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BOSTON IRISH REPORTER

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Tommy Sands

‘Fair play’ and Tommy Sands – the two are synonymous

By SEAN SMITH
SPECIAL TO THE BIR

Fair play. To Northern Irish singer-songwriter and activist Tommy Sands, it's "kind of a throwaway phrase that people use a lot – but it's a meaningful one."

In fact, it is a *lack* of fair play – the idea of treating everyone fairly and equitably, even those with whom you disagree – that is at the root of so many problems in the world today, according to Sands, whether it's the treatment of migrants and refugees or humankind's unwillingness to address environmental problems.

The struggle for fair play is nothing new for Sands, who's been carrying that banner for decades. Born in County Down the year World War II ended, Sands was approaching his mid-20s when long-simmering Catholic-Protestant/Republican-Loyalist tensions boiled over, ushering in the years of conflict, terror and tragedy summed up by another notable phrase: The Troubles. Sands, by himself and along with his siblings (as the Sands Family) and children as well as friends and significant allies, advocated a path away from the violence and hate through song, spirit, and deed. He penned "There Were Roses," perhaps the most iconic song about The Troubles, and its complement, "Daughters and Sons," plus a raft of other compositions, earning the respect of luminaries like Seamus Heaney and Pete Seeger.

But Sands didn't limit his music and message to pub or concert hall – he brought it out to where he thought it might do the most good. So in 1986 he organized a Citizens Assembly, full of Ulster's artists and literary figures, to call for peace in Belfast. Twelve years later, as the Northern Irish peace talks teetered on the edge of failure, he brought together several musicians – including Vedran

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PM, Parliament haggle over Brexit; Varadkar stands firm on ‘backstop’

By DANICA KIRKA
ASSOCIATED PRESS

LONDON – Parliament MPs returned from their summer recess on Sept. 3 for a pivotal day in British politics as they challenged Prime Minister Boris Johnson's insistence that the UK leave the European Union on Oct. 31, even without a withdrawal agreement to cushion the economic blow.

Amid loud cries from protesters on the streets surrounding the House of Commons, the lawmakers turned to a key piece of legislation on their agenda that would prevent an immediate no-deal exit. If it passes this week, Johnson's

The Irish wonder: What's Brexit going to cost us? Page 4.

Downing Street office said he'll call an early election – taking his role as Brexit champion directly to the people.

With respect to a keystone element in the controversy, the post-deal status of the border between the Irish Republic and Northern Ireland, Leo Varadkar, speaking at a joint press conference with visiting US Vice President Mike Pence that same day, said again that

he will not back down over the so-called "backstop" issue.

"Divergence between the UK and the European Union means that the return of a hard border on our island [i.e., the reappearance of monitors and guard stations at the crossing] "is a very real risk. That's why," he said, "we, as a government, have to stand our ground on a withdrawal agreement."

To deal with such an eventuality, the EU and former British PM Theresa May agreed on a "backstop" insurance policy guaranteeing the status quo at the Irish border after a final Brexit agreement.

(Continued on page 15)



The Boston Irish Currach Rowing Club held its annual Labor Day Regatta on Aug. 31 in South Boston. The club is one of seven teams in the North American Currach Association, which holds regattas in the hometowns of each competing team on a rotating basis. Mayor Walsh and US Senator Ed Markey attended this year's event in Boston.

Mayor's Office photo by John Wilcox

Markey, IIIC decry order to deport sick immigrants

By KATIE TROJANO
REPORTER STAFF

The Irish International Immigrant Center (IIIC) is leading local protests against the Trump administration's termination of so-called "deferred action" on immigrants in medical and humanitarian cases. The agency says the revised policy will be harmful to immigrant patients, including some visiting Boston for life-saving treatments.

At an Aug. 26 event at the IIIC's Boston office held in conjunction with the Massachusetts Immigrant & Refugee Advocacy Coalition (MIRA) and the American Immigration Lawyers Association of New England, US Sen. Edward Markey joined the IIIC and the others in arguing against the order, which was issued on August 7.

"We are here to raise our voices about this inhumane policy which Donald Trump has propounded in the name of the American people," said Markey. "It is unconscionable, it is wrong, and we will fight."

Markey called out the administration's overall immigration policies, asserting that the termination of deferred action was out of step with the nation's legacy.

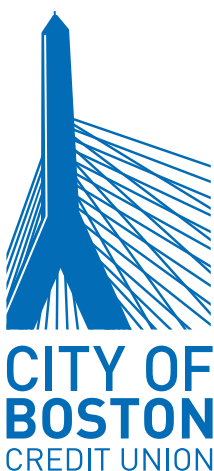
"Over the past two-and-a-half years, President Trump has used every tool at his disposal to inflict harm on immigrants and chip away at our nation's identity of being a refuge for those in need," he said.

Anthony Marino, director of the Legal Center at the IIIC, said the agency

(Continued on page 15)



Limerick Rose Sinéad Flanagan, a 27-year-old junior doctor, was crowned the 2019 Rose of Tralee on Aug. 27 during the 60th annual pageant in Tralee, Co. Kerry which included the New England Rose, 22-year old Tanya Stanley of Stoughton. More text, photos, Page 15.



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John and Kathleen Drew
Grace Cotter Regan

Master of Ceremonies

Richard Flavin

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James M. Carmody –Vice President & General Manager, Seaport Hotel & Seaport World Trade Center, and current chair of the Greater Boston Convention and Visitors Bureau.

John and Kathleen Drew – Founder and President of the Drew Company, and developer and past Chairman of the Seaport Companies: Seaport Hotel and World Trade Center Boston, and Seaport East and Seaport West.

Grace Cotter Regan – First woman president of Boston College High School, formerly Head of School, St. Mary’s Lynn, Director for Advancement NE Province of Jesuits, and Executive Director Boston College Alumni Association.

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All proceeds raised at this event are used to aid immigrants in need. Join a community connected by their desire to help those in need. Interested in becoming a CIS member?

