



All-Ireland hurling heroes Limerick to play at Fenway in fall

Hurling will return to Fenway Park this fall and the triumphant Limerick team— fresh off its All-Ireland senior championship in August — will lead the pack.  
The *Limerick Leader* reported on Aug. 23 that the third Fenway Hurling Classic in four years will be played on Nov. 18. Four counties will be represented in the double-header match-up: Limerick, Clare, Wexford, and Cork, according to the newspaper and subsequent reports.  
The Fenway exhibition games— known as

Super 11s— are an adaptation of the native Irish sport, played on a smaller pitch with slightly different rules. Still, the Boston Irish community has embraced the concept — a fact underlined by the huge crowds that flocked to Fenway since the inaugural event in 2015, which featured Galway besting their Dublin rivals in front of an estimated 27,000 fans.  
In 2017, the Galway and Dublin lads returned for a re-match, but the real drama featured Clare, the '16 league champions, facing off against Tipperary, the reigning All-Ireland hurlers. Clare

took the trophy home in what was dubbed the “clash of the champions.”  
Limerick’s historic underdog victory last month over a powerhouse Galway side has sent the county into a celebratory spasm unseen in the land of Dolores O’Riordan since their last national title in 1973.  
A formal announcement about the events and ticket availability is expected in mid-September. Watch [bostonirish.com](http://bostonirish.com) for details as they come in.  
— BILL FORRY

A ‘shocked’ Francis laments Catholic Ireland’s ‘open wound’  
Protesters march against clerical abuse

**ASSOCIATED PRESS**  
KNOCK, Ireland – In a two-day weekend visit to the island late last month marking the Vatican’s Catholic Family initiative, Pope Francis denounced how Irish children had



People read aloud names of children as they gathered to protest at the site of the former Tuam home for unmarried mothers in Galway on Aug. 26.

been “robbed of their innocence and taken from their mothers” by Catholic-run institutions that put them up for adoption to erase the shame of having been born to unwed mothers.  
The pontiff spoke out about the country’s haunted history of forced adoptions during a prayer service in Knock on Sun., Aug. 26, at the country’s main shrine dedicated to Christ’s mother, Mary. His comments, on the second day of his visit, came after an emotional meeting with abuse victims on Saturday, including some forced adoptees.  
“None of us can fail to



Pope Francis arrives to celebrate Mass at the Phoenix Park in Dublin on Sun., Aug. 26.  
AP Photos

be moved by the stories of young people who suffered abuse, were robbed of their innocence or taken away from their mothers, abandoned and left scarred by painful memories,” he said. “This open wound challenges us to be firm and decisive in the pursuit of truth and justice.”  
Ireland has thousands of now-adult adoptees who were wrenched away at birth from their unwed mothers, who had been forced to go live and work in laundries and other workhouses (Continued on page 14)

BUMP UP

Certificates!

If our rates go up, your’s can too!

CITY OF BOSTON

CREDIT UNION

617-635-4545

Cityofbostoncu.com

NCUA

MSIC

34-Month Certificate!	46-Month Certificate!	58-Month Certificate!
1.50% APY*	1.85% APY*	2.20% APY*

\* Rates expressed as Annual Percentage Yields (APYs), are accurate as of 1/1/18, and are subject to change without notice. The bump-up option can only be exercised once during the term of the certificate. The certificate term is not extended by the bump-up/APY increase. To initiate the one-time bump-up contact a Member Service Representative at any branch office. City of Boston Credit Union will use its best efforts to comply with all APY increase requests by the close of business on the next business day. APY increases are not retroactive, and will apply to the remainder of the certificate term. APY increases can be initiated on the 34-month certificate if the then current APY for City of Boston Credit Union's 34-month certificate or 36-month certificate is above 1.50%, or on the 46-month certificate if the then current APY for City of Boston Credit Union's 46-month certificate or 48-month certificate is above 1.85% APY or on the 58-month certificate if the then current APY for City of Boston Credit Union's 58-month certificate or 60-month certificate is above 2.20%. In no event can the bump-up rate exceed the then current rate for the certificate. Dividends will be credited to your account and compounded every month. Upon maturity, 34-, 46- and 58-month Bump-Up Certificates will automatically rollover into the member's City of Boston Credit Union share account. All other certificate terms and conditions will apply. Minimum deposit of \$500. Deposits can not be made during the term of the account. Rates may change after account is opened. Fees could reduce earnings. Subject to penalty for early withdrawal. Not available for IRA Certificates. Must be a member of City of Boston Credit Union to open certificate account. Offer may be withdrawn at any time. Federally Insured by NCUA. Excess share insurance by MSIC.



1737



2018

*“With Good Will Doing Service”*  
The Charitable Irish Society

The President and the Board of Directors  
of The Charitable Irish Society  
cordially invite you to attend the

**20th Silver Key Awards Reception**  
**October 4, 2018, 6:00 p.m.**

**The Fairmont Copley Plaza**  
**138 St. James Street, Boston**

**Honoring**

**Paul Doyle**

**and**

**Linda Dorcena Forry**

in recognition of  
their work helping immigrants to adjust  
and assimilate into their new country.

This is consistent with the work of  
the Charitable Irish Society since its beginnings  
in 1737 and continuing to the present.

Individual – \$125.00  
Gold Supporter – \$2,500.00  
Includes 10 reservations  
Silver Supporter – \$2,000.00  
Includes 8 reservations  
Benefactor – \$1,500.00  
Includes 6 reservations  
Patron – \$1,000.00  
Includes 4 reservations  
Sponsor – \$500.00  
Includes 2 reservations

**ADVANCE RESERVATIONS REQUIRED**

**Contact Sandra Moody**  
**Keeper of the Silver Key**  
**56 Thomas Park, #3**  
**South Boston, MA 02127**

or online at [www.charitableirishsociety.org](http://www.charitableirishsociety.org).

# Four will receive Boston Irish Honors at October luncheon

**By BILL FORRY  
REPORTER EDITOR**

A couple who have spent decades helping Boston kids stay safe and achieve their dreams; a Catholic priest who ministers to the city's most vulnerable; and a pioneering physician with roots in Dublin will be the honorees at next month's Boston Irish Honors luncheon, the season's premier celebration of Irish-American achievement in Massachusetts.

The ninth annual luncheon, which serves as an anniversary celebration for the *Boston Irish Reporter*, will be held at the Seaport Boston Hotel on Thurs, Oct. 18. Some 400 top Boston business, civic, and political leaders will be on hand for the event, which begins at 11:30 a.m.

**Bob Scannell and Mary (Kinsella) Scannell** have spent their entire adult lives in service to the families and children of Boston's largest neighbor-

hood. They are the heart and soul of the Boys and Girls Clubs of Dorchester, where they serve as president and vice-president, respectively. While raising a beautiful family of their own, the Scannells have essentially become surrogate parents to thousands of kids and teens in the city. Together, they have created a safe haven for city kids to learn, play, stay healthy, and prepare for higher education and careers— all while having the time of their lives. The Scannells exemplify the best qualities of our Irish-American ideals: selflessness, humility, and a resolve to stay the course through adversity.

**Rev. Richard 'Doc' Conway** will be honored for his remarkable ministry in Boston's neighborhoods, including his ongoing efforts in Dorchester's St. Peter parish. An indefatigable advocate for immigrants, the poor and marginalized youths in high-risk neighborhoods of

the city, Conway "walks the walk." He is regularly called upon by law enforcement to help connect with neighbors in his community, where he is a known and trusted confidante and spiritual advisor.

**Trevor McGill, MD**, is a remarkable immigrant success story, a living connection to our collective legacy as people with roots in Ireland who are now firmly planted in Boston.

Dr. McGill is a world-renowned pediatrician at Boston Children's Hospital with a specialty in Otolaryngology. For four decades, he has treated young patients with head and neck tumors, throat disorders, and vascular anomalies. He also teaches at Harvard Medical School and is widely recognized to have "altered clinical care regionally, nationally and internationally."

He is a sought-after lecturer in universities across the globe and has co-authored 130 peer reviewed papers,

chapters and edited 3 textbooks in Pediatric Otolaryngology.

The 35-member luncheon committee is led by US Sen. Edward Markey and Boston Mayor Marty Walsh. The program moderator will be Boston Red Sox "poet laureate" Dick Flavin.

"This inspiring luncheon allows us to recognize and celebrate exemplary Irish individuals and their families who share our heritage in Boston and Ireland," explained Ed Forry, the founder and publisher of the *Boston Irish Reporter*, a family-owned and-operated media enterprise. "In keeping with our own heritage," Forry added, "the newspaper tells the stories of Boston-Irish individuals and families of special achievements in public service and business who share our common roots in Boston and Ireland."

*For tickets, call 617-436-1222 or send an email to bostonirishhonors@bostonirish.com.*



## Inaugural MR8K will aid first responders who need help themselves

**By BILL FORRY  
EDITOR**

The inaugural MR8K—a five-mile run and walk through Boston's downtown and Back Bay on Labor Day—is novel in many ways. It's the first MR8-branded running event by Dorchester's own Martin Richard Foundation, named for our eight-year-old neighbor Martin Richard who was killed in the 2013 Marathon bombing attack on the marathon. It's the first run/walk of its kind that will end at the Boston Bruins center ice, inside the TD Garden. And the proceeds from the race (registration is \$45) will go to support a McLean Hospital program that treats first responders who are in need of help for depression, suicidal thoughts, sobriety and PTSD.

Bill Richard, the co-founder of the foundation that bears his son's name, says that the mission of supporting first responders in need is perfectly aligned with the Richard Foundation's spirit.

"It's our way of saying thank you for what they did for us and what they continue to do every day," Bill Richard told the *Reporter*. "The idea of having our own race was appealing to us but when we thought about it we continue to see individuals across Boston and our community respond to

adversity with kindness and selflessness—that's what we espouse through our foundation and our own personal lives."

The LEADER program at McLean is open to all first responders— police, fire, EMTs, corrections officers, etc.— who need help, with no questions asked. LEADER is an acronym that stands for Law Enforcement, Active Duty, Emergency Responder.

Richard said he hopes that the five mile run and walk will not only help raise funds to help the program grow, but will raise awareness about its availability to men and women in crisis.

"We want people to hear about these programs before they go too far down the road of no return," said Richard, who invites people of all ages to participate in the day's events. There is a kids race (ages 4-10) inside the TD Garden concourse at 10 a.m. The larger, 8k race—which will be certified— begins at 9 a.m. outside the stadium on Legends Way. The TD Garden building opening at 7 a.m. for pre-race activities and registration.

"I'd like everyone to come out and enjoy the day and to remember why we're running and who we're running for," he said.

Full details on the MR8K can be found online at [teammr8.org](http://teammr8.org).



Martin Richard, the spirit behind the run.

## Eire Society taps Finnegan for president

At its recent annual meeting, the 81-year-old Éire Society of Boston, one of the city's most venerable Irish cultural organizations, elected Richard B. Finnegan as its president for the 2018-2019 term.

A Boston native and professor emeritus of political science and international studies at Stonehill College, Dr. Finnegan directed the college's well-respected Irish Studies Program, and annually led students to Ireland, North and South, for academic and political inquiry and cultural immersion.

Motivated by his deep interest in almost all matters Irish, Professor Finnegan has served as president of the New England Conference for Irish Studies, and as board member of the Irish Cultural Centre of New England, the Charitable Irish Society of Boston, and most recently, the Éire Society of Boston.

A prolific author, he has published numerous articles and five books on twentieth century Ireland. In pursuit of those efforts, Professor Finnegan has spent sabbatical leaves in Dublin and Galway, as designated

research scholar of the American Conference of Irish Studies.

Highly credentialed, Professor Finnegan holds degrees from Stonehill College, Boston College, Harvard University, and Florida State University, where he earned his PhD.

The Society looks forward to his leadership as he directs the Society's mission of advancing the ideals and values of Irish culture, and promoting an awareness of the significant contributions that the Irish have made to our civilization.



Richard B. Finnegan  
Professor emeritus at Stonehill College

A Government of Ireland measure brought to you by the Department of Justice and Equality

### Magdalen Restorative Justice Ex-Gratia Scheme

#### Expression of Interest

In 2013 the Government established an ex-gratia redress scheme for the benefit of women who were admitted to and worked in one of 12 'Magdalen' institutions. The Government has now decided to apply the scheme to women who worked in the laundries in those 12 institutions but who were resident in one of 14 adjoining institutions.

The table below shows the 12 institutions covered by the 2013 scheme and the 14 relevant adjoining institutions covered by the recent Government decision.

'Magdalen' Institutions in 2013 Scheme	Institutions adjoining the 'Magdalen' Institutions
Good Shepherd Sisters	
Magdalen Institution New Ross	St. Aidan's Industrial School
Magdalen Institution Waterford	St. Dominick's Industrial School Gracepark Training Centre Mayfield Training Centre
Magdalen Institution Cork	St. Finbarr's Industrial School Marymount Training Centre
Magdalen Institution Limerick	St. George's Industrial School St. Joseph's Reformatory School Rosemount Training Centre
Sisters of Our Lady of Charity	
St. Mary's Refuge, High Park, Dublin 9	An Grianán Training Centre St. Joseph's Industrial School Martanna House Hostel
Monastery of Our Lady of Charity Sean McDermott Street, Dublin 1	St. Anne's Hostel
Sisters of Mercy	
House of Mercy Domestic Training School, Summerhill, Wexford	St. Michael's Industrial School, Summerhill
Magdalen Asylum, Forster Street, Galway	No relevant adjoining institution
St. Patrick's Refuge, Crofton Road, Dun Laoghaire, Co. Dublin	No relevant adjoining institution
Sisters of Charity	
St. Mary's Magdalen, Donnybrook, Dublin 4	No relevant adjoining institution
St. Vincent's, St. Mary's Road, Cork	No relevant adjoining institution
Domestic Training School, Stanhope Street, Dublin 7	No relevant adjoining institution

If you worked in the laundry of a 'Magdalen' institution while a resident in one of the adjoining institutions and would like to know if you might be entitled to benefits under the scheme, you should apply for and complete an "Expression of Interest" form. This form is available on the Department's website [www.justice.ie/en/JELR/Pages/MagdalenScheme](http://www.justice.ie/en/JELR/Pages/MagdalenScheme)

You may also email [RJScheme@justice.ie](mailto:RJScheme@justice.ie) or phone +353 1 4768660 and request a form.

