pictured, clockwise, from top left, Steve Greeley, Ireland Funds VP of Development, Congressman Richard Neal with Ireland Consul General Laoise Moore, and Suzanne Corcoran Early, who welcomed the guests on behalf of her dad, Joseph Corcoran.

The Corcoran family hosted an annual Ireland Funds America reception July 19 at Ocean Edge Resort in Brewster. Pictured, clockwise, from top left, Steve Greeley, Ireland Funds VP of Development, Congressman Richard Neal with Ireland Consul General Laoise Moore, and Suzanne Corcoran Early, who welcomed the guests on behalf of her dad, Joseph Corcoran.
Happenings at the ICCNE

AN IRISH TRAD & FOLK MUSIC WEEKEND
IN THE ICC MARQUEE TENT
AUGUST 9, 10 & 11

FRIDAY, AUGUST 9
7pm: Friday Night Music Session
8:15pm: REALTA from Belfast
Admission: $20

SATURDAY, AUGUST 10
4pm: Katie McD & friends
7pm: THE BYRNE BROTHERS
Admission: $20 / Kids $12 Free

SUNDAY, AUGUST 11
11:30am: A Ceili Meir by CCE
3pm: Traditional Irish Music Session
5pm: For Folk’s Sake
O’Hara’s testing in the tent 2-6pm
Admission: $10 / Kids $12 Free

SUNDAY@2PM: SONGS & STORIES IN THE ICC COTTAGE

KIDS ACTIVITIES ON SUNDAY, AUGUST 11 / 12PM - 5PM
Face painting, Arts & Crafts, Inflatables & Games
For Tickets call: 781-821-8291 x111
Visit our website on: www.irishculture.org
200 New Boston Drive, Canton, MA 02021

FUNCTION ROOMS AVAILABLE
Did you know our Function Rooms & Marquee Tent are available to rent for private functions?
Communions, Christenings, Private Parties and Weddings - all welcome.
In house catering and full bar available.
Call Sophie to book at 781 821 8291 x111

AOIFE SCOTT & ANDY MEANEY
AN INTIMATE CONCERT AT THE ICC COTTAGE
Tuesday, September 3rd at 7:30pm
"A FABULOUS VOICE COMING FROM A RISING MUSICAL TALENT" -- comesci
Rising star of the legendary Black Family
(John B. McDaid, Frances Black, John Black Band)

Limited tickets available.
Tickets on sale now $35 / ICC members $40
To purchase tickets call 781-821-8291
200 New Boston Drive, Canton, MA 02021
www.irishculture.org
781-821-8291

The Irish Cultural Centre Pub
Great Menu • Great Music
Come for the food, stay for the music
FRIDAYS AT THE PUB
Music: open music session led by John Kearney 7-11 p.m.
Food & Drink: Pub service starts at 6 p.m.
SATURDAYS AT THE PUB
Music: open music session led by Billy O’Neill 5-8 p.m.
Food & Drink: Pub service starts at 5 p.m.
Irish beers on tap – Peady Single malts and other old favorites

ICCNE – 200 New Boston Drive, Canton, MA 781-821-8291 www.irishculture.org

*Improving - Fred Smith joined
*TradName - Irish Tune

For Tickets: 781-821-8291
Visit our website on: www.irishculture.org
200 New Boston Drive, Canton, MA 02021

Fun with Terence and Sharon - Peady's Pub

'Saving the Wooden Spoon' - Peady's Pub

Traditional Irish Music
for Ireland's St. Patrick's Day in Boston

For Tickets: 781-821-8291
Visit our website on: www.irishculture.org
200 New Boston Drive, Canton, MA 02021

Irish beers on tap – Peady Single malts and other old favorites

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