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Grace Cotter Regan



Jim Carmody



John Drew

Boston Irish Honors to hail four who honor their heritage

The city's top hotelier, a pioneering leader in education, and a couple who have led the transformation of Boston's waterfront will be the honorees at next month's tenth annual Boston Irish Honors, the season's premier celebration of Irish-American achievement in Massachusetts.

The luncheon, convened by the *Boston Irish Reporter*, will see hundreds of guests gathered at Seaport Boston Hotel on Fri., Oct. 18.

James M. Carmody, the vice president and general manager of Seaport Hotel & Seaport World Trade Center, will be honored for his distinguished career in hospitality and for his leadership in philanthropy. Carmody, who is the current chair of the Greater Boston Convention and Visitors Bureau, serves on the board of Cathedral High School.

Grace Cotter Regan is the first woman to lead Boston College High School and one of the nation's most highly regarded leaders in Catholic education. She previously served as head of school at St. Mary's High School in Lynn and as provincial assistant and executive

director of advancement for the New England Province of Jesuits.

The daughter of the late legendary BC High football coach, Jim Cotter '55, she holds master's degrees in pastoral ministry, student affairs, and higher education administration from Boston College and the University of Vermont, and has completed Catholic leadership development programs at Boston College's Lynch School and the University of Notre Dame.

John and Kathleen Drew and their family have been on the vanguard of transforming Boston's waterfront and skyline for more than four decades through the Drew Company, which created the World Trade Center Boston and the Seaport Hotel. John and Kathy have taken on leadership roles in their ancestral home as well, developing property in Dublin and as a member of the American Ireland Fund.

Natives of South Boston and Dorchester, respectively, this power couple continues to inspire with their shared vision for a 21st century Boston while never forgetting their shared Irish roots.

The 35-member luncheon committee is chaired by Ed Forry, founder of the *Boston Irish Reporter* and BostonIrish.com. Serving as honorary chairs are US Sen. Edward Markey and Boston Mayor Martin J. 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*. "At this event, we tell the life stories of exemplary Boston Irish with immigrant roots in Ireland, who established productive and meaningful lives in Boston, and worked to make better lives for succeeding generations of emigrants to our city."

The 10th annual Boston Irish Honors luncheon will take place on Fri., Oct. 18, at 11:45 a.m. at the Seaport Hotel/Boston World Trade Center. For tickets, call 617-204-4221 or email bostonirish@conventures.com.

Tackling 2,000 years of history, culture, conflict in classes at the Irish Cultural Centre

By MADDIE KILGANNON
BIR CORRESPONDENT

Irish heritage comes with an undeniably rich history, but approaching that history and seeking to understand thousands of years of conflict and resilience on the Emerald Isle can be a daunting task.

That's where Sean Murphy comes in. "Quite a lot of people have a vague knowledge of when their ancestors arrived, and they have a lot of the questions to try and clarify what was happening in Ireland at the time that might have caused them to leave," Murphy said.

After retiring from his job as a math teacher, Murphy, who also teaches Irish music and dance, began developing a general Irish history course for his class at the Irish Cultural Center in Canton that tackles more than 2,000 years of stories, tradition, and legends to give people reference points for their heritage.

"People wanted to know what was happening in 1916 around the time of the 100-year anniversary," said Murphy, a Dublin native and current Centerville, Cape Cod, resident. "My first courses were about 1916, and then I decided that I would do a chronological history, and that I would go back in detail to put St. Patrick in perspective," he said.

After his general history course became popular, Murphy created other lessons about each county in Ireland.

"There's a wide range of materials available for people to learn Irish history. The problem is for a lot of people is knowing where to start. Sometimes it's almost like there's too much there, so that's why the structured classes are the best," said Murphy.

The rise in popularity of web-based DNA and ancestry databases has left many people with Irish heritage with countless questions. Murphy believes that he is the only one offering this kind of Irish history course for adults.

"A lot of people used to think that an Irish person was very homogenous, that you were Irish through and through. But given the history of Ireland, there have been lots of invasions of Ireland and lots of interactions that have kind of mixed the blood, if you like," Murphy said. "That's come as a bit of a surprise



"What I would like people to understand," said Murphy, "is that whether it was 100, 200, or 300 years ago, the vast bulk of history of their ancestors is rooted in Ireland"

— SEAN MURPHY

for people who would have thought that they were 100 percent Irish."

Murphy's aim is to satisfy the interest of those looking to better understand where they came from.

"Most Irish people that came to America came here because they couldn't stay in their own country. They were either driven out of it or forced out of it in one way or another, so it's important that we don't forget that history," he said, adding that he believes there is enormous value in being able to trace Irish history back generations.

"What I would like people to understand," said Murphy, "is that whether it was 100, 200, or 300 years ago, the vast bulk of history of their ancestors is rooted in Ireland— and that's a good reason to want to understand that history and to be able then to work out what the cultural aspects of that are," he said.

In addition to his course, Murphy also travels to give lessons at libraries and cultural centers around the region.

A new session of his four-week course at the ICC is slated to begin on Sept. 12. Those interested in enrolling can reserve a place by calling 781-821-8291.

HAPPENINGS – SEPTEMBER 2019

Sun., Sept. 1 – The Irish Social club (ISC) regular dance with the Silver Spears 7-10 p.m. at 119 Park St. West Roxbury.

Tues., Sept. 3 – The Irish Cultural Centre New England (ICCNE) will have Aoife Scott & Andy Meaney in concert at 7.30 p.m. For information and tickets call 781-821-8291. Tickets are \$45. Members \$40.

Fri., Sept. 6 – ICCNE will have reading by author Maura McElhone at 8 p.m. of her book "Falling for a Farmer". Admission is \$15.

Sat., Sept. 7 – The Irish Music club of Greater Boston will have its monthly dance at the Viking club, 410 Quincy Avenue, Braintree. Music by "Cathy and the Irish Americans." Dancing from 7-11 pm. Info: 617-696-6007.