The Magdalen Restorative Justice ex-gratia scheme established in 2013 remains open.



Rialtas na hÉireann  
Government of Ireland



Editor's Notebook

# Delahunt offers a DA's advice to church leaders

Bill Delahunt's career in public office spanned four decades, from a term representing his hometown Quincy as a state representative and 14 years as a member of Congress. The largest part of his public service career were the 22 years he spent as district attorney in Norfolk County.

Early in his years as a prosecutor, Delahunt established the country's very first unit on domestic violence and sexual assault cases, and his young assistant DA's rolled up their sleeves and uncovered historic numbers of rape and sexual assault cases. That experience gave Delahunt a certain level of expertise in such crimes, and he says now that he intends to reach out to the leaders of Boston's Catholic community and offer advice on dealing with the current crisis.

"I think we heard from Sean O'Malley that it's time to interact with civilian officials in government, specifically law enforcement. I think that would be a very intelligent move," Delahunt said in an interview. "It would give a lot of credence to the premise that the church is taking it very seriously now."

He recommends that the archdiocesan officials seek counsel from current and retired law enforcement officers for methods in dealing with its problems. "It's not just a question of morality, it's a question of criminal law as well," he said, adding that there are "a plethora of people who are retired from law enforcement – not just police but prosecutors, people who have been involved in public service, lawyers who were defense counsel, people from the community" – who can be "resources to validate the sincerity and the commitment of the church. We're losing many people in terms of the laity, who are waiting for the church to shine the light."

In the 1970s in Norfolk County, Delahunt said he knew "viscerally" that the county's rape and assault numbers were underreported. "We had counselors, people who were trained nurses, physicians, and [we saw] the need for a thoughtful chain of custody approach. We encouraged women to speak out. We went from 35 cases one year to probably over 400 the next year. And these were not 'stranger rapes' – it was incest; fathers, brothers, uncles. What that showed is that this was festering, and it was critical that you address that inclination to hide it. Rape got reported pretty well, but these real incestuous situations; we don't like to talk about them but the reality was that it existed and if you're going to address it, you had to reveal it, and we did."

Delahunt sees a parallel between incestuous assault and pedophilia in the church: "If we go and we reveal the truth, however ugly that may be, it will serve the church itself and the laity and the priesthood and all those who are committed Catholics. If you tried to hide the problem, it festers. And that's what I believe has happened."

Years ago, even recently, he said, "We had to be careful not to scandalize; well, now we have to be careful to tell the truth, and put it out there- and then we can address it in a very honest way, in a way that the public at large can be confident that we're doing something about it."

He added, "We need to know what the truth is and the only way we can get to the truth in my judgment is by some sort of a mechanism separate and apart from the church that has the confidence of the cardinal. And that is the need for a process that is fair – a realization that accusations in and of themselves are simply that. Public opinion can shift, so there has to be a process that allows someone who is accused to say that I didn't do it, that didn't happen to me. It has to be an honest. ... It is going to be a long and tedious process but I think in the long run that will restore confidence in how the church is handling its problems, and not just for Catholics."

Summing up, Delahunt said, "I have confidence the church will do it. I have confidence in Pope Francis. I have confidence in Sean O'Malley. I've already seen it in comments by the cardinal as to the need to bring in law enforcement. It should be done in a way that's thoughtful, that reaches out to the horrific behavior, and, again, in a way that's fair."



Stormont, Co. Down: Where nothing is happening.

## Northern Ireland appears ungovernable

BY JOE LEARY  
SPECIAL TO THE BIR

The intransigence, bullheadedness, and pigheadedness of politicians throughout the world have frequently brought suffering, pain, and poor government to the people they are supposed to serve. Whether this occurs because the leaders believe they are legitimately representing their constituents or simply that they are stubborn, the result is the same.

Our American Civil War with its 600,000 dead is a good example of the devastation wrought when politicians fail in their duties.

In the disgraceful case of tiny Northern Ireland (with a population – 1.8 million – less than a third of the Massachusetts number) religion and power-seeking seem to be the most immediate causes of a nearly complete abdication of responsibility by the political leadership.

It has been 21 months since the local government shut down in a bitter row between leading officials in Northern Ireland. And there have been no serious attempts by the British government to bring the parties together.

The Conservative Party now in control of the British Parliament and its leader, Prime Minister Theresa May, have appointed Karen Bradley as Secretary of Northern Ireland. She has been totally ineffective in trying to solve the situation.

The absurdity of the problem is underlined by the fact that the 108 men and women in the Assembly are still getting paid and have access to free office space in the Capital buildings at Stormont. Why should they go back to work when they are receiving the funds anyway?

The two major parties, the DUP, led by Arlene Foster, and Sinn Fein, led by Michelle O'Neill, rarely communicate with each other except through the newspapers. The three lesser parties, the SDLP, the UUP, and the Alliance felt they were not being listened to and have refused to participate in the discussions.

One of the stumbling blocks is recognition of the Irish language as part of the Northern Irish culture.



Joe Leary

### Off the Bench

## You want to fight the good fight? Heck, no, let's just 'fuggetaboutit.'

BY JAMES W. DOLAN  
SPECIAL TO THE REPORTER

In our high anxiety culture, it's easy to go overboard, get your undies in a bundle, or freak out over what we contend with every day. "Wuzzamatter" is a question on everyone's mind. No one seems to know how to cope with the craziness that surrounds us. So what do you do to avoid going nuts? You learn to "fuggetaboutit." There are no answers, no solutions only more of the same, so you'd better dull your memory or you're done for. The words are reputed to have been passed down from ancient Greek philosophers.

Some will say stay alert, don't give up, fight the good fight, but I say, "It's over, we lost. Just fuggetaboutit!" The word slides off the tongue so easily. It has a soothing, rhythmic beat that rejects involvement and endorses retreat into a languid nirvana where nothing matters and everything runs together. Once there, you're no longer compelled to try to make sense of nonsense.

Wouldn't you love to see a newspaper that contained headlines but no stories? Just a statement that nothing important happened, so just "fuggetaboutit." Or a cable new program with a regular guest who, when asked, would simply say: "Not important, fuggetaboutit." Losing your memory would be viewed as a blessing, not a curse.

There are only two words you need to know to express your concern and offer some wisdom to those troubled souls spinning in the sensory whirlpool that passes for today's culture. You really don't want to know what's

The DUP says absolutely no while Sinn Fein points to 45 percent or more of the North's population as nationalists who theoretically desire a United Ireland.

But there are many other reasons for the divisiveness. The DUP wants to stay part of Britain and feels its 10 votes in Parliament keeping the Conservatives in power give them an advantage in the Brexit discussions. On the other side, Sinn Fein may feel that they will win the next Assembly election so why not stall on any talking.

The government shut down has taken place during the all-important Brexit discussions that will have a profound impact on life in Northern Ireland. Here again, the fierce resistance of some British leaders to approve any plan offered to solve the negotiating problems with the European Union is causing delay after delay, complicating an already confusing situation. The impact of the British vote to leave Europe is going to get a lot worse before next March when they have set the date to leave. This will not be good for anyone. Brexit is still an enormous threat to both Northern Ireland and Ireland itself.

- While this dark cloud is forming, the Northern government is not functioning and its leaders are not being heard. The Assembly is silent on questions like:

- Will there be a "hard border" with all traffic being stopped and recorded along the 302-mile line separating the northern 6 counties from the southern 26.

- Or will there be a so called "soft border," allowing free passage? The soft border is being fought bitterly by many in leadership (Brexiters) in London as being an infringement on British sovereignty.

This is a very dangerous argument for all.

In the village of Blacklion, Co. Cavan, just across the border from the village of Belco, County Fermanagh, Northern Ireland, there is a thriving dairy business. Lakeland Dairies trucks travel across the border 150 times a day picking up milk from 2,200 family farms.


The company Diageo that makes the famous Guinness beer and other beverages has plants on both sides of the border. According to Bloomberg News, they send trucks across the border about 18,000 times a year.

What will become of these businesses if the border shuts down?

For the Northern Ireland Assembly, the time to speak up is now.



James W. Dolan



## BOSTON IRISH REPORTER

The Boston Irish Reporter is published monthly by:

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

**Mary C. Forry, President (1983-2004)**  
**Edward W. Forry, Publisher**  
**Thomas F. Mulvoy Jr., Managing Editor**  
**William P. Forry, Editor**  
**Peter F. Stevens, Contributing Editor**  
News Room: (617) 436-1222  
Ads : (617) 436-1222  
Fax: (617) 825-5516 news@bostonirish.com

**On The Web at www.bostonirish.com**  
Date of Next Issue: October, 2018  
Deadline for Next Issue: Thursday, September 20 at 12 noon

**Published monthly in the first week of each month.**

The Boston Irish Reporter is not liable for errors appearing in advertisements beyond the cost of the space occupied by the error. The right is reserved by The Boston Irish Reporter to edit, reject, or cut any copy without notice.



Point of View

# OF POLITICS AND THE SUFFOCATION OF MORALITY

## Flashing red lights abound as an autumn reckoning looms

By PETER F. STEVENS  
BIR STAFF

Like “the flashing red light” metaphor that National Security Advisor Dan Coates employed to warn of ongoing Russian disruption of our elections, the immortal words of Ireland’s Daniel O’Connell, “The Liberator,” define this fractious moment in America’s history: “Nothing is politically right which is morally wrong.”

Politics is suffocating morality in ways too numerous to tally as the rank miasma of the Trump Swamp seeps from 1600 Pennsylvania Avenue and the halls of Congress to every corner of the nation and beyond.

Is the United States facing the juncture that the Founding Fathers feared? The deeper the Trump Administration drags the nation down to a lower realm that makes Alice’s adventures through the looking glass appear normal, the more we have to wonder if the United States is at the edge of autocracy or oligarchy. The president’s full frontal assault on truth, the First Amendment, the rule of law, immigrants, race relations, and women’s rights has blended seamlessly with the GOP’s willingness to abandon its own principles in slavish fear of, or devotion to, Donald J. Trump has truly made his administration like no other in America’s annals. Only the Harding and Grant presidencies have rivaled the corruption of Donald Trump and his inner circle, not to mention his family.

Mike Murphy, Irish American and renowned GOP strategist and consultant, has, like his close friend and mentor the late, great Senator John McCain, called out Trump with the same blunt candor that McCain employed. In an interview with CNN’s Chris Cillizza, Murphy chided the “party of Lincoln” for the “moral cowardice that has overtaken it.” Pulling no punches, Murphy contended: “It’s pretty much a Trump cult in the GOP... but like all cults, it’ll end badly.” He added, “The Republican Party needs to be freed of Donald Trump and Trumpism in order to survive.”

All of which points to what might be a Democratic delusion of a “Blue Wave” in the November midterms. Democrats are as potentially benighted as the president’s hear no evil, speak no evil, see no evil political base. Both parties are guilty of “magical thinking.” Dems who are putting the proverbial cart before the horse in regard to impeachment do so at their political peril. Making the midterms a referendum on Donald Trump is fine, but until or unless impeachable offenses or illegal deeds emerge from Robert Mueller, from the federal and state investigations in New York, from a dark corner of the Enquirer’s safe, or from the Kremlin, the reek of the Thump swamp, the prospect that the House (forget about the Senate—the GOP will hold there) will be taken by the Democrats is hardly a foregone conclusion. The Trumpites will turn out in November, as will energized Democrats, but unless enough white women and so-called Independents have been repulsed enough to turn on Trump, the blue wave could prove to be no more than a blue ripple.

Every election cycle, we hear that it is the most important one ever. For once, the adage might be true. This November, the answer as to whether the voters opt to place a legislative barrier on the president or choose instead to plant him and his family squarely above the law, above the separation of powers, and above the Constitution, dangles in the balance.

Word Games

## A Catholic pastor talks about horror and shame, and prays that Church can ‘start time up again’

*Following is the sermon delivered by the pastor of St. Gregory’s Parish, Rev. Jack Ahern, to his congregation at Masses last Saturday and Sunday:*

“Seamus Heaney was one of the great Irish poets of our time. The Nobel laureate’s work reflected the profound spiritual connection between God’s creation and the Irish soul. A few years ago, Heaney was asked to contribute to a book on the spiritual lives of major figures in the arts and sciences. He responded with a two-page [answer] from his home in Dublin. He began by thanking the writer for her gracious invitation, and then apologized.

Spirituality was the one part of his life, he replied, about which he felt he was “woefully inarticulate.” On the second page he included a short poem, writing, “Here, perhaps you can use it in some small fashion in your book.” He titled it “A Found Poem,” and part of it was his memory of attending Mass in his village church: “Like everybody else, I bowed my head during the consecration of the bread and wine, lifted my eyes to the raised host and raised chalice, believed (whatever it means) that a change occurred. I went to the altar rails and received the mystery on my tongue, returned to my place, shut my eyes fast, made an act of thanksgiving, opened my eyes and felt time starting up again.” \*

For Heaney, the act of taking bread and wine as Jesus did is “time starting up again.” When we come



John McCain: A profile in courage.

Donald Trump is masterful at messaging, much as Democrats refuse to admit it. When it comes to branding, his simple and simple-minded slogans have proven effective. “Make America Great Again” and “Keep America Great Again” team with racist, sexist, and ethnic dog whistles, but their brevity and lack of nuance work. His branding magnifies the Democrats’ talent for stepping on their own message with clueless mantras. How well did “I’m with Her!” work? About as well as 2018’s “For the People” will likely resonate. Yes, I realize that the phrase is lifted from Lincoln’s Gettysburg Address (Lincoln himself borrowed it from earlier sources stretching back at least as far as 1384 England). In today’s America, however, “for the people” is far more familiar as the slogan of a certain law firm culling “if-you’ve-had-an-accident” business on late-night TV, web ads, Facebook, etc. Seriously? That’s the best that the Democrats can come up with after all the money spent on focus groups to test run a compelling message?

Blind to History

Countless Democrats and Conservative “Never Trumpers” console themselves with bromides as to how the nation has weathered worse—the Civil War, two world wars, the Great Depression – and come out intact. Perhaps, but even a cursory glance at the histories of other experiments in Democracy or Republicanism cast shade at such wistful optimism. Look at ancient Athens, where the very term democracy took root from “demos” — “the populace of a political unit.” That democratic experiment took root but eventually withered. The ancient Romans? Even more sobering for present-day cynics, worriers, or intellectual types who have put on historical blinders. In a BBC piece that examines the death of the Roman Republic, the estimable classical historian Mary Beard wrote: “In 133 B.C., Rome was a democracy. Little more than a hundred years later it was governed by an emperor.” She continued: “Rome prided itself on being a ‘free republic,’ and centuries later was the political model for the founding fathers of the United States.”

While no two societies are completely alike, the point is obvious for all those who profess that we in America are so special that we are invulnerable to authoritarian government. “Magical thinking” does not make the Declaration of Independence and the Constitution immune from those who would reshape or tear up both in the pursuit of power and wealth. It happened to Athens. It happened to Rome. There’s a

lesson in that for the US, and Europe, for that matter. Benjamin Franklin, of those founding fathers, grasped the fragility of a two-party system: “Democracy is two wolves and a lamb voting on what to have for lunch. Liberty is a well-armed lamb contesting the vote!”

Numbers Game

In Ireland, betting on whether President Trump will win a second term, will be impeached, or will be forced to resign has led the odds-maker Paddy Powers to shorten its previous odds to punters wagering on the Trump administration coming to an end before 2018. The odds went from 10-1 to 4-1. Trump foes, don’t hold your breath. The real likelihood of that happening is close to another number — zero.

Paddy Powers has similarly assigned odds on whether the president finishes his full term. They fell from 10-1 to 4-1. Again, to Trump opponents, it might be a safer bet than the end of this year—but don’t count on it.

Paddy Powers’s odds aside, here are a few numbers that are facts, not fake news. In the 2016 presidential election, approximately 64 percent of eligible voters cast ballots. While Donald Trump won the Electoral College and Hillary Clinton won the popular vote by some 2.9 million—Donald Trump’s fantasy of voter fraud by undocumented immigrants notwithstanding—more than 72 million voters stayed home. The actual results show Trump’s 62,894,828 voters accounting for 46.1 percent of the 127,857,058 ballot total against Clinton’s 48.2 percent. If you take into account the approximately 72 million voters who were no shows, Trump’s actual support comes in at nearly 32 percent of the full electorate, with Clinton scarcely better at 33 percent. The sad fact is that due to 72 million voters’ apathy, laziness, or inability to get to the polls, no matter which candidate prevailed, he or she, as well as his or her party, would end up holding office with the support of about a third of the total electorate. Until more voters wake up—no matter their preferred party—America will remain a tyranny of the minority. Any president declaring a mandate is clouding a harsh reality: No matter the margin of victory, it did not denote a majority of eligible voters. Perhaps that is the gravest threat to the American Republic.

End-of-Summer Musings

The true cynic would aver that our nation’s coin of corruption has the face of Donald Trump on one side, and the faces of Bill and Hillary Clinton on the other. ... Trump’s petty conduct following the death of John McCain, and Donald, Jr.’s gem about Watergate titan Carl Bernstein as a “leftist hack” speak volumes about the paucity of character of both father and son. If Louisa May Alcott were still on the scene, her editor might be urging the authoress of “Little Women” to pen a follow-up entitled “Little Men.” ... Rest in peace, Senator McCain. No vitriol from the President or his acolytes can tarnish your sacrifice and service to our nation. America always knew where you stood, and throughout your final valiant battle against cancer, you stood virtually alone among your party in speaking truth to power when it came to Donald J. Trump. As with all men and women, you made mistakes from time to time; unlike virtually any other politician, you admitted your infrequent errors publicly. Unlike the man who occupies the only public office to elude you, you had the courage to apologize if you mis-stepped. Yours was truly a Profile in Courage as a warrior, a POW, a Congressman, a senator, and, above all, as a patriot to the core.



Rev. Jack Ahern

to this table and do each Sunday what Jesus did the night before he died, we remember his life of selfless compassion and generous service and remind ourselves that the love of God can re-create our world, a world that is broken in so many places and scarred on so many hearts.

The last month or so as we have heard and read stories concerning Cardinal McCarrick’s long history of abuse and infidelity; possible instances of sexual harassment and intimidation at St. John’s Seminary in Brighton; and last week’s horrific and damning grand jury report on sexual abuse by clergy in Pennsylvania and its cover-up by bishops. Most of us are shaken to the core.

These all too many acts of abuse (and one is too many) were betrayals of trust that robbed victims and survivors of their dignity and faith. Those who have suffered must be our priority. The welfare, well-being, and healing of survivors of abuse is more important than any concern for the Church’s reputation or financial stability.

In addition to those who abused and those in leadership within the Church who permitted the abuse to occur and to continue must be held accountable for these criminal and morally reprehensible acts.

Cardinal Sean in a letter written to us a few days ago that is available at the doors of the church fears the Church has little time left to repair its badly damaged reputation. “The clock is ticking for all of us in Church leadership; Catholics have lost patience

with us and civil society has lost confidence in us.

And my sense is that if we have any hope of moving forward as a Church in addressing this crisis, “substantial involvement of laity” from law enforcement, psychology, and other disciplines will be essential to this process. We need the laity’s prayer, energy, resolve, perspective, expertise, judgment – and the pressure that comes from having been burned more than once.

As we deal with this horror and shame, we walk away saying the Church is broken in so many places and scarred on so many hearts. But, like Cardinal Sean, I am not without hope that the Church can turn itself around by embracing spiritual conversion and demanding legal transparency and pastoral accountability for all who carry out the mission of the Church.

In the sacrament of the Body and Blood of the Lord, Seamus Heaney reminds us, God enables us to “start time up again” by becoming what we receive here – “bread blessed and broken in love for one another as Christ was broken for us, sharing together the cup of every life’s joys and sorrows in which God is constantly present.”

May God continue to be with us on this difficult journey.

\* Published in “The God Factor: Inside the Spiritual Lives of Public People,” by Cathleen Falsani.



# IRISH INTERNATIONAL IMMIGRANT CENTER

An agency accredited by US Department of Justice

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



## Celebrating Citizenship

Join us as we celebrate citizenship and diversity in honor of September's National Citizenship Day. New Americans will share their journeys to citizenship and we invite you to share what citizenship means to you. Refreshments will be provided. Please RSVP to Francesca Paranzino at [fparanzino@iiicenter.org](mailto:fparanzino@iiicenter.org).

## LEGAL ASSISTANCE

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



## Irish Language Chat

speak to an immigration attorney, please call us at 617- 542-7654.

## Irish Language Night wrapup

The IIIC's third and final Irish Language Night of the Summer was held at the Irish Consulate in Boston. We were joined by returning students and some brand new faces as well. To help us celebrate the year of the Irish Language, we partnered with Cumann na Gaeilge, the facilitator of these nights with us. You can continue to celebrate

Bliain na Gaeilge 2018 with us by enrolling in one of our Fall Irish Language Classes starting on Sept. 12th for beginners, and Sept. 13th for intermediate and advanced levels. For more details contact [skelly@iiicenter.org](mailto:skelly@iiicenter.org) or call 617.542.7654 x15.



Niamh University Program Photo

## University Program for 2018 in full swing at Irish Consulate

The IIIC's University Program, in partnership with Ulster University in Belfast, has been launched, and we at the IIIC are thankful to the Irish Consulate in Boston for hosting the startup of the 2018 program on Fri., Aug. 17.

This program connects companies here in the United States with top students from the University of Ulster who bring strong business skills, international perspective, commitment, and work ethic to host businesses. This placement year contributes to students' university degrees, and provides them with hands-on international experience.

At the launch, Ulster University exchange visitor students and their internship placement supervisors gathered to discuss the program, to learn more about one another, and to network. IIIC's own intern, Niamh McAteer of Ulster University, spoke at the luncheon, commenting on her first few months in Boston, and on the impact that this opportunity will have on her professional career in the years to come.

The IIIC is pleased to partner on the program with Norbella Media, Faithful + Gould, Samiotes Consulting, and Gentle Giant, Iron Mountain, The Concord Group, NY Temperature Control, and Middleton Constructions and to support 12 students across the United States. The IIIC extends thanks as well to TD Garden, Brookline Bank, and Carbonite for joining the luncheon and for their interest.

If you are interested in hosting an Irish student at your business, please contact Paul Pelan ([ppelan@iiicenter.org](mailto:ppelan@iiicenter.org) or 617-542-7654).

## Immigration Q&A

# Play it straight on immigration forms

**Q.** *I'm applying for legal permanent residence in the US, based on my marriage to a US citizen. I'm undocumented, and I've been working here for several years without authorization from the immigration authorities. I see that the forms involved in the process for getting a green card include questions about my employment history as far back as five years ago. I'm concerned that my application will be denied if I list my jobs in the US. What should I do?*

**A.** Quite simply, you need to tell the truth in response to all the questions on the forms filed with US Citizenship and Immigration Services (USCIS). This means not just making true statements; it also means not omitting facts when asked for them.

Some applicants are tempted to say 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 abroad or with omitting reference to past entries into the US or past marriages, for example. This belief often is based on rumors or hearsay about some acquaintance who allegedly got away with this in the past. Applicants need to realize that the Department of Homeland Security and the FBI run criminal background checks on applicants that reach records worldwide. Plus, US arrival and departure records are held in a computerized database and are easily retrievable by immigration officers. Finally, the interviews for adjustment of status applicants are conducted by experienced USCIS officers who are adept at detecting falsehoods in applications.

There are potentially two major consequences when certain false statements or omissions are detected: (1) The immigration benefit sought could be denied, and the applicant will risk deportation; and (2) making a false statement or omitting a material fact on an application form (as well as submitting any false documents to accompany an application) is equivalent to perjury, a federal felony that could result not just in deportation but prosecution and imprisonment in the US beforehand.

It is therefore crucial to understand the importance of submitting complete and accurate applications to USCIS. The good news for adjustment of status applicants who are immediate relatives of US citizens (spouses, parents, unmarried children under 21) is that unlawful presence in the US and unauthorized unemployment are not in themselves grounds for denying an application. Likewise, some minor criminal offenses, if openly disclosed, are not necessarily a bar to permanent residence. However, anyone who has a criminal record, no matter how minor and how long ago, and no matter what the outcome of the case was, needs advice from a lawyer competent to practice immigration law before proceeding with any application to US immigration authorities.

You can visit one of IIIC's weekly legal clinics as advertised in the *Boston Irish Reporter* for a free, confidential consultation on this or any other immigration law issue.

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

### Upcoming Clinic Schedules

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

**Downtown Boston** – IIIC, One State Street, 8th Floor, Boston. Tuesdays Sept. 4 and 18 at 4 p.m.  
**Brighton** – The Green Briar Pub, 304 Washington Street, Brighton. Mon., Sept. 10, at 6:30 p.m.  
**Dorchester** – St. Mark's Parish hall, 1725 Dorchester Avenue, Dorchester. Wed., Sept. 26, 6:30 p.m.

### Citizenship Clinics

At the IIIC offices every Wednesday from 10 a.m. to 1 p.m. Walk-ins are welcome! Our Downtown Boston location is fully accessible by public transportation. Phone: 617-542-7654 | Fax: 617-542-7655. [iiicenter.org](http://iiicenter.org).

## SHARE YOUR CITIZENSHIP STORY!

**WEDNESDAY, SEPTEMBER 12TH**  
**6:00PM**

One State Street, 4th Floor  
Boston, MA 02109

We welcome new citizens to share their stories and celebrate their heritage, as well as other Americans who wish to celebrate the colorful fabric of our nation. Guest Speaker: Celina Barrios-Millner from the Mayor's Office of Immigrant Advancement

Refreshments will be provided!  
To join us, please RSVP to Francesca Paranzino at [fparanzino@iiicenter.org](mailto:fparanzino@iiicenter.org).



## SAVE THE DATE

Irish International Immigrant Center

### SOLAS AWARDS GALA

December 6, 2018 | Seaport Hotel, Boston, MA

Honoring Solas Award Recipients:

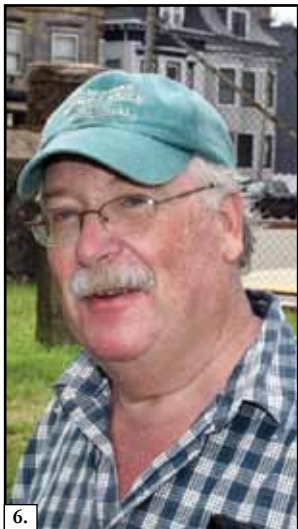
**KERRY KENNEDY**  
President, Robert F. Kennedy Human Rights

**NORMAN HOUSTON OBE**  
Director, Northern Ireland Bureau

Further honorees to be announced.