Sun., Sept. 8 – ICCNE 5K road race at 11.30 am. Registration from 9 to 11.15 on race day and the cost is \$40. Kids run free. ISC has Fintan Stanley for its Sunday evening dance from 7-10 p.m.

Mon., Sept. 9 – The Sligo Association will have its monthly meeting at Waterford's in Dedham at 8 p.m.

Tues., Sept. 10 – The Leitrim Society will have its members meeting at Adams Corner Cafe & Butcher shop at 7.30 p.m.

Wed., Sept. 11 – ICCNE will sponsor Irish Language Classes by Cumann Na Gaeilge starting this week from 7.30 - 9.30 p.m. Classes will

be held weekly on Wednesdays through Nov. 13. General tuition is \$160. For members of CNG and ICC, it's \$140.

Fri., Sept. 13 – The 22nd annual golf tournament of Sacred Heart Parish will be held at the George Wright Golf Course in Hyde Park. If you are interested in playing kindly call 617-325-3322. Cost is \$125. Green fees, prizes and food after playing.

Sat., Sept. 14 – The Knights and Ladies of St. Finbarr-Cork club will hold their dance at the Malden Irish American club at 177 West Street, Malden. Fintan Stanley will provide the music from 7 - 11 pm. Info: Call Richard at 781-326-0388 or Mary at 978-664-4652.

• ICCNE will have the U2 Tribute Band for the "Joshua Tree" in the tent at 8 p.m. Advance tickets are \$15 or \$20 on the night.

• The Marshfield Irish Festival will be held at the Marshfield Fair Grounds. Ronan

Tynan and Friends will perform. Info: Call Pat McDonough at 781-534-3919. Also see marshfieldirishday.com

• The South Shore Shamrock Festival originally scheduled for Sept. 7 & 8 has been rescheduled for Sat. Sept. 14.

Sun., Sept. 15 – ISC will have Erin's Melody with Margaret Dalton for its Sunday evening dance from 7-10 pm.

Wed., Sept. 18 – The Charitable Irish Society will have its Silver Key Fund Raiser Awards at the Fairmont Copley Plaza Hotel in Boston. Info: 617-228-4445 or info@charitableirishsociety.org.

Friday-Sunday, Sept. 22 – The Noel Henry Irish Show band will have a fund-raiser for Ciara Connell at the Cape Cod Irish Village. On Friday and Saturday evenings, the Henry band will entertain. On Saturday afternoon, music by Erin's Melody. Info: 508-394-9300.

Sat., Sept. 21 – ICCNE will have "Celtic Angels" led by Vicky Kenny at 2 p.m. and 7.30. For tickets please call 781-821-8291. Admission is \$30.

• The Norwood Irish Music club will have its monthly dance at the Knights of Columbus Hall, 572 Nichols Street, Norwood. Music for the evening by the Andy Healy band. Prior to dancing there will be a Mass at 6.30 p.m. Info. call Val at 781-414-9332.

Sun., Sept. 22 – ISC will have John Connors for its Sunday evening dance from 7-10 p.m.

Thurs., Sept. 26 – ISC will have a members meeting and nomination of officers for the coming year. Membership card is required for admittance.

Sat., Sept. 28 – ISC will feature the Tom Clifford, Sean Folan benefit. Ally Haron and Marian Curry will provide the music starting at 7.30 p.m.

Sun., Sept. 29 – ISC will feature the Silver Spears for its Sunday evening dance from 7 - 10 p.m.

Thanks to the Boston Irish Reporter, stations WROL and WUNR for keeping the Irish tradition alive with great music and news. Please support your Irish club and association.

The Happenings schedules are provided to the BIR courtesy of Richard Archer.



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The Irish wonder: What is the Brexit madness going to cost us?

By **BILL FORRY**
BIR EDITOR

BALLYCONNELLY, Co. Galway, Ireland— “Bomb delivers deadly wake-up call on Brexit” was the lead headline on Aug. 20 in the Irish Independent.

It takes some effort to knock the All-Ireland hurling finals off the front pages of newspapers in the Republic of Ireland. Sports-crazed Bostonians have nothing on their Irish cousins, who live and die by the fortunes of their county amateur teams.

The Aug. 18 championship match in Dublin’s Croke Park dominated the news for the week run-up and the nation pretty much stopped everything else to watch the lads from Tipperary get the better of their Kilkenny countrymen to win the coveted Liam MacCarthy Cup.

But there’s an undercurrent of mounting anxiety on this divided island and Aug. 19 brought news that tapped deep into a fresh vein of worry. A bomb exploded just over the “border” in Co. Fermanagh, in the North. Police were lured to a bridge for what turned out to be a hoax device, only to have another actual explosive detonate meters away.

It was designed as a warning, experts here say; but it certainly could have resulted in death or injury to either police or unlucky civilians. And it underscores the tension that is tightening as Irish men and women watch the countdown clock to “Brexit” tick down to an uncertain denouement.

The bombing came just hours after unwelcome revelations in the press that the new British government, led by the buffoonish Boris Johnson, seems to be girding itself for what is known here as a “hard Brexit”— the re-installation of a “hard” border between the Republic and the North, which was eliminated two decades ago

Publisher’s Noteboook

The Irish know what we’re up to

By **ED FORRY**

IRELAND—I made that long-awaited trip to Ireland last month, spending 12 days on the Emerald Isle, most of it along the Wild Atlantic Way, all of it in the west. The weather in Ireland held up as expected: some rain, some sun, and lots of wind and moderate temps. It was a wonderful opportunity to get off the grid here in Boston, escape an August heat wave, and spend some quality time with family, friends and a few new acquaintances.

We traveled to Sligo and spent the weekend in the shadow of Ben Bulbin. marveling at some of the great scenic wonders of that beautiful county. We visited with family in Sligo town, and later traveled down through Mayo and into Connemara, where we admired the mountains and the rocky, solitary moonscapes along the Wild Atlantic Way. They are magnificent in scale and grandeur.

It was interesting to learn how the Irish, on a daily, even hourly, basis stay connected with news from America. There is a great love of the United States among the Irish, and with this new age of internet connectivity and instant information, some of the Irish I spoke with are very knowledgeable about American politics, even more than some of our American neighbors.