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





## BRETT'S BOSTON

By Harry Brett  
Exclusive photos of Boston Irish people & events

Several dozen volunteers came together at South Boston's St. Augustine Cemetery on Sat., Aug 18, to help clean old gravestones as the community prepares to celebrate the 200th anniversary of the historic burial ground, believed to be the first Catholic cemetery in Boston. The effort was undertaken under the watchful eye of Kim Zunino, from the New England-Northeastern chapter of the Association for Gravestone Studies (AGS), a Greenfield MA non-profit founded to further the study and preservation of gravestones. A yearlong bicentennial observance is planned for the weekend of Sept 14-16, with a Mass offered by Cardinal Sean O'Malley in the cemetery chapel on Saturday the 15th.

1.) Elaine Fallon, South Boston; 2.) Marie Urban, South Boston.; Mary Joyce Morris, South Boston; Kim Zunino, North Andover; Mary Bulger, South Boston; 3.) Paul Lyons, Knights of Columbus, South Boston; 4.) Courtney Walton and Logan Bente, both of South Boston; 5.) Ray and Kathy Flynn with a group of volunteers; 6.) Jack Joyce, South Boston; 7.) Rick Winterson, South Boston; 8.) Kathy and Ray Flynn; 9.) Mary Bulger, South Boston; 10.) Margaret and Congressman Steve Lynch, South Boston.



# ‘Hamnet,’ Shakespeare’s Lost Boy, at ArtsEmerson

By R. J. DONOVAN  
SPECIAL TO THE BIR

Shakespeare stands as one the world’s most famous writers, yet much of his personal life lies blurred in mystery. The Bard had only one son, Hamnet, born in 1585 and named for a local friend. The playwright reportedly spent little time with his family in Stratford-upon-Avon, abandoning them to further his career in London.

In 1596 he received word that Hamnet, then 11-years-old, was seriously ill. By the time he returned to Stratford, the boy was gone, never having had the opportunity to know his father.

ArtsEmerson is kicking off its 9th season with the Dead Centre theater production of “Hamnet,” co-directed and co-written by Bush Moukarzel and Ben Kidd. Performances run from Sept. 20 to Oct. 7 at Emerson’s Paramount Center. This marks the only US engagement of the critically acclaimed play.

Set in a contemporary flash of iPhones and backpacks, we meet a boy frozen in limbo. He’s doomed to living in the shadow of greatness, exploring life, loss, and a father to whom he has little connection.

*The Irish Times* called the multimedia experience “uncanny” and “mesmerizing,” noting the play’s “striking considerations of mortality and meaning . . . the halting and flowing relationship between an abandoned son and his remorseful father.”

Only a very special actor can carry such an emotionally complex show. The first two weeks of the run will star Ollie West, praised for his meticulous portrayal of Hamnet in Europe. The final week of performances will introduce young Aran Murphy to the role.

Dead Centre was founded in Dublin in 2012 by Moukarzel and Kidd. The company has built a solid reputation while earning multiple industry honors, including *The Irish Times* Theatre Award for Best Production, a Fringe First, a Herald Angel, a Total Theatre Award, and two OBI Awards.



Ollie West is Shakespeare’s only son in Dead Centre’s “Hamnet,” at Emerson’s Paramount Center, Sept. 20 - Oct. 7  
*Gianmarco Bresadola photo*

As an actor, director, and author, Bush Moukarzel has worked with Painted Filly Theatre, Rough Magic Theatre, and Druid Theatre Company, among others. The Dead Centre co-founder also holds a master of philosophy in psychoanalytic studies from Trinity College Dublin.

We spoke about “Hamnet” by phone before Bush left home for Boston. Here’s an edited look at our conversation.

**Q.** This is a challenging show for a young actor. How did you find your stars?

**A.** In both instances, it’s just been organic . . . In the case of Ollie, we didn’t go looking . . . We didn’t really want to go through the process of a casting call for a load of kids we didn’t know. When you don’t really know what the show’s going to be yourself, you can’t so confidently say it’s going to be this or that. It’s an unknown . . . I knew his parents well. The great thing about his having parents in the theater was that he adjusted to all the rhythms of what it means to make a show . . . Already the anxiety level is low.

**Q.** And Aran?

**A.** We were running the show at the Dublin Theater Festival and Ollie was being a bad ass, nailing it. It was so great. The whole audience was basically grownups . . . And yet there was one little guy in the audience. That had been Aran. His parents had brought Aran and his brother to the show . . . He was really digging it and asking about the show. How did you do this, and how did you do that that trick, and how that’s so cool . . . The demographic of people who saw the show, who were eligible to be cast in it, was one – and that was Aran Murphy . . . We reached out to the parents, chatted, it just felt right.

**Q.** Can such a young actor fully understand the demands of carrying a show?

**A.** You have to go through the careful stretch of how you ask them if they want to do it, because the answer is yes, straightaway. So can’t take yes for an answer . . . What it is mostly, is that you ask them over a period of time. Just ‘til they really know, to the best of their

knowledge . . . what they’re getting themselves into – their instinct, in both cases.

**Q.** Do audiences need to be fluent in Shakespeare to understand the show.

**A.** Certainly not. I make shows that my Mum would like . . . With all our projects, of course, we try to do our homework. We assume that if you have a working knowledge of the stuff, it’s made richer or more touching, but no. The event itself has to . . . possess all its questions and then its answers within the evening. It’s a sort of little Rubik’s Cube. Everything is contained in the night.

**Q.** The show employs multimedia technology. What went into that choice?

**A.** Simply out, you always want to try to – and this can be humbly said because it’s an ambition, it’s up to the audience to judge – you always want to try to make something people have never seen before, you know? You want, with every piece of theater, to broaden the possibilities of what tools we have at our disposal to tell our stories.

**Q.** ArtsEmerson has been integral in bringing “Hamnet” to the states.

**A.** It only has had a couple of runs in Europe. We were on in London, Glasgow, Dublin and Berlin. It’s been seen by European programmers and we’ve had talks. But in the states, I think David (Dower, AE’s Artistic Director) is the only person who’s seen it. And he was a big advocate . . . (With a young performer) we can’t exactly build a big tour and be on the road for months . . . So what we said to David is that, look, we’ll do a run. He’s going to try to get the right people in the room and we’ll see if it has a life . . . We’ll take it one *Bostonian step* at a time.

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

Dead Centre’s “Hamnet,” ArtsEmerson’s Paramount Center, 559 Washington St., Boston. Info: 617-824-8400, or ArtsEmerson.org.

BOSTON IRISH REPORTER

Celebrating 28 years “Telling the Stories of Boston’s Irish”

Boston Irish Honors 2018 Committee

Honorary Chairs

Edward J. Markey,  
United States Senator

Martin J. Walsh,  
Mayor of Boston

Shane Cahill,  
Consul General of Ireland

Ed Forry, Event Chair

Aiden Browne  
James T. Brett  
William M. Bulger  
John Burke  
James Carmody  
John T. Carroll  
Della Costello  
Steve Costello  
Diddy & John Cullinane  
Brendan Feeney  
Dick Flavin  
John Philip Foley  
Bill Forry  
Sen. Linda Dorcea Forry  
Maureen Forry-Sorrell  
Anne Geraghty  
David Greaney  
Jim Hunt III  
John B. Hynes III  
Edris Kelley  
Rev. Thomas B. Kennedy  
Mimi & Paul LaCamera  
Sean Moynihan  
Mike Sheehan  
Bob Sheridan  
Mary Sugrue  
Gil Sullivan  
Bobby White  
W. Paul White

You are cordially invited  
to the 28th Anniversary Luncheon

Sponsored by the Boston Irish Reporter

Thursday, October 18, 2018

Seaport Hotel, Main Ballroom  
One Seaport Lane, Boston MA

BOSTON IRISH HONORS



2018 Honorees

REV. RICHARD “DOC” CONWAY

DR. TREVOR J. McGILL, M.D.

MARY and BOB SCANNELL

Registration begins 11:15 a.m.

Luncheon 11:45 a.m.

\$150 per guest, Table of 10, \$1500

Reservations: [honors@bostonirish.com](mailto:honors@bostonirish.com).

Sponsorship opportunities available - please call 617-436-1222

APPLY NOW  
START NOW



FALL  
QUINCY COLLEGE  
2018

ONLINE + ON-CAMPUS





# First-time author delves into Boston’s racial divide

Novel revolves around an interracial friendship in times of urban tension

By DAN SHEEHAN  
REPORTER STAFF

Michael Patrick Murphy knows that history is cyclical. The South Shore native spent the formative part of his adolescence in South Boston and Dorchester, attending Boston College High School and UMass Boston. At that time, running from the late ‘80s through the early ‘90s, racial tension was at a high level. Although the desegregation of the city’s public schools had been happening since the mid-1970s, it was just starting to take place at private and parochial schools, which at that point were almost exclusively white.

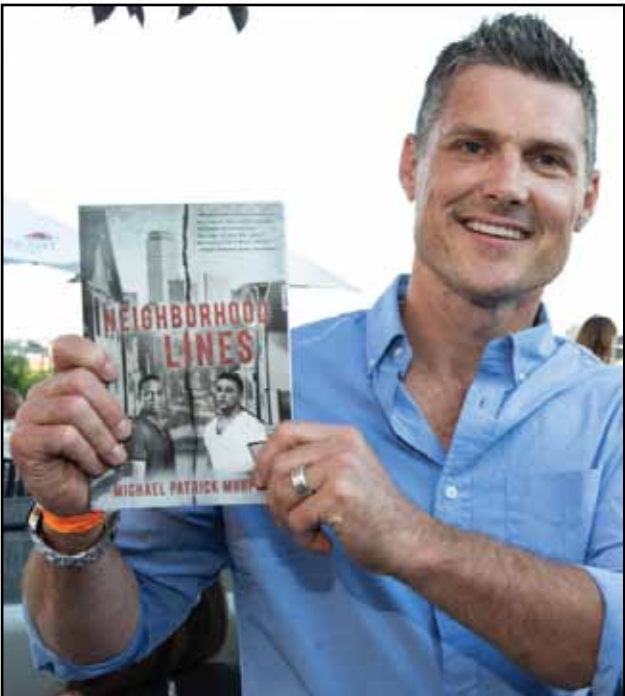
Murphy’s first book, “Neighborhood Lines,” follows the relationship that is forged between Nate, a black student from Dorchester, and Patrick, a white, Irish-Catholic from Southie, as their worlds collide at Cathedral High School in the South End. The story is fictional, but, as Murphy explained in an interview with the *Reporter*, it’s loosely based on people from Murphy’s life and from events that shaped the reality of life in Boston at that time.

The three-year span from 1989 to 1991 saw Boston’s murder rate climb to some of the highest levels in the city’s history. Murphy was then a student at BC High, a Jesuit school for boys in grades 9 to 12 that was just beginning a program to enroll black students at the school in higher numbers. According to Murphy, the demographic changes created tension at the Morrissey Boulevard school.

“It definitely impacted a lot of lives,” he said. “I was friendly with a bunch of guys, but you know, there were fights in the schoolyard, in the gym, at JFK train station.”

This uneasiness reached a boiling point in 1990 when a 15-year-old Don Bosco High School student, Robert Noble, was gunned down on Ashmont Street near Neponset for, as Murphy put it, “five dollars and a gold chain. Boston Police later identified his killer as a Dorchester teenager from Fields Corner who had targeted Noble for a robbery after his car had run out of gas nearby. The assailant was later gunned down in New York City, according to investigators.

“That impacted us all, it caused tensions to height-



Michael Patrick Murphy, a student of history.

en,” said Murphy. “It was very emotional for me. I didn’t know [Noble] too well, but I was friends with a lot of Adams Corner guys and Savin Hill guys who hung around with him all the time.”

Murphy’s book is his attempt to capture the chaos of that time as he explores the ethnic and class lines that have long divided, and still divide, Boston, and writes about what happened when those lines were crossed some 30 years ago.

But his story also delves into the positive ways that diversity can have an impact on people’s lives. Just as Murphy says he did during his time at BC High, Nate and Patrick overcome obstacles from their personal lives to become friends and learn that, while they were leading very different lives with different backgrounds, they also faced similar struggles.

“It wasn’t easy back then, but it was something we all went through and got through, and it made us all more well-rounded, cultured people,” the author said.

The book is targeted at high schoolers in the hopes that they might learn from the past and use that knowledge when they look at a world today that is still plagued by much of the racism and bigotry

that existed 30 years ago. Murphy asserts that the heightened profile of racial issues in recent years created a renewed sense of urgency that his book, which he first wrote for a UMB writing class in 1998, should be shared with others. “I was kind of taken by surprise,” he said. “When you see certain recent events, you’re like, wow this is still happening?”

Murphy added that Nelson Miranda, BC High’s director of diversity and a classmate of his whom he consulted while writing the book, told him that some of the issues from 1990 remain at the school today.

More widely, it’s no secret that race is still a problem in 2018 Boston. Just last week, the Boston Globe published a piece on the city’s “resegregating” of the public schools. Days before, a public, bigoted tirade against a black man and a black woman in Adams Village made headlines nationally. While Boston has certainly changed a lot in recent years, there are still some people, places, and institutions mired in stasis, said Murphy, a student of history who says he can’t help but feel that scenes from his teenage memory are being replayed in the city today.

“I’ve always been intrigued by history,” he said. “Ideally, you learn so many things from history. You learn from history and don’t repeat it.”

This historical awareness informs Murphy’s book, which is enhanced by a handful of infamous photos that accompany the text—the incident in which Mayor Flynn was hit in the neck with a bottle during a riot outside South Boston High School, and a look back to the time when “Irish Need Not Apply” caveats adorned help wanted signs at Boston businesses.

The photos “helped to show that reality,” said Murphy. “We’re all immigrants here, we all come here and arrive and have to take our place, earn our place in society...Being able to understand each other’s cultures, each other’s views, can create unity at a better level.”

At the launch of “Neighborhood Lines” last month at the Revere Hotel, Murphy mingled with some of his old classmates from South Boston and Dorchester. It was a sort of revival of friendships that had been forged, like Nate’s and Patrick’s, across racial and geographic borders. “Seeing the interactions between these guys, white and black, it was amazing,” he said. “I was thinking to myself, ‘This is exactly why I wrote the book. This is why the program was started.’”