While visiting with the owners and guests at the Enniscoe House, a splendid Georgian country home in Mayo, we had a wonderful conversation with a visitor from England, a recently retired National Health Service (NHS) nurse. Born in Mayo, he has lived in Dorset and worked with the NHS for 47 years. He said that he had bought into the Brexit campaign when the issue was first debated three years ago. But now he says it was simply false rhetoric, and he likened it to the MAGA slogans in America- “Make Britain Great Again!” He believes national health insurance in the UK is doomed, and if he had the chance to change his mind today, he would vote to reverse Brexit, and keep Britain in the European Union.

With him was his niece, an Irish nurse who formerly worked in Dublin and now, with the birth her first child, has settled back in the west, working in the Mayo General Hospital in Castlebar. She was very familiar with American politics, and is a great fan of Stephen Colbert, whom she quotes and laughs with regularly. It turns out Colbert’s late night show on CBS has a huge following in Ireland: many tune in to nightly shows the next day, and view it on their computers. She said emphatically that she is not a fan of Donald Trump.

In Galway, I was talking with a friend who himself has recently retired and watches American television online every day. He’s fully familiar with all the issues that are being debated here in the states – immigration, climate change, Greenland and the like – and is critical about what he sees as some bad opinions that are expressed across the American populace. He’s most impressed with Lawrence O’Brien, “that Irish fella” he sees on MSNBC’s The Last Word.

In separate conversations, each of the Irish lamented the crushing divisiveness they see in political discourse in America, and they were keen to get an American opinion on who will be the Democrat candidate next year.

What is remarkable is how little they appreciate our president and the things that he says and does. The Irish I met said they continue to look for leadership from the United States, but Trump, they fear, means a return to a period when “Ugly Americans” was our calling card.



The Forry family made a visit to the farmhouse of Martin and Margaret Casey in August. The farm in Barroe, Co. Mayo was the birthplace and childhood home of Martin Casey, the maternal grandfather of Reporter editor Bill Forry. *Linda Dorcena Forry photo*

in a bilateral agreement aimed at ending the “Troubles” and creating a roadmap for a lasting peace.

If the British do withdraw from the European Union —with a deadline now just weeks away— that choice will threaten to upend the fragile peace that has — for the most part— stuck since 1998.

There’s a mix of opinions on the subject here in Ireland’s West and, in some ways, it feels much like the calm before the storm. Whether that storm will be a real gale or a tempest in a teapot is the question of the day.

There can be no question that opportunists on either side of the sectarian divide in the North seem primed to seize the moment to advance their own narrow agendas— to settle scores that may have little to do with the day-to-day lives of regular people on this island.

My maternal grandfather, Martin Casey, left his family farm near the small village of Barroe in Co. Mayo in the 1920s when the violence of the Irish Civil War was still bubbling. I visited his old home with my own family in August. The farm is still a going concern, run now by his nephew — also named Martin Casey— and his wife and children. They raise cattle and they generously let my four children pet the calves that they will eventually butcher and sell off.

The British market is a big part of their trade and they are alarmed by word that the Johnson government may soon begin to import Brazilian goods. The Caseys are anxious about the economic impacts of a hard Brexit.

But, they tell me, they are more worried about the potential for a return to the violence of the 1970s and 1980s that was once routine in the North. The scars of the Troubles are most visible in places like Fermanagh and Derry and Belfast, of course. But in the heart of the Republic — places like the sleepy farm that my grandfather left in the rearview a century ago— they are no less alarmed by its potential impacts on their sons and daughters.

It’s likely history will view Mueller Report as a big opportunity sadly lost by missteps

By **JAMES W. DOLAN**
REPORTER COLUMNIST

How will history view the Mueller Report? I expect it will be seen as a well-intentioned and thorough catalogue of misdeeds (criminal or otherwise) committed to secure the election of Donald Trump and keep him in office despite compelling evidence of obstruction of justice. Many, including Trump, believed the revelations would undermine his presidency and likely lead to his impeachment.

Why, after a two-year investigation by a dedicated staff under the leadership of a highly respected Republican and former longtime head of the FBI, did the rocket fizzle? Perhaps expectations were unreasonably high. More likely, the launch itself was flawed in the first place when the administration, in the person of Attorney General William Barr, was given the opportunity in advance to interpret the report’s ambiguities in a light most favorable to the administration. Upon reviewing the document, he announced the president had been exonerated. By so doing, he undermined the impact of its revelations.

Secondly, Robert Mueller relied more on proven qualities of discipline and restraint rather than the bold leadership he demonstrated as a decorated Marine officer while serving in Vietnam. The releasing of the report, particularly in light of the spin and distortion by the administration, required a more aggressive advocate. It needed to be vigorously defended by the leader of the team that produced it. Expecting facts leading to a conclusion, the public did not understand the constraints under which Mueller believed he was operating. It was a time when asking for forgiveness, rather than permission, was called for.

Mueller’s failure to better define and strongly

In the Irish Times on Aug. 20, just above a brilliant cartoon depicting Boris Johnson as a circus clown, the columnist Fintan O’Toole cautioned that the looming political crisis could be an existential one for this island.

“The political architecture that has broadly held for a century since the creation of Northern Ireland in 1921 and independent Ireland in 1922, is now deeply unstable. It may well be that that unhappy settlement will have to be hauled down more rapidly than any of us is prepared for.”

It all seems so absurd and unnecessary, a throwback to a time before the Internet and global interconnectedness. Why are we throwing up new borders and creating obstacles for what is clearly a world that wants to be linked up— and not just digitally.

A young man we met while traveling here in Connemara is a good example. A native of Clifden who now lives in London and is busy starting up his own successful high-tech company, David Mitchell, 31, had to leave Ireland to find the opportunity for career growth. Like generations before him, he believes his path will eventually lead to America and, quite possibly, Boston.

Over a pint in a noisy Clifden pub, he told us that the anxieties of the “crash Brexit” are even more pronounced here in Ireland than in London. People are worried and for good reason. For centuries, Ireland has paid a dear price for the excesses of its neighbors across the Irish Sea.

As Irish Times opinion columnist Katy Howard writes this week, it could well be that the biggest toll of the high-stakes Brexit madness will be paid by the Irish people, who had no say in the matter.

“...[A]s in 1690, English and European governments are shaping up to use the island of Ireland as an ideological battleground,” Howard writes. “And possibly... they will leave the locals to live with the consequences for generations to come.”

defend the report at a much anticipated congressional hearing was disappointing, perhaps, some speculated, due to health issues. It called to mind the lines in William Yeats’s poem, The Second Coming: “The best lack all conviction while the worst are full of passionate intensity.”

Without clear recommendations and a proposed course of action, the report misfired. It will eventually be filed away in history’s archives as just another opportunity lost. It was exhaustively researched but flawed by too much equivocation; a good plot but no resolution. The end of this very troubled era in the nation’s history will depend not on Congress or the courts but on the voters.

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



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Point of View

The dog days give way to dog fights; Bare-knuckle politics marks summer’s end

By PETER F. STEVENS
BIR STAFF

As the summer haze dissipates and people slide back into political reality, anyone who has tuned out hard news will discover that chaos grows literally by the hour. Abandon hope—with apologies to Dante—all ye who enter the looming 2020 circus, a.k.a. the presidential race—especially if you believe that the Dems will evict Donald J. Trump from 1600 Pennsylvania Avenue in a popular and electoral blowout.

With Trump at the throttle, America has truly turned a historic, cultural, and constitutional corner and careened ever closer to a cliff. Wordlessly, in lock-step behind the president’s corrupt servant Mitch McConnell, the GOP has shed any pretense of being anything other than “the help” for Trump. None of the old political rules of the road matter because the president hasn’t just changed the political landscape—he has torched it.

Given the combined incompetence, immorality, and amorality of Team Trump, one might be forgiven for assuming that an even more massive Democrat win than that of 2018 will sweep away the president and his minions. That assumption fades because of two factors: the Democrats’ organizing of a circular firing squad—Barack Obama’s warning, not mine—in the primary season, and the reality that if the Dems run one or the other of two candidates bearing “Socialist” baggage, they will hand the race to a gravely wounded but still formidable incumbent. If the polls are right and Senators Bernie Sanders and Elizabeth Warren have surged to the top of the ticket, Dems can forget about retaking of the White House even if Trump really does shoot someone in the middle of 5th Avenue.

The howls of Bernie and Elizabeth supporters aside, the former will go down in a barrage of Trump branding rants as a “Commie” and the latter amid, among other ill-mannered talking points, the president’s rac-

ist whoops of “Pocahontas.” To deny Trump a second term, the Dems need the same or greater minority turnout as Barack Obama generated. One look at the lagging minority support for both Sanders and Warren should sound a deafening alarm for the Democrats.

The din rises with another warning from the Rust Belt: the chances of a Vermont “Socialist” or a Massachusetts senator preaching “revolution” to the heartland and changing the minds of the 77,000 or so voters in Michigan, Pennsylvania, and Wisconsin who carried Trump to his electoral victory are slim or none.

Here is just one scribe’s opinion: Trump versus Sanders or Warren equals a Republican blowout victory of Nixon-McGovern or George H.W. Bush-Dukakis proportions. I will gleefully acknowledge my flawed judgment if I’m wrong on that count.

Speaking of Senators Sanders and Warren, their vows to install single-payer healthcare will turn away union voters who like and want to keep their negotiated policies. A great many other voters might view a sudden eradication of the Affordable Care Act as ominous an act as the Trump Administration’s relentless effort to immolate the ACA. Either way, millions of people with pre-existing conditions would be unprotected as the GOP has no replacement plan and a headlong leap toward single-payer could leave Americans equally unprotected. There is no overnight solution. For the moment, Joe Biden’s appeal to protect and improve Obamacare does make more sense than what Trump seeks to destroy and what Sanders and Warren plan to “revolutionize.”

Sen. Warren is hardly the only Massachusetts politician roiling the election waters as summer ends. Congressman Joe Kennedy III is displaying his family’s acute sense of office-seeking opportunism as he “explores” a run against incumbent Sen. Ed Markey. Kennedy is correct in his assertion that there is no rule about waiting one’s turn in deference to other Democrats.

Teddy Kennedy’s first, and winning, run for the US Senate and Bobby Kennedy’s successful Senate campaign as a transplanted New Yorker reflected the bare-knuckle political acumen of the clan. They were, and are, right that politics

is not a genteel, “lace-curtain” profession. Still, one wonders what is the compelling urgency for a run by Joe Kennedy against Markey.

Kennedy has seemingly learned from the Congressional triumphs of Ayanna Pressley and Alexandria Ocasio Ortiz against well-entrenched incumbents Michael Capuano and Joe Crowley. Both of those races, however, were emblematic of the changing racial and ethnic demographics in those two Congressional districts. In a statewide senatorial contest, there is no apparent demographic rationale for Kennedy. He and Markey are both Irish Americans and, of course, white. Kennedy is arguing that it’s time for a generational change—he is younger than Markey and more in step with under-40 voters. Ironically, perhaps, Ed Markey has always been in step with the Kennedys on issues then and now.

Of course, ambition and a sense of public duty dwell in both Kennedy and Markey. Both will have the chance to plead their case to voters, and that, in the end, trumps—all puns intended—any illusions of party or personal loyalty. That fact is one that can’t be laid at Donald Trump’s gilded doorstep. In American politics, it has been ever so.