“*Neighborhood Lines*” is available for purchase, both in hard copy and ebook form, on Amazon and at [neighborhoodlines.com](http://neighborhoodlines.com).

EMERSON  
*Colonial*  
THEATRE

THE  
OPENING SEASON

TICKETS ON SALE NOW!

A photograph of the dance troupe Flatley Lord of the Dance performing on a stage. A male dancer in a black and red costume is in the center, striking a pose with one leg raised. He is surrounded by several female dancers in matching black and red costumes. The background is a wall of warm, glowing lights.

FLATLEY

LORD OF THE DANCE

DANGEROUS GAMES MUSIC BY GERARD FAHY

SEPTEMBER 28

888-616-0272 | EMERSONCOLONIALTHEATRE.COM

@emersoncolonial



# Scottish Fish creates a ‘Splash’ by thinking outside the box

By SEAN SMITH  
BIR CORRESPONDENT

It's been a heady last five years or so for Scottish Fish, a fiddles-and-cello quintet of five young Boston-area women who play traditional and original music in the Scottish and Cape Breton style.

During that period, the band has evolved from a group of eager kids who honed their skills at the Boston Harbor Scottish Fiddle School (BHSFS) to a performance-quality ensemble that has appeared at Club Passim, Boston Celtic Music Fest, and WGBH-FM's "A Celtic Sojourn," among other venues. They received some national exposure when *American Girl* magazine ran a feature on them last year. They've also released their first album, "Splash," produced with an assist from the Iguana Music Fund, a grant program for New England artists administered through Passim.

Now, a transition looms: The four oldest Fish, Ava Montesi, Giulia Haible, Julia Homa, and Caroline Dressler, are heading off to college while the youngest one, Maggie MacPhail, is beginning high school. There will be adjustments to new surroundings, new faces, new routines, as well as new opportunities for musical – and personal – growth, but even as they contemplate this rite of passage, the Fish are confident that their partnership, and their friendship, will endure.

"Being in the band has made me grow as a musician so much," says Haible, who plays cello and piano. "I've also had so much fun with them. I wouldn't really be where I am now without the Fish. I would love to continue playing with them because people seem to really enjoy us as a band, and I'm excited to see how we develop musically because I'm very proud of where we are now."

On a recent steamy summer day outside an Arlington café, the members of Scottish Fish reflected on life as a middle/high school-age folk music band, and the experiences and people – like supportive, dutiful parents and other caring adults – that have helped make it all possible. A lot of these elements are represented over the 10 tracks that make up "Splash," and in fact the process of making the album was itself an important milestone for the Fish.

"Doing the album really helped us change from being a 'ceilidh band' to a concert band," says Dressler. "It defined what our music is about. We learned a lot about ourselves and the way we work together."

"We've had people tell us they're surprised we're still together," says Montesi. "They knew us when we were younger, when we were these cute little kids at fiddle camp. And we got lots of help and support because we were young, which was definitely a big help. But we've gone through this adjustment period where we had to take what we've learned and make our own music. So now we have this album we can point to and say, 'OK, this is Scottish Fish.'"

The band's name, like a lot of its history, is linked with BHSFS, the weeklong all-ages fiddle school that has taken place on Thompson Island in Boston Harbor every August since 2003 under the auspices of the Folk Arts Center of New England. Some of the Fish already knew each other before they began attending, and not all of them were versed in Celtic fiddle, but it was at Boston Harbor where everything clicked. A good reason for this, as the Fish explain, is that at Boston Harbor, classes are only part of the way you learn: There are after-hours jam sessions, performance opportunities, and people to befriend and bond with, including the school faculty.

"I didn't know anything about this fiddle community until I went to Boston Harbor," says Montesi. "There were so many amazing people, and you just wanted to be part of what they were doing. Once you have friends, everything just takes off."

"The Boston fiddle scene is just so huge," says MacPhail. "There are a lot of Irish players, of course, but there are also a lot of Scottish and Cape Breton fiddlers, too, and everybody loves to get together and play music for hours."

So it was that one day at the 2011 camp,



Scottish Fish: From left, Giulia Haible, Maggie MacPhail, Caroline Dressler, Julia Homa and Ava Montesi.

these young musicians – preparing to give a concert that evening – happened upon a bag of Swedish Fish candy in their dormitory. There was great rejoicing, and great enthusiasm, one thing led to another, and "Swedish Fish" became transmogrified to "Scottish Fish," the name under which they performed that night (the final line-up, however, didn't take shape until 2013). They became fixtures at Boston Harbor, and received encouragement and support from school faculty like Hanneke Cassel and Katie McNally, two of the band's foremost mentors – McNally, in fact, served as producer for "Splash."

"Individually they are all creative and talented, and together they spark each other, pushing each other even further to make amazing music," says Cassel. "When I saw them perform recently, I was so inspired not just by their perfect ability to play together and to drive it, but also by their quirky way of arranging things – both incredibly musical and just a little unusual. They always think outside the box, musically, socially, and in their friendships. They are incredible young women and I'm looking forward to what the future holds for all of them."

Cassel and McNally are high-profile exponents of the American-Scottish fiddle style, a key influence in the Scottish Fish sound: It blends Scottish characteristics like percussive, flamboyant grace notes, and alterations in bowing and improvisational passages associated more with American fiddling. In a typical Fish set, fiddles and cello tend to swap off on melody, harmony, counterpoint or rhythm; sometimes all play in unison, other times a single instrument is emphasized, perhaps with a steady drone or spare accompaniment from the others. Integral to this is a rhythmic groove, with syncopated bowing or "chopping" from fiddles or cello that gives the traditional music form a quite modern pulse.

Of course, the other distinguishing trait of the Scottish Fish sound is the personality with which the five infuse it. While there is a certain method to their arrangements, the Fish always strive for the spontaneity of a fiddle camp session.

"Jamming is the best part of this music – it's something we've always enjoyed," says Homa. "So our sets definitely have a fiddle jam quality to them."

Haible agrees. "Keeping the spontaneous energy onstage makes it much more fun and engaging for the audience. Sometimes it's nice for a concert to be a bit 'looser' and not extremely refined."

"Our creative process is a very social thing," says Dressler. "When we practice, it's a slightly more refined jam session. Someone will play a funny riff, and give it a funny name, and then it becomes part of the way we put a tune and a set together. So there are all these little jokes and memories folded into the sets we do. And when we're playing them in concert, even as we're focusing on the arrangements and so on, we'll look at each other, maybe wiggle our knees or do something that says, 'Remember that one time we played this?'"

"Splash" is full of these kind of reminiscences, often shared in the album's liner notes, such as the swaggering "Biggles Bogs," the first tune ever written by the group, its title derived from the name they gave their favorite spot on Thompson Island; "Biggles Bog" segues, with a dramatic build-up, into "Road to Erroglie," a reel written by fiddler Adam Sutherland (with one of those B parts only a fiddler could love), whom the Fish studied with at Boston Harbor – and once targeted in "a giant water fight."

"Jock Broom/Superfly" – by, respectively, Gordon Duncan and Kevin O'Neil – dates back to the Fish's early days, a set they played at a fundraiser ("before we knew all the notes"), while "My Cape Breton Home" – a waltz written by fiddle legend Jerry Holland – expresses their affection and gratitude for the places whence came the Scottish and Cape Breton music traditions. Catriona MacDonald's effusive "The Joy of It" recalls an evening at Montesi's when McNally taught them the tune and encouraged them to write a harmony for it – which they did, to great effect.

The "Dot McKinnon/Jura Wedding" reel set (a medley of tunes by Kevin Chaisson and Donald Shaw) is a more recent Fish creation that was inspired in part by hearing bands with fiddles and drums. In Fish parlance, this is informally titled "The Knocking Set," with the band playing percussive beats on their instruments at the beginning.

"We really liked the sound of the percussion, and we wanted to do something like that," says MacPhail. "None of us play percussion instruments, though, so we said, 'Hey, why don't we knock on our fiddles?'"

Recording an album had been on the band's "timeline" almost from the beginning, according to the Fish. By 2016, they felt they had accumulated enough of a repertoire to go into the studio, so they asked McNally to serve as their

producer, a decision they are extremely grateful that they made.

"Katie was a big part of the band early on, and has been such a help to us over the years," says Dressler. "She was that 'outside ear' we needed to do the recording, somebody who could tell us to pay attention to this or that, and help us focus on listening to one another."

(McNally also perhaps unwittingly provided the impetus for the whimsical riff that opens the John McCusker composition "Simon Thoumire's Jig": According to band members, it started out as "a joke to test Katie's patience" but they liked it so much that it wound up in the final arrangement.)

As many a musician or band has discovered, the recording process can be unforgiving: That which you think you know, you have to know better. And the Fish found themselves spending lots of time practicing and polishing tunes, sets, and arrangements to get up to studio quality.

"It seems like an obvious thing, but no matter how long you've been playing, individually or together, you don't just 'stay good,'" says Dressler. "You have to go back and work at it, really listen carefully to how you sound, and say, 'How can we do this better?'"

The post-recording/post-production phase of the project also imparted some important lessons to the band, as Montesi explains. "It took us a year to actually release the album after we'd recorded it. We could've done it a lot faster, but we didn't communicate together as well as we could have and we let things slide. So now we know what we have to do when there's something important coming up and decisions have to be made."

Toward that end, right after appearing on a live WGBH-FM broadcast this summer, the band held a meeting to map out plans for the next year: when their school breaks coincided, when they figure on practicing ("It'll probably be over Thanksgiving – sorry, family, that's the way it goes," quips Dressler), and so on. They have a December 8 show at Club Passim already lined up, and next summer they might do a tour, or even go back into the studio.

"I think our arrangements in particular have evolved a lot since we started and I know that if we keep playing together, they will continue to do so," says Haible, "and I really look forward to that."

For more about Scottish Fish, see [scottishfishfiddle.com](http://scottishfishfiddle.com).



# A Q & A with Paul Brady

## Celebrated singer/songwriter talks about ‘Unfinished Business,’ among other things

Paul Brady, a prominent figure in Irish music for nearly five decades, will come to the City Winery in Boston for a solo concert on Sept. 12. A native of Strabane, Brady first gained attention in traditional and folk music circles as a member of the ballad group The Johnstons in the late 1960s. The 1970s saw Brady establish himself as one of the Irish folk revival's leading musicians through a series of recordings with traditional artists like Tommy Peoples and Andy McGann, a stint with the legendary Planxty, a historic partnership with Andy Irvine, and then a solo career; this period produced two landmark recordings, the Brady-Irvine album and Brady's own "Welcome Here, Kind Stranger." His distinctive vocals, his prowess on guitar and mandolin (just two of the many instruments he plays), and his interpretation of traditional songs like "Arthur McBride and the Sergeant," "The Lakes of Pontchartrain" and "The Jolly Soldier" brought him acclaim and an audience that extended well beyond Ireland.

But Brady had many other musical interests, and in the early 1980s he began a whole new career as a singer-songwriter, his voice as well-suited to the pop/rock domain as to the traditional/folk idiom. He went on to release a series of successful, well-received albums, and some of his songs wound up in the repertoires of artists such as Tina Turner, Dave Edmunds, Santana, and Bonnie Raitt.

In recent years, Brady has revisited some of his folk/trad material, notably through reunion concerts/tours with Irvine and the release of archival or anthology recordings, such as "The (Missing) Liberty Tapes" and "Dancer in the Fire." Last year, Brady issued his first studio recording since 2010, "Unfinished Business," which included tracks co-written with songwriters Sharon Vaughn and Ralph Murphy as well as

Pulitzer Prize-winning poet Paul Muldoon, and two traditional songs on which Irvine appears.

Brady recently took time from preparing for his US tour to speak with Sean Smith of the Boston Irish Reporter.

**Q.** Paul, the way you've described it, this album wasn't planned in any way. That is, you didn't sit down and say to yourself, "I'm going to make some kind of an artistic statement." Can you talk a little about the way "Unfinished Business" came about?

**A.** I'm a songwriter, I write all the time. I just had a bunch of songs together and wanted to see what I could do with them. I'm not really interested in simply putting out albums, rounding up people to work in the studio for a set period of time. But I did want to get the songs on tape, as it were, to see how they sounded outside of my mind, so for a while I just did it for fun; I was my own recording engineer, and I played all the instruments – guitars, piano, bass, percussion – and then when I felt I was ready I brought in some friends to help out. For me, a song isn't a song unless it's sung to people. I'm a communicator, a performer, I like standing up on a stage and sharing the things I've written. I'm not tailoring them to an audience.

**Q.** You also said previously that you had had some concerns about the future of music recording – you wondered "was there any point in putting out an album at all."

**A.** Early on, around when I started writing this batch of songs, I was thinking some about the whole way the music business had changed, and particularly whether the album as we knew it would still exist. That was on my mind. But I'm not concerned so much with it anymore. I make my music, and if people like it, they like it and hopefully will listen to it. I'm way past the time where I'm worried about trying to find an audience. It's

all kind of summed up in the album title: I'm not finished doing what I'm going to do -- just in case anyone thought I'd ridden off into the sunset.

**Q.** Among the outstanding features of "Unfinished Business" are the collaborative efforts between you and other writers, notably Paul Muldoon. The songs you and he worked on ("I Like How You Think," "I Love You But You Love Him," "Say You Don't Mean") are chock full of literary and pop culture references, and some amazing wordplay. How did this partnership come about?

**A.** I've known Paul since the 1970s, when we met at an arts festival in Fermanagh, and he was on the bill. Several years ago, we ran into each other at a reunion concert for the band Horslips. I knew Paul had written for other pop singers, like Warren Zevon, and I asked him "Do you fancy writing a song?" So he sent me a whole bunch of lyrics, and some of them worked, some of them didn't, but I was very pleased to have the chance to work together. He's quirky and modern, quite humorous, but there's always a depth to his writing that's attracted me.