Joseph P. Kennedy III

BIR History

CHEERS, JEERS, AND SOMETIMES TEARS

In a long-ago September, a Derry-born immigrant made Fenway Park a reality

By PETER F. STEVENS
BIR STAFF

We’ve come to expect it every September. For Red Sox Nation over the last 15 years or so, we have anticipated playoff and World Series appearances for the local nine in September. Whether the Sox manage to limp into the 2019 postseason remains murky, but it is fitting that the first day of Fenway Park’s construction began over a century ago in September. For the Boston Irish and fellow generations of Sox fans past and present, the man responsible in large part for our local shrine to “the Grand Old Game” was a Derry-born immigrant named Charles Logue, a contractor whose company broke ground for the ballpark on Sept. 25, 1911.

In the years before the Charles Logue Building Co.’s mainly Irish pick-and-shovel crews dug into a plot of land between Lansdowne and Jersey streets, the firm’s owner and other local Irish contractors had begun to leave a brick, steel and granite mark upon the Boston landscape. In “Beyond the Ballot Box,” Dennis Ahern writes, “Irish immigrants learned early that the city streets were not paved with gold, but some, as contractors, found that fortunes could be made by digging them.”

A number of Boston Irishmen parlayed practical, hard-won knowledge of construction and unbridled ambition into fortunes. Thomas H. O’Connor, in “The Boston Irish—A Political History,” notes, “With growing need for roads, houses, sewers, and bridges in the new Irish neighborhoods, the contracting business also flourished. Patrick O’Riordan became a millionaire working on city projects... Timothy Hannon helped fill in the Back Bay, and Owen Nawn’s trucking company that carried granite from the quarries attracted lucrative contracts from City Hall and the public utility companies.”

In the vanguard of Irish-born contractors turning construction into cash was Charles Logue, born in Derry in 1858. A bearded man with a genuine talent for shaping land to architects’ plans and the father of a large family, Logue carved a stellar reputation as a man whose company finished jobs on deadlines and without questionable cost overruns, something that could not always be said of the city’s more than 230 Irish contractors in the early 1900s.

Logue’s company built structures for the Catholic archdiocese and for Boston College. When John I. Taylor, son of *Boston Globe* publisher, General Charles H. Taylor, was handed the ball club as a “perk” from his father, the younger Taylor searched throughout 1910–11 for the right contractor to build a new park for the team. The search led to Charles Logue.

On June 24, 1911, the *Globe* trumpeted the news: “With the new park covering 365,306 square feet of land



Fenway Park under construction in 1911.

and the stands of the most approved type, and the home club brought up to its best pitch, the fans hereabouts can confidently look forward through the winter months to some great baseball games next season.”

Trolley lines ran near the site in the Fenway, which had been a fetid mudflat until it was drained as part of Frederick Law Olmsted’s Emerald Necklace plan. The park would be named not for the site itself, but as a nod to the Taylors’ land company: Fenway Realty.

The Taylors sold 50 percent of their interest in the ball club for a pricey \$150,000 to cover their initial outlay. Then, in a slick financial gambit, they held onto outright ownership of the rising new park.

Charles Logue’s state-of-the-art steel and concrete ballpark—one of the world’s first of its kind—rose on a tract whose most distinctive previous buildings had been the Park Riding School and a church.

Logue and his crews had to follow both the architects’ plans and the realities of “day baseball.” A Fenway Park historian writes, “There was no thought of night baseball in 1911, so the architects had to make sure batters would not be facing into the sun late in the afternoon. Thus home plate was set in the southwest corner of the yard... to ensure that the sun would set behind third base, bothering only the right fielder.” To the eternal agony of countless right fielders destined to lose balls in the Fenway sun, Logue followed the plan to the letter.

When Logue and his men laid out left field, they did not build the immortal “Green Monster.” That landmark would not rise until 1933. They did, however, build to specifications that, because the Boston & Albany Railroad wound along the tract’s far side, forever meant that Lansdowne Street would lie only a bit more than 300 feet from home plate. The distance from the plate to the fences did not mean as much to the builders of the “dead-ball” era in 1911–12. Few

players could drive the ball of the day more than 350 feet, and outfield fences, as Curt Smith writes, were “supposed to eliminate gate-crashing and free looks from the street.”

By opening day of 1912, Logue had delivered the goods. Fenway Park was ready, completed at a cost of \$650,000 and with private funds only (hear that, Mr. Kraft?). John Taylor moved his Boston Red Sox from the Huntington Avenue Grounds, which they had leased, to Fenway Park.

Washed out by rain for two days, Fenway’s christening arrived on April 20, 1912, the stands packed with fans gaping at the technological “marvel.” The New York Highlanders, who would be renamed the Yankees in 1913, were a fitting opening-day foe, as the raucous rivalry between the clubs would prove for decades to come.

In the eleventh, Red Sox second baseman Steve Yerkes, already 5 for 6 in the No. 2 slot, got on base again. Eventual Hall-of-Famer Tris Speaker stepped to the plate and drove in Yerkes for a dramatic 7–6 victory. Fenway’s first game had lasted three hours and twenty minutes.

What should have been the newspapers’ big story was eclipsed on the front pages by the most recent developments in “the story of the century”—the Titanic had gone down just a few days before the Red Sox unveiled Fenway Park to the fans.

Following their opening day triumph, the Red Sox went on to rack up a 105–47 record and beat the New York Giants in the World Series.

A few years down the road, the Red Sox would trade their star pitcher and slugger, Babe Ruth, to the Yankees. If Yankee Stadium is “the House that Ruth Built,” perhaps Fenway Park should bear the title “the House that Logue Built” (or helped to build, anyway)

Traveling People

Ireland in autumn: Something to be had for every taste

By JUDY ENRIGHT
SPECIAL TO THE BIR

Ireland in the autumn could be just the right prescription for those who relish tranquility and eschew the frenzy of summer tourism. Most tourist attractions are still open in September and there is much to do around the country to suit nearly every age and interest.

MICHAEL CUSACK CENTRE

No doubt Irish sports fans are well aware of Michael Cusack, the man who founded the largest amateur sporting organization in the world, the Gaelic Athletic Association, better known as the GAA.

Cusack was born in 1847 in Carron, a small Co. Clare town in the Burren. His life, career, travels, and passion for preserving traditional Irish sports are all captured at the Michael Cusack Centre, which is located at the family's original homestead. Explore his cottage as it was in the 1850s, discover the game of hurling, which he saved, or take a guided tour. The Centre, which is about 15 minutes from Ballyvaughan, is open daily from 10 a.m. to 5 p.m. through October.

There is ample parking, a tea room and gift shop at the site. For more information, see michaelcusack.ie

CAHERCONNELL STONE FORT

While you're in Carron, do check out the Caherconnell Stone Fort, the best preserved example of dry stone walling in the Burren. Caherconnell is a circular, walled, and defended farmstead from the early Christian era and is said to have been home to a substantial farmer and his extended family of perhaps up to 25 people. The main focus of farming in that era would have been sheep and cattle. The fort also contained a small village that made the farmer self-sufficient. The main dwelling and kitchen were within the fort and there would also have been areas set aside for storing grain and grinding corn.

The Caherconnell Visitor Centre has Ireland's first stone fort "virtual tour" as well as audio-visual and graphic displays.

Caherconnell is about half a mile from Poul nabrone dolmen, a Megalithic burial tomb where the remains of 33 people were discovered dating back to 3,800 BC. Poul nabrone is the Burren's most famous archaeological monument. It is located on the Ennis-Ballyvaughan road.

There are also other attractions nearby, including: Aillwee Cave; the hilltop Poulawack Cairn, where remains were discovered of four people, buried around 3,400 BC, as well as nine others buried over the next 1,000 years; Cahercommaun ringfort; Caher macnaughten and Caher more with its reconstructed doorway, which is a good example of a ring fort doorway.

For more information, see burrenforts.ie



Irish country fairs are a great attraction in the autumn.

Judy Enright photos



Take a friend and walk along a lovely beach in the autumn when the summer crowds have departed.

BURREN CENTRE

While you're in the Burren, be sure to stop by the Burren Centre in Kilfenora to see the beautiful film by the world-renowned environmentalist and producer Eamon de Buitlear. The film follows the formation of the Burren 320 million years ago, explains how the limestone pavement was formed and why Alpine, Arctic, and Mediterranean plants, which require different climatic conditions, grow side by side in such abundance on this fertile rock plateau.

The Burren Centre also offers a tea room, gift shop, and an extensive display that shows and describes the Burren's many attributes and characteristics.

For more information, see theburrencentre.ie

BEST BEACHES

In an island country, water and beaches are never too far from anyone's focus and it's often warm enough in the autumn to enjoy surfing, sailing, and many other water sports.

September is also a nice time to just walk the beaches and enjoy the



Many an oyster will be shucked during Galway's International Oyster and Seafood Festival from Sept. 27 to 29.

ocean and the quiet.

One popular place to walk - or just sit and enjoy the view - is Keem Bay at the end of Achill Island in Co. Mayo. Keem Bay was recently named by Big 7 Travel as the 11th best beach in the world for 2019.

What beach was listed as the best in the world, you ask? It was Golden Horn Beach, in Brac, Croatia, with Whitehaven Beach, Whitsunday Islands, Australia, coming in second.

The list was created using Big 7 Travel readers' votes, scores from previous media results, official Blue Flag beach locations, and contributions from the Big 7 Travel editorial team. See bigseventravel.com for more.

IRISH COFFEE

Are you a fan of that popular after-dinner drink, Irish Coffee? Learn how and where the world-famous drink was invented and find out about Ireland's "flying boats" (fixed-wing seaplanes) at

the fascinating Foynes Flying Boat and Maritime Museum in Co. Limerick.

You'll learn that from 1939 to 1945, Foynes, on the Shannon River, was the center of the aviation world between the US and Europe. See how courageous pilots navigated the Atlantic and hear about the diverse range of people, from celebrities to refugees, who traveled with them. And, learn about Chef Joe Sheridan who added whiskey to coffee (the first Irish Coffee) to warm up damp, chilled passengers in 1942. For details see flyingboatmuseum.com

While you're in the Limerick area, you might plan a visit to the imposing King John's Castle where 800 years of history is brought to life with animation and interactive effects. It's fascinating to learn about the archaeological excavations under the visitor center building that show evidence of earliest settled life in the city. See kingjohnscastle.com for more.

Another Limerick treasure is the Hunt Museum

in the 18th Century Custom House. The museum has one of Ireland's greatest private collections of art and antiques donated to the people of Ireland by John and Gertrude Hunt. Included among some 2,000 pieces are works by Yeats, da Vinci and Renoir. See hunt-museum.com for more information.

RYDER CUP

Thanks to Shane Lowry's Open Championship victory, Adare Manor in Co. Limerick has been chosen as the host venue for the 2026 Ryder Cup.

Since reopening in April 2018, after completion of a two-year reconstruction, The Golf Course at Adare Manor has rocketed to global recognition.

The property has been a hit with industry figureheads and top players alike, each praising the Tom Fazio Design and, in particular, its pristine condition.

So, get your reservations in for 2026 at Adare Manor to enjoy the world's best golfers in the Ryder Cup.

EVENTS SCHEDULED

Lots of activities are slated for September around the country. Stop by the local Fáilte Ireland office while you're there to learn what's on tap in the area you're visiting.

Some interesting activities on this month's calendar include:

- Kinsale's Good Food Circle's 43rd Gourmet Festival, Oct. 11 to Oct. 13 in the Co. Cork town. Kinsale has long been known as the culinary Capital of Ireland and this is a fun event with something for everyone. For more information, see kinsalerestaurants.com

- The 42nd Clifden Community Arts Festival, the longest running community arts festival in Ireland, will be held in the Co. Galway town from Sept. 18 to Sept. 29. There will be plays, concerts, films and many other events. See clifdenartsfestival.ie for details.

- Are you a fan of oysters and fresh-from-the-ocean seafood? You won't find better anywhere than at the Galway International Oyster and Seafood Festival Sept. 27-29. See galwayoysterfestival.com for more.

- Dingle Food Festival will be held from Oct. 4 to Oct. 6. Highlights of the festival include cooking demonstrations, street vendors, workshops, entertainment, children's events, wine and whiskey tastings and more. See dinglefood.com for more.