**Q.** And, of course, you're joined on two songs ("The Cocks Are Crowing," "Lord Thomas and Fair Ellen") by Andy Irvine. The two of you were on the road last year to celebrate the 40th anniversary of the album you put out back in 1977. Did you ever imagine it would be so enduringly popular?

**A.** I'm pleasantly amazed at how the album has found such a place in Irish music. It's a great thrill to see, 40 years on, how enthusiastic people are about it, and how they come out to see Andy and me perform. I've thought about why the album's been so popular, and while I don't really know about other places, in Ireland it just really seemed to strike a huge chord. I guess it's part of the soundtrack to that

generation's life, even as other generations have discovered it as well. Andy always had his arsenal of songs, from Woody Guthrie to Bulgaria, and I had mine. I feel we approached folk in different ways. I listened to a lot of different stuff – blues, R&B, country, Motown, pop – and I always liked to focus on the arrangements, to take them apart to see what works. But Andy and I just seemed to click from the start, and we always felt easy with each other.

We're actually going to do a few shows together this fall with Donal Lunny and Kevin Burke, and I'm certainly looking forward to that. We played with them last year, too; there was some film shot of the tour, which is being edited as a TV program and maybe a DVD.

**Q.** You mentioned your fondness for different kinds of music, like rock and pop. That's been reflected in many of the albums you've released since the 1980s, like "Hard Station," featuring your own compositions. Did this "new direction" result in any backlash, given your strong ties to the folk/traditional music scene?

**A.** What I find strange is when people think it's the norm to be interested in just one form of music. I've always fought against that kind of rigid exclusion. It hasn't been easy -- the folk scene can be pretty conservative in some ways. But when I began doing my songs, and working more in pop, rock, and so on, I didn't have a backlash from my fans. I'd been doing a lot of solo shows, and at these I introduced a lot of the songs that became part of "Hard Station." So one of the things that's now a hallmark of who I am is people who go to my shows will hear a wide variety of music.

**Q.** You've been involved in a number of collaborations and projects over the years, of course, and perhaps one of the more underappreciated ones is "The Green Crow Caws" album from 1980, celebrating the works of the great writer Sean O'Casey. Where do you see that particular venture in terms of your musical development?



Paul Brady, who will perform at the City Winery Boston September 12: "I'm not finished doing what I'm going to do -- just in case anyone thought I'd ridden off into the sunset."

**A.** "The Green Crow Caws" was a very interesting, enjoyable experience. I was approached by Siobhan O'Casey, his daughter, who had a notion of making an album of his songs. John Kavanaugh, the actor, had been in many of O'Casey's plays, so he was a logical choice to be the vocalist, whether singing the songs or reciting O'Casey's poetry and prose.

It was actually a good training ground for me. There were a lot of different sounds on the album – some folk and traditional, some things that sounded like Steeleye Span and Fairport Convention, and even a bit of honky-tonk. It was the first time I'd worked with instruments like cello, sax, viola, and there was the opportunity to make some contemporary arrangements, so I look on the album as a bridging from the traditional to the rock scene. It helped me gain a lot of confidence to put a band together later on.

And it was one of the last recordings Seamus Ennis, the great uilleann piper and music collector, ever made. I'd written a lament in a kind of orchestral style that I wanted him to play. Instead, he

deconstructed it into a real modal tour-de-force. But I was thrilled that he liked it.

**Q.** So, give us a sense as to what we might hear at your concert September 12. Might there be some classics like "Arthur McBride" or "Lakes of Pontchartrain" during the set?

**A.** I usually work out my set list on the day of the concert. I'm a creature of emotion and mood, and sometimes I need to be in the right emotional space to figure out which songs I'm going to do on a particular night in a particular place. I always try to include something from every phase of my life: Maybe I want to do a traditional song, but maybe it'll be something else I haven't done in years. I feel guilty sometimes that some songs I might've closed out my set with great aplomb in the past are ones I don't sing nowadays. That's just how it is sometimes.

For better or worse, I feel my music is never fashionable – but it's never out of fashion.

For more information about Paul Brady's September 12 concert at the City Winery, go to [citywinery.com/boston](http://citywinery.com/boston).



Ímar is at the Somerville Museum on September 28. See summary of Irish/Celtic events in September, Page 13.



795 Adams St. • Dorchester

**“President’s Choice”**  
**Serving Lunch & Dinner**  
**Every day,**  
**7 days a week**



CD Reviews

By Sean Smith

**Dan Gurney, “Ignorance Is Bliss”** • A native of New York’s Mid-Hudson Valley, Gurney is a cross-platform app developer, co-founder of the live web-broadcasting site Concert Window, and not so incidentally, one of the country’s finest traditional Irish accordion players. “I like knowing how things work—finding answers,” he writes in the sleeve notes of this album, his second solo release. He certainly knows how Irish



music works, what with a portfolio that includes the sadly-seldom-seen quartet The Yanks – though he’s partnered regularly with his fellow Yank, fiddler Dylan Foley – and the company of luminaries like Dolores Keane, Mick Conneely, Ronan O’Flaherty and the inimitable Johnny “Ringo” McDonagh, plus nine medals at various Fleadh Cheoil music competitions. Yet as Gurney further explains, with Irish music he doesn’t feel compelled to be a wonk: “When I analyze Irish music too much, I start having less fun. The music goes deep as you want to dig, but I have the most fun when I remember ‘Ignorance is bliss.’” This simple-is-best philosophy is reflected in Gurney’s two albums (as well as his collaboration

with Foley): a straight-ahead approach that puts melody front and center, with minimal arrangement and solid, steady accompaniment – in this case by guitarist John Blake. Not that Gurney’s playing is simplistic: The crystal-clear quality of the recording effectively captures his techniques and craft, whether it’s his use of triplets and rolls or deployment of bass chords, and all delivered in tempos that are crisp but leisurely (such as on a pair of jigs, “Blasket Island/My Wife’s a Wanton Wee Thing,” that he plays solo) – and measured and patient for the lovely air “Taimse Im’ Chodlah,” which he learned from the singing of Dolores Keane during a sojourn in Galway.

It’s all quite simply a feel-good affair, listening to Gurney and Blake’s takes on some fine traditional tunes, like the set of reels “Tim Moloney’s/Molloy’s Favorite/The Boy in the Gap,” the latter he credits to Boston-area flute player Jimmy Noonan (and “one of many memorable nights at J.J.’s Pub in Dorchester”); or a pair of jigs “The Woods of Caol Rua/Miss Walsh’s,” the first of which is a John Dwyer composition, the second a tune Gurney learned from one of his greatest mentors, Fr. Charlie Coen.

Throughout the CD’s sleeve notes, Gurney readily acknowledges the influence and guidance of many musicians like Noonan and Fr. Coen, and especially Seamus Connolly, who also wrote an introduction for the album’s booklet. Connolly at one point quotes the composer Gustav Mahler, “What is best in music is not to be found in the notes,” which neatly sits alongside Gurney’s aforementioned explanation for the album title. If this is ignorance, let’s make the most of it. [dangurney.net/music]

**Aidan O’Rourke, “365: Volume 1”** • Last month’s review of Karine Polwart’s “A Pocket of Wind Resistance” noted the persistence of the concept album, even in the digital music age where playlists of random, wide-ranging individual recorded tracks are eclipsing

the traditional LP/cassette/CD album format. Equally ambitious as Polwart’s “Wind Resistance” is this new release by O’Rourke, fiddler for the genre-breaking Scottish trio LAU: a musical interpretation of the collection of short stories that Scottish author James Robertson penned daily over the course of a year, all of them exactly 365 words long (hence the “365” title). As O’Rourke explains in the liner notes, he intends to compose a piece in response to each story, writing “in the moment” to capture the pure, unfiltered emotions and impressions he experienced reading them. The 22 tracks, spread across two CDs, are the first cohort of his compositions, with piano and harmonium accompaniment by Kit Downes.

On the face of it, this seems very much like a “high-concept” album, i.e., one that may challenge the listener to do more than just listen – although that’s certainly an option. And in fact there are a few ways one could approach “365”: You can read the text of each story (provided in the liner notes) while you listen to its corresponding track; read first, then listen, or vice-versa; or read and listen at completely separate times. The investment in both activities ultimately proves worthwhile. Robertson’s stories are diverse in style, scope and tone: Some, like “Freedom” and “Jack and the Dog,” take on the form and content of fables or folk tales; “Hotel,” “The Hand,” “Bedtime” and “Birthday” center on moments of personal revelation, and perhaps unsettling clarity; “The Abbot” is gripping in its immediacy, and in the resolve of the titular character as he contemplates the certainty of death – which is the subject, and narrator, for “Death, the Shapeshifter”; “The Last Elephant” is an all-too-realistic and sardonic imagining of global and personal response to an imminent tragedy.

Similarly, O’Rourke’s pieces traverse genres, from infusions of folk and traditional styles to classical to jazz to avant-garde. The interplay and rapport between O’Rourke and Downes is often riveting, such as when they swap lead and rhythm on “The Man in the Bus”, or “Death, the Shapeshifter,” where Downes’s austere harmonium invention is subsequently joined by O’Rourke’s rich, lower-voiced bowings.

The extent of your investment in “365” may spur you to think about how music and text correspond with or complement one another, and how this compares to a film soundtrack. But the most immediate question may be, can you appreciate a concept album without having to engage the concept? In other words, can you just listen to “365” for the sake of listening to it? Sure. This album is overall a subdued and spare work, and you can get lost at times among its pensive, brooding passages, but then suddenly find yourself drawn to an intricate duet, a sudden flourish from fiddle or keyboard. So go forth into “365: Volume 1,” and consider what might await you in “Volume 2.” [www.aidanorourke.net]



COME VISIT ANY

SOMERS PUBS

LOCATION FOR QUALITY FOOD,

HOSPITALITY & LIVE MUSIC

7 NIGHTS A WEEK!



**Mr. Dooley's**  
BOSTON TAVERN  
77 Broad St.  
Boston, MA 02109  
617.338.5656  
mrdooleys.com



**Hennessy's**  
HENNESSY'S OF BOSTON  
**HOOLEY HOUSE**  
25 Union St.  
Boston, MA 02108  
617.742.2121  
hennessysboston.com



**The Green Dragon Tavern**  
11 Marshall St.  
Boston, MA 02108  
617.367.0055  
greendragonboston.com



**Paddy O's**  
33 Union St.  
Boston, MA 02108  
617.263.7771  
paddyos.com



**Dirty Nellie's**  
108 Blackstone St.  
Boston, MA 02109  
617.742.2090  
durtynellysboston.com



**Mr. Dooley's**  
Old Irish Village Pub  
9 Depot Ct.  
Cohasset, MA 02025  
781.383.3366  
mrdooleyscohasset.com



**SOMERS PUBS**  
**SOMERSPUBS.COM**



**MARSHALL PAVING & MASONRY**

**SPECIALISTS IN ASPHALT PAVING**  
Concrete Repair • Driveways  
Retaining Walls • Walkways  
• Chimney Repair  
**617-858-9245**  
marshallpavingandmasonry.com  
Find us on Facebook  
No job too big or small!

Burials in  
Massachusetts  
or Ireland



**Gormley**  
Funeral Home  
617-323-8600



2055 Centre Street  
West Roxbury, MA

www.Gormleyfuneral.com



# THE BIR’S SEPTEMBER CALENDAR OF IRISH/CELTIC MUSIC EVENTS

*The first month of fall in Greater Boston and vicinity will see performances by popular Irish/Celtic acts like Altan, The High Kings, and Celtic Thunder, and a farewell Boston appearance by masterful Irish singer Sean Tyrrell.*

• One of the premier bands produced by the late-20th-century Irish traditional music revival, **Altan** will come to the Irish Cultural Centre of New England in Canton on Sept. 14 at 8 p.m. Altan’s recently released album, “The Gap of Dreams,” is a paean to the group’s birthplace of Donegal and celebrates the indispensability of music, songs, dance, and stories to past generations coping with the demands of rural life, as well as famine, conflict and emigration. Co-founder Mairéad Ní Mhaonaigh is a principal exponent of the Donegal fiddle style and a singer in both Gaelic and English; she’s joined by Ciarán Curran (bouzouki), Dáithí Sproule (guitar), Mark Kelly (guitar) and Martin Tourish (accordion). Altan has toured around the world while collaborating with notables ranging from Dolly Parton to The Chieftains to Enya.

The ICCNE also will host two other special music events this month. On Sept. 9, another Donegal musician, **Doimnic Mac Giolla Bhríde**, will give a concert at 3:30 p.m. An accordionist and uilleann piper, Mac Giolla Bhríde has been hailed for his understanding and expression of the Donegal sean-nós tradition; he is a past winner of the Corn Uí Riada, the Oireachtas sean-nós singing competition. He also founded the sean-nós choir Cór Thaobh a Leithid, which has collaborated with legendary Irish musician Donal Lunny on a couple of projects. He’ll be accompanied by flute and tin whistle player **Frances Morton**, a Glasgow native who won an All-Ireland junior championship on flute and has toured with the bands Kick and Tannas.

A Boston institution, **The Joshua Tree**, will make one of its regular visits to the center on Sept. 15 at 8 p.m. The band has developed a national reputation in evoking the magic and majesty of U2, and prides itself on reproducing the legendary Irish rockers’ distinct sound — covering the very early years up to the present — while maintaining artistic integrity.

For information on these events, see [irishculture.org](http://irishculture.org).

• Internationally renowned ballad group **The High Kings** is at the Somerville Theatre on Sept. 13 at 7:30 p.m. Now into its second decade, the group – vocalists/musicians Finbarr Clancy, Brian Dunphy, Martin Furey and Darren Holden – started out with a sound deriving from the classic Irish ballad style of the 1950s and ’60s that also showed the influence of pop, rock, and country styles. Their recent work has incorporated more original material, and even a cover of Thin Lizzy’s “The Boys Are Back in Town.”

For details about the show, which is presented by World Music/CRASHarts, go to [thehighkings.com/tour-dates](http://thehighkings.com/tour-dates).

• One of New England’s most exciting new groups, **Daymark**, will hold an EP album release concert at Club Passim in Harvard Square on September 25 at 8 p.m. The trio of Will Woodson (flute, border pipes), Dan Foster (fiddle), and Boston-area native Eric McDonald (guitar, mandolin, vocals) plays with an approach suggestive of different settings and eras of traditional Irish music, whether the early 20th-century Irish-American dance halls, the “lonesome tone” of Donegal-style fiddling, or the immigrant communities in the north of England – all delivered with power and exhilaration.

See [passim.org](http://passim.org) for ticket information and other details.

• Another busy month for The Burren Backroom series, highlighted by a show on Sept. 30 at 4 p.m. from celebrated singer-songwriter **Sean Tyrrell**, who is making his last tour of the US. A native of Galway, Tyrrell draws on songs from tradition and his own creation – and sometimes from unexpected sources, like John Lennon’s “Working Class Heroes” or Cajun or blues – along with poetry and other forms of literary expression to present stories of heroes renowned or obscure, figures tragic or comic, and explorations of time and history. One of his most acclaimed projects is “A Message of Peace,” which recalls the life of John Boyle O’Reilly (1844-90), who escaped from penal servitude in Australia to settle in Boston and became one of America’s most influential Irishmen.

The Backroom schedule for the month begins on Sept. 5 at 7:30 p.m. with **The Outside Track**, a pan-Celtic band with Irish, Scottish and Cape Breton influences. Co-founders Allie Robertson (harp) and Fiona Black (accordion) from Scotland are at the heart of the band, along with Cape Breton fiddler, vocalist and step dancer Mairi Rankin, lead vocalist and flute and whistle player Teresa Horgan of Cork and their newest colleague, Scottish-born guitarist Michael Ferrie.

Opening for The Outside Track will be the **Bach Project**, a group of local cellists – led by McKinley James, Benjamin Fryxell, and Ariel Friedman – that adapts the old traditions of music for new venues for classical music. Their performance will focus on three of the Bach Suites.

**Connla**, a quintet from Northern Ireland that has been almost universally tagged as “the hottest band” in Irish/Celtic circles – boosted by their recently released second album “The Next Chapter” – will be at the Backroom on Sept. 9 at 4:30 p.m. Ciaran Carlin (flute, whistle), Conor Mallon (uilleann pipes, whistle), Emer Mallon (harp, piano) Paul Starrett (guitars, bass) and Ciara McCafferty (bodhran) are outstanding musicians and also inventive composers: While certainly “in the tradition,” Connla’s tunes have an unmistakable mod-

ern vibe often enhanced by rock and jazz stylings. Their song repertoire spans Irish/Celtic and Americana, from “Wayfaring Stranger” to Rhiannon Giddens’ “Julie” and Dick Gaughan’s “Sail On.”

A 4 p.m. matinee show on Sept. 16 will feature French-Canadian trio **Genticorum** (Pacal Gemme, fiddle, foot percussion, vocals; Yann Falquet, guitar, accordion, jaw harp, vocals; Nicholas Williams, flute, accordion, keyboards, vocals). Thoroughly grounded in the Quebecois tradition, the band interpolates elements of North American and European folk cultures, making for a rich, intricate sound that reveals the beauty as well as the drive of French-Canadian music. This year, Genticorum released its sixth album, “Avant L’orage.”

The opening act will be the Massachusetts fiddle-cello duo of siblings **Elizabeth and Ben Anderson**, who bring forth both the intensity and grace in Scottish and Cape Breton music, mixing traditional styles and modern ideas. The Andersons have appeared locally at The Burren (where they opened for another legendary Scottish group, the Battlefield Band), BCMFest, notLoB Concerts, and the Club Passim Campfire Festival, and made their international debut in 2016 with shows in Scotland and France.

**Coig**, a quartet from Cape Breton, will take the Backroom stage on Sept. 26 at 7:30 p.m. Darren McMullen (guitar, mandolin, banjo, bouzouki, whistles, vocals), Rachel Davis (fiddle, vocals), Chrissy Crowley (fiddle) and Jason Roach (piano) banded together a few years ago to do a promotional tour for Cape Breton’s Celtic Colours International Festival, and subsequently decided to play as an ensemble as their schedules permit. The Cape Breton tradition, with plenty of marches, strathspeys and reels, is well-represented in Coig’s repertoire, but the band also incorporates Irish and Scottish, and even a touch of French-Canadian music. Their most recent album, “Rove,” has received several awards and nominations for music honors.

For links to tickets and information for all Burren Backroom shows, go to [burren.com/EventsCalendar.html](http://burren.com/EventsCalendar.html).

**Coig** also will play a concert on Sept. 23 at 7 p.m. in the Shalin Liu Performance Center in Rockport. Go to [rockportmusic.org/coig](http://rockportmusic.org/coig) for tickets.

• An intriguing newcomer to the Greater Boston folk music scene, **Night Tree**, will appear at the me&thee coffeehouse in Marblehead on Sept. 7 at 8 p.m. This sextet of New England Conservatory musicians (Lily Honigberg, violin; Chris Overholser, violin, viola, and mandolin; Zach Mayer, saxophones, vocals; Sunniva Brynnel, accordion, vocals; McKinley James, cello; Julian Loida, percussion) pulls together Irish/Celtic and Scandinavian music with classical, jazz, klezmer and Afro-Cuban influences, playing in ensemble style while also leaving room for individual improvisation. They’ve performed locally at The Burren Backroom, the Amazing Things Art Center in Framingham and Cambridge’s Galley 263, and have just released their second album, produced by Seamus Egan. Singer-songwriter **Nora Tirrell** will open. More details at [meandthee.org](http://meandthee.org).

• The Gore House Carriage House Concert Series in Waltham will feature fiddler-vocalist-songwriter **Emerald Rae** on Sept. 11 at 7:30 p.m. A Gloucester native, Rae has been active in the Boston folk/traditional music scene since her teens, as a soloist and award-winning fiddler immersed in the Scottish and Cape Breton styles and in various collaborations, including as part of the “alt-trad” band Annalivia. In recent years, she has turned her attention to American folk music and songwriting, releasing an album of her own material (“If Only I Could Fly”) in 2013. Her newest album, released this past spring, continues her exploration of the links between traditional and contemporary song forms, driven by her vocal-fiddle synergy.

For details and links to ticket information for the series, see [goreplace.org/programs/concerts-music](http://goreplace.org/programs/concerts-music).

• Music for Billie, a non-profit named after late Boston-area folk music event organizer Billie Hockett, will host a concert by **Ímar**, a Scottish-based quintet that plays Irish music, on Sept. 28 at 7 p.m. in the Somerville Museum. Its members (Tomás Callister, fiddle; Adam Rhodes, bouzouki; Mohsen Amini, concertina; Adam Brown, bodhran; Ryan Murphy, uilleann pipes, flute, whistle) have had extensive experience that includes some of the most exciting and inventive bands in Celtic music today, such as RURA, Cara and Talisk, and quite a few individual honors in Irish music competitions, giving their sound a solid traditional core. For ticket information and other details, see [musicforbillie.org](http://musicforbillie.org).

• **Celtic Thunder** comes to Boston’s Shubert Theatre Boch Centre on Sept. 28 as part of its milestone 10th-anniversary “X” tour. The famed Irish vocal super-group and stage show of the same name has become a worldwide sensation through its blend of Irish/Celtic folk songs and contemporary, pop-rock covers, as well as highly choreographed staging and visuals. The “Celtic Thunder X” show (available on CD and DVD) continues the format, with the current line-up of Damian McGinty, Michael O’Dwyer, Emmet Cahill, Ryan Kelly, and Neil Byrne performing classic Irish material like “Phil the Fluter’s Ball,” “Wild Rover” and “Toora Lora Lay” and well-known contemporary songs such as “The Devil Went Down to Georgia,” “On the Street Where You Live,” “Streets of London” and “Galway Girl.”

For tickets, go to [bochcenter.org/celtict Thunder](http://bochcenter.org/celtict Thunder).  
*Compiled by Sean Smith.*

## Money and Children: Teaching by Age Groups

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

According to the Council for Economic Education (CEE), which promotes economic and financial education in the classroom, students who have taken a class in personal finance are more likely to engage in financially responsible behaviors such as saving, budgeting and investing.<sup>1</sup>

Parents can insulate their kids from some of the biggest money management mistakes and build their financial literacy by talking openly about the value of money and the benefits of good financial decision making.

To yield the biggest impact on kids’ money habits, however, the lessons imparted must be age-appropriate.



### Elementary School: Saving by Example

Younger kids, for example, may not be ready for a lesson on compounded savings growth, but they can benefit greatly by watching their parents model good financial behavior.

At this age, it’s important, too, to demonstrate the value

of money and sound money management.

That’s best done by giving them a dollar to purchase something at the mall, a yard sale, or at the movies. Let them see what they can get for a buck.

Elementary school kids can also begin to set financial goals.

When they receive birthday money from Grandma, or an allowance, encourage them to save the cash for something bigger they really want.

Show them how to compare prices at the grocery store and explain how different brands cost more for the same product.

### Middle School and Money Management

As your children mature, you can start letting them experiment with the money they earn through babysitting, shoveling snow or an allowance.

Help them set up three accounts - one for their savings, one for spending money, and one (if you choose) for charity. And explain how interest works.

These are the years to help children establish good saving and spending habits, and help them manage impulse-buying control.

To help close the knowledge gap, continue to build financial literacy, and reinforce the lessons learned at home, look for activities or public events than help build money awareness.

### High School Kids: Debt Awareness

High school and college-age kids are ready for more sophisticated lessons in money management.

That includes debt. Many of the best and brightest graduates get themselves in financial hot water by spending money they don’t have and burying themselves in high interest credit card debt.

You can save your kids from a similar fate by explaining how interest rates work, and how those \$300 designer sneakers cost much more if you pay with credit and make only the minimum monthly payments.

By paying \$30 per month on a credit card that charges 18 percent interest, for example, that \$300 would take 11 months to pay off and cost an additional \$27 in interest.

Now is also the time to impress upon young adults the benefits of good financial choices - and the cost of poor decision making.

Banks and other lenders rely on credit scores, a number that reflects your debt-to-income ratio and repayment history, to determine whether to issue borrowers a credit card or loans for a car or home mortgage. They also use it to determine what interest rate they should charge.

By making payments on time and keeping your debt to a minimum, consumers are far more likely to qualify for the most favorable, lowest interest loans.

Finally, there’s nothing like a lesson in compounded growth to motivate your adult children to save for their future.

Teaching kids to save is merely aimed at giving them the tools to become smart consumers, use debt wisely and put money away for their future.

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

[bosullivan@financialguide.com](mailto:bosullivan@financialguide.com)  
[www.commonwealthfinancialgroup.com](http://www.commonwealthfinancialgroup.com)



# Pope laments Ireland's 'open wound'

(Continued from page 1) for "fallen women." One forced adoptee, Clodagh Malone, said Francis was "shocked" at what they told him and "he listened to each and every one of us with respect and compassion."

The survivors asked Francis to speak out Sunday to let all the mothers know that they did nothing wrong and that it wasn't a sin – as church officials have told them – to try to find their children later in life. "That is a big step forward for a lot of elderly women, particularly in the countryside in Ireland, who

have lived 30, 40, 50, 60 years in fear," another adoptee, Paul Redmond, told the Associated Press. "That would mean a lot to them."

Ahead of the visit, a "Say Nope to the Pope" campaign had attracted a strong following and peaceful protests were planned for his visting time. Posters were put up around Dublin featuring an upside-down Holy See flag to "depict the lifelong suffering and anguish that clerical sexual abuse has left."

Vatican spokesman Greg Burke said Francis knows well that "any

trip to Ireland was not only going to be about the family." But he said family life would still be the focus, even if Francis would be meeting with abuse victims during his 36-hour visit.

Francis' first day was dominated by the abuse scandal and Ireland's fraught history of atrocities committed in the name of purifying the Catholic faith. He received a lukewarm reception on the streets, but tens of thousands of people thronged Dublin's Croke Park Stadium on Saturday night for a family rally featuring the famous

Riverdance performers and tenor Andrea Bocelli.

## An archbishop assails the pope

The abuse scandal has devastated the church's reputation in Ireland since the 1990s and has exploded anew in the US.

The US scandal took on a new twist while the pope was in Ireland, with a former Vatican ambassador to the US penning a letter accusing Vatican officials of knowing about the sexual escapades of ex-Cardinal Theodore McCarrick since 2000, but making him a cardinal anyway. The letter attributed to Archbishop Carlo Maria Vigano was published Sunday by two conservative Catholic outlets.

Francis accepted McCarrick's resignation as cardinal last month after a US church investigation determined an accusation he molested a minor was "credible." But in the letter, Vigano alleged that McCarrick had been initially sanctioned by the Vatican in 2009 or 2010 but that Francis rehabilitated him in 2013 despite being informed of McCarrick's penchant to invite young seminarians into his bed. Vigano urged the pope to resign his office. The pope had no comment in return, telling journalists covering his trip to report the story themselves in a professional manner.



Above Pope Francis listens to a journalist's question during a press conference on the plane back to Rome after his two-day visit to Ireland. Below: a sample of the protests that greeted the pope when he arrived on the island. AP Photos



Francis sought to respond to the international

outcry over sex abuse and cover-up scandal during a speech on Saturday to Irish government authorities at Dublin Castle. "The failure of ecclesiastical authorities – bishops, religious superiors, priests and others – to adequately address these repugnant crimes has rightly given rise to outrage, and remains a source of pain and shame for the Catholic community," he told them. "I myself share these sentiments."

But neither his words nor the meeting with victims assuaged demands for heads to roll over the abuse scandal. Colm O'Gorman, who led a rally on Sunday in Dublin for abuse victims, said Francis's remarks about sharing the shame were an "insult to faithful Catholics, who have no reason to feel shame because of the crimes of the Vatican and the institutional church."



# Geraghty ASSOCIATES

## PROPERTY MANAGERS

Studio and 1-Bedroom Apartments Available in the desirable Cedar Grove section of Dorchester.

Studios reasonably priced;

1-bedroom units; heat and hot water included.

Short walk to the Red Line.

Free off-street Parking.

Washing Machines and Dryers in building.

Call Michael at 617-364-4000

**GERAGHTY ASSOCIATES, INC.**  
Property Managers  
P.O. Box 52, Readville, MA 02137-0052  
Tel: 617-364-4000 Fax: 617-364-3157



**JOHN C. GALLAGHER**  
Insurance Agency  
**AUTO INSURANCE**  
Specializing in Automobile Insurance for over a half century of reliable service to the Dorchester community.  
**New Accounts Welcome**  
1471 Dorchester Ave. at Fields Corner MBTA  
**Phone: 617-265-8600**  
"We Get Your Plates"

**AUTO BODY REPAIRS** (617) 825-1760  
(617) 825-2594  
FAX (617) 825-7937

**Fitzpatrick Brothers**  
CORPORATION  
Free Pick-Up & Delivery Service

**150 Centre Street**  
**Dorchester, MA 02124**



**MILTON MONUMENT COMPANY INC.**  
BRONZE MARKERS • CEMETERY LETTERING

"Serving Greater Boston since 1971"

1060 N. MAIN ST., RANDOLPH, MA 02368  
phone: **781-963-3660**  
fax: **781-986-8004**  
www.miltonmonument.com  
email: miltonmonument@gmail.com



# Photography by Image Photo Service



- Weddings • Anniversaries • Banquets
- Portraits • Reunions • Groups
- Families • Special Occasions

**(617) 291-6609**

Harry Brett • Margaret Brett Hastings

**The official photographers of the Boston Irish Reporter**



Traveling People

# The Titanic Experience in Belfast is a ‘Must-See’ attraction

By JUDY ENRIGHT  
SPECIAL TO THE BIR

Is there anyone on earth who hasn't heard about the Titanic hitting an iceberg on its maiden voyage in 1912 with the resulting loss of more than 1,500 lives? If so, the uninformed must be living in the back of beyond! It would be nearly impossible to miss hearing something about the ill-fated liner after all the books – reportedly more than 500 – films, and TV exposure since that long-ago mid-April night and early morning in the Atlantic.

TITANIC  
EXPERIENCE

A friend and I visited Belfast this spring to see what is reportedly the world's largest Titanic exhibit and Ireland's most popular tourist attraction. I believe that both are true. The four-level Titanic Experience is located in an enormous building on the River Lagan and was designed to resemble a ship's prow and reflect Belfast's shipbuilding history. The fascinating, detailed exhibit weaves the liner's story into the history of Belfast and environs, and highlights assorted local industries and residents.

By 1900, the Harland and Wolff shipyard where Titanic was built was the largest in the world, covering some 80 acres and employing about 10,000 workers. We learned that the original name for the shipyard was Queen's Island Shipbuilding, but in 1888 that was changed to Harland and Wolff Ltd. And we learned that after the Great Famine of the 1840s, the rural economy declined because people flocked to Belfast to find work in the linen mills, docks, shipyards and other industries that employed many workers. Between 1851 and 1901, Belfast's population grew from 87,062 to 349,180.

I've been to many tourist attractions in Ireland over the years and had been to Belfast before, but I was beyond excited to see the Titanic Experience. I simply could not wait! Belfast is booming again as it did at the beginning of the 20th Century as evidenced by the 2.26-million room nights that were sold last year! New hotels, catering to the luxury as well as to the price-conscious market, are popping up in and around the city.

We booked a 1 o'clock reservation online for the Titanic Experience and, because I had earlier met a woman from Belfast who recommended the recently opened 119-room Titanic Hotel next to the exhibit, we stopped there first. We were ushered for lunch into an enormous and bright room – Drawing Office Two – where Harland and Wolff designers once worked to create massive vessels like Titanic.

Because we had a reservation for the exhibit, we chose lunches that should not take much time to prepare. Over an hour later, lunch arrived, apparently delayed thanks to a large group in an adjoining conference room that was catered to first. It was a small glitch and we couldn't have chosen a lovelier place to wait. I did have to run across the plaza to reschedule our reservation but the Titanic Experience staff was accommodating and, thankfully, there was no problem.

The Titanic Experience is detailed, fascinating, extremely well done and definitely worth making a special trip to Belfast to see. We both really enjoyed the entire exhibit. I especially liked standing on the clear, glass-paneled floor at the end and looking down to see the Titanic as it appears today seeming to pass underneath.



The Titanic Experience presentation in Belfast is housed in a building designed to resemble a ship's prow. Below, an image in the exhibit imagining the sinking of the majestic liner.  
*Judy Enright photos*



We learned a lot that day. Did you know, for instance, that more than 3-million rivets were used to build the ship? There is much to see and learn at this attraction.

Parking, food, and an ATM are all available on site and there is also an excellent shop where you can purchase Titanic souvenirs.

For future visitors, my friend and I agreed, the best bet would be to stay overnight locally so you can arrive at the building when it first opens, miss the midday crowds, and have time to see and read everything – and there's a lot to see. By mid-afternoon on the day we were there, the building was jam-packed.

We also booked tickets online before going and recommend doing that to avoid crowds.

For more information, visit [titanicbelfast.com](http://titanicbelfast.com).

TITANIC RELICS

We read recently that Premier Exhibitions, an Atlanta-based company that retrieved some 5,500 artifacts from the wreck of the Titanic, has filed for bankruptcy and offered to sell some of the merchandise to pay debts. Also for sale are rights to salvage more relics from the wreck. The remains of the RMS Titanic were found about two-and-a-half miles under the surface of the North Atlantic Ocean 73 years after it sank. Most of the

artifacts are kept in undisclosed locations with about 1,500 on display in shows in Las Vegas, Orlando, and Flint, MI, as well as in Hungary and China.

THE OPEN  
CHAMPIONSHIP

The 147th British Open Carnoustie was held this year in Scotland, but next year's event is scheduled for the Royal Portrush course in Northern Ireland. This will be only the second time in the Open's 150-year history that the event will be staged outside Scotland or England. More than 175,000 attended this year's event and set a record for an Open course.

North and West Coast Links is currently putting together golf packages specifically tailored for the 2019 Open Championship. Visit [2019portrush.theopen.com](http://2019portrush.theopen.com) for details and also [northandwestcoastlinks.com](http://northandwestcoastlinks.com).

WORLD'S BEST

According to Travel and Leisure magazine's readers, Ballyfin Demesne in Co. Laois took top honors in the World's Best castle resort category.

Other Irish properties and their rankings: Sheen Falls, Co. Kerry, No. 3; Ashford Castle, Co. Mayo, No. 5; Ballynahinch, Co. Galway, No. 8; Dromoland Castle, Co. Clare, No. 9, and Aghadoe Heights Hotel and Spa, No. 10. It's interesting

that this year 27 of the top 100 top-rated hotels in the world were in Asia.

Readers choose hotels based on facilities, location, service, food and overall value.

OYSTERS

Have to admit I never met an oyster I didn't like, so I was delighted to see that Connemara Oysters LTD offers oyster farm tours that take about an hour and are suitable for all including children over six.

David Keane, director, said the tours continue to run in the autumn and cater for groups as well as private parties. There are also scheduled tours at the weekends. Extended tours – with walks on the seashore to the oyster beds – are available during spring tides.

For more information, visit [dkconnemaraoysters.com](http://dkconnemaraoysters.com).

FESTIVALS

There's nothing like a good festival and autumn is an especially good time to attend one because it's the shoulder season and things are a bit quieter across the countryside.

• A Taste of West Cork will be held Sept. 7-to-16 to celebrate the bounty and beauty of this stretch of the Wild Atlantic Way. There will be something offered for every palate and many of the events are free or have minimum charges. See [atasteofwestcork.com](http://atasteofwestcork.com) for more.

com for more.

• Dublin Fringe Festival is Sept. 8 to 23 - day and night - with 80 shows in 26 venues. There will be circus, club comedy, dance, gigs, cabaret, live art performance, music and party. See [fringefest.com](http://fringefest.com) for details.

• Dublin Theatre Festival, Europe's longest-running theatre spectacle, runs from Sept. 27 to Oct. 14 with international productions, Irish work, theatre for children, as well as critical talks and artist development programs.

• The Portrush International Air Show with aerial displays, entertainment, a food village, arts and crafts market and more will be Sept. 1 and 2. For details, visit: [airwavesportrush.co.uk](http://airwavesportrush.co.uk)

• The Gourmet Greenway's last event for 2018 – "It's all about the Mayo Lamb" - is Sept. 10-16 at An Port Mor restaurant in Westport, Co. Mayo. See [anportmor.com](http://anportmor.com) for details.

• Speaking of oysters, the world-famous Galway International Oyster & Seafood Festival is Sept. 28 to 30. See [galwayoysterfestival.com](http://galwayoysterfestival.com) or [galwaytourism.ie](http://galwaytourism.ie) for more.

Enjoy Ireland whenever and wherever you go, and especially enjoy the cooler temperatures of the autumn.



# Upcoming Programs at the Irish Cultural Centre



Irish Cultural Centre

## IRISH 5k

NEW THIS YEAR:



### KIDS FUN RUN

September 9th at 10:45am  
(before the 5k kickoff at 11:30)

Brought to you by



M. O'CONNOR CONTRACTING, INC.

The final piece of the ICC 5k puzzle fits into place as we now include our younger members & friends in this family day. Prizes for U7, U5, U3, Lollipops for all. THE KIDS FUN RUN IS FREE TO ALL KIDS.

Adults can sign-up for the 5k through our website at [www.irishculture.org](http://www.irishculture.org)

Doimníc Mac Giolla Bhríde and Frances Morton



Sunday, September 9th at 3:30pm  
At the ICC Cottage



Doimníc 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, Frances Morton.

In 2004 Doimníc released his first album, *Síod na Suidhe*, of which sean 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*.

Tickets \$20 / ICC members \$15  
Call 781-821-8291

"More than any Irish group, this Donegal quintet [Altan] is seen as keeper of the traditional flame." *Boston Globe*



Live in the ICC Marquee Tent

Friday, September 14th at 8pm

Tickets \$35 / ICC members \$30

ICC 200 New Boston Drive, Canton MA  
[www.irishculture.org](http://www.irishculture.org) / 781-821-8291





## JOSHUA TREE

SATURDAY, SEPTEMBER 15TH

@8pm The Irish Cultural Centre, Marquee Tent

Tickets \$15 in advance

ICC 200 New Boston Drive, Canton MA [www.irishculture.org](http://www.irishculture.org)



IRISH CULTURAL CENTRE of NEW ENGLAND'S

## 28th ANNUAL GOLF TOURNAMENT

SAVE THE DATE!

Friday, September 21, 2018 @ 10am

BROOKMEADOW COUNTRY CLUB—CANTON

Join us for a wonderful day of golf, dinner, Irish music, raffles, and plenty of craic.

Foursomes available

For more information please contact the Irish Cultural Centre at 781-821-8291.

GLOBAL QUALIFICATION? WORLD CLASS EXPERIENCE?

## STUDY IN IRELAND



JOIN US AT OUR

UNIVERSITY OF LIMERICK

FREE INFORMATION EVENINGS

18th September: Florian Hall, Dorchester, Boston  
21st September: Irish Cultural Centre, Boston

7 pm – 8:30 pm

WHY IRELAND?

No matter where you choose to pursue your career in future years, your Irish qualifications will be recognized and highly regarded all over the world.

Ireland has a centuries-old tradition of educational excellence, and graduates from Irish universities are welcomed by employers in every industry and in every corner of the globe. A degree from an Irish Higher Education Institute is a fast-track to opportunity—wherever you choose to work and live in future years.



#StudyAtUL

## CLASSES OFFERED AT THE ICC

- MUSIC:** Fiddle, Accordion, Tin Whistle & Bodhran

**IRISH HISTORY:** 4 week courses “The 1916 Rebellion” and Virtual Historic Tour of Kilkenny and Carlow.
- IRISH LANGUAGE:** All levels available, for adults.

**SET DANCING:** Every Monday night at 7 p.m.

For more information visit our website at: [www.irishculture.org](http://www.irishculture.org)  
Irish Cultural Centre, 200 New Boston Drive, Canton, MA  
781-821-8291

## THE HIGH KINGS

SEPT. 13, 7:30pm  
SOMERVILLE THEATRE





## JARLATH HENDERSON BAND

OCT. 18, 7:30pm  
THE ROCKWELL

## WE BANJO 3

FEB. 9, 8pm  
SOMERVILLE THEATRE





FOR TICKETS AND MORE INFO: [worldmusic.org](http://worldmusic.org) • 617.876.4275

# CHC

Curtin Home Care

*Excellence in Private Care*

Curtin Home Care, Inc. (CHC) is Boston, Massachusetts' premiere private Home Care Agency.

Our professional services are highly personalized and staffed by carefully selected and screened personnel.

We employ a wide range of medical staff including RN's, LPN's, CNA's and Therapists. All personnel are licensed/certified as well as insured and bonded. In addition to Boston, we provide services to surrounding cities and towns.

Our priority is assisting individuals remain in their home in a safe and comfortable manner.

Please call 617-307-7751 today for a complementary initial consultation.

Now Hiring Experienced RN's, LPN's and CNA's. Please email resume to: [martina@CurtinHomeCare.com](mailto:martina@CurtinHomeCare.com)  
[www.CurtinHomeCare.com](http://www.CurtinHomeCare.com)