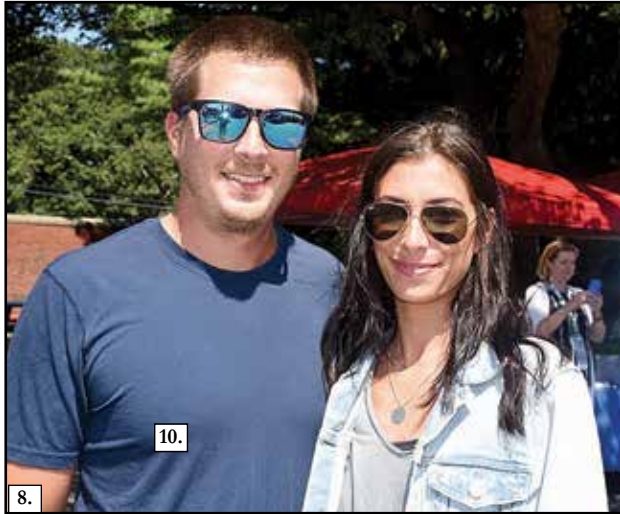
- Irish Times Theatre Award winner Swan Lake/Loch na hEala makes its Cork debut from Sept. 10 to Sept. 12 at Cork Opera House as part of Sounds from a Safe Harbour festival 2019. Starring Mikel Murfi and new cast member Rosaleen Linehan. Book your tickets now at bit.ly/TeacdamsaCOH.

Enjoy Ireland whenever and wherever you travel. There's much to see and do there.

BRETT'S BOSTON
By Harry Brett
Exclusive photos of Boston Irish people & events

The Boston Cannons Major League Lacrosse (MLL) team played a match in celebration of Irish Heritage Day at Veterans Memorial Stadium in Quincy on Aug. 24. The event featured live music by Devri and James Montgomery Group, and a performance by Forbes School of Irish Dance.

1.) Spec. Kemoh Kamara, Randolph; S. Sgt. Ariel Quintana, Miami, Fla.; Sgt. Tyler Jean, Middleboro; S. Sgt. Jason Pickard, Indian Land, SC; S. Sgt. Gamalier Arocho, Puerto Rico; 2.) Dani and dad Jude Waters, Hanson; 3.) Patrick McCune, Arlington; Meri Qiriaz, Dedham; 4.) Cormac (1 yr.) and Erica Boyce, Braintree; 5.) Chris and Jordan Ketcham, Dover, N.H.; 6.) Caroline A. O'Neil and Emily Driscoll, both of Milton; 7.) Alexa Cavallo, So. Boston; Sarah Rose Stack, Agawam, Boston Cannons Lacrosse cheerleaders; 8.) Pat Powers and Erika Jacobs, both of Quincy; 9.) Klaus Freyer and Kathy McKinney, both of Quincy; 10.) Amanda Agosto and Ryan Grealis, both of Agawam; Derek Mercadante, Granby, CT; 11.) A future rugby star; 12.) Luke and Hugh Scott, Quincy.



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Copies of her book will also be for sale during the event.

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THE BIR’S CALENDAR OF CELTIC MUSIC EVENTS

Summer turns to fall, and as always, Greater Boston has plenty of Irish / Celtic-related music events on the calendar.

•Two local acts will be on stage at Club Passim in Harvard Square on Sept. 15. Roots-oriented quartet **Corner House** will celebrate the release of its new EP, “Smart Folks,” the first with its extended line-up. The band started out two years ago as a trio of Boston transplants: Virginia-born guitarist Ethan Hawkins, Scottish fiddler Louise Bichan, and Ethan Setiawan, the 2014 National Mandolin Champion; last fall, they welcomed Western New Yorker Casey Murray (cello). In this configuration, Corner House boasts a solid background in Irish, Scottish, Appalachian string band, New England contra dance and bluegrass traditions, which provide a basis for their own compositions as well as the occasional set of Irish slip jigs or barn dance, or an old-timey tune – all with a winning, easygoing groove that never lacks for energy or verve.

Opening for Corner House is **Rakish**, the duo of fiddler Maura Shawn Scanlin and guitarist Conor Hearn, whose collective influences range from Irish and Scottish to Americana and classical music. While perfectly at home with playing up-tempo and with intensity, the pair opt for a more contemplative, colloquial approach, giving space to the subtleties and nuances of a tune or song. Rakish has performed at BCMFest, the Burren Backroom series and last month’s inaugural Rockport Celtic Music Festival.

The show begins at 8 p.m.

Scandinavian music – which has become a new outpost on the Celtic music trail – is well-represented at Passim this month. Appearing on consecutive nights (Sept. 17 and 18, both at 8 p.m.) will be the quintet **Sver**, self-proclaimed “Scandinavian party musicians.” Building on the traditions of Norway and Sweden, Olav Luksengård Mjelva (fiddle, Hardanger fiddle), Anders Hall (fiddle, viola), Leif Ingvar Ranøien (diatonic ac-

cordion), Adam Johansson (guitar), and Jens Linell (drums, percussion) play a dynamic, infectious brand of folk rock that in recent years has incorporated original and contemporary compositions. Last year, Sver marked its first decade with the release of its fourth album, “Reverie.”

Sver’s Sept. 18 concert will begin with a set from **Moira Smiley**, an American singer whose fascination with the creative capabilities of the human voice has taken her into traditional music and well beyond it. In addition to her stint with legendary Irish-American band Solas, Smiley has spearheaded the group VOCO, which has redefined harmony singing through incorporating American and Eastern European folk song, avant-garde music, and unique accompaniment that includes body percussion.

On Sept. 24, one of the most influential purveyors of modern Scandinavian music, **Väsen**, will stop at Passim for two shows (7 p.m. and 9:30 p.m.) as part of its 30th anniversary tour. As teenagers, Olov Johansson (nyckelharpa) and Mikael Marin (viola) would visit with older musicians in Sweden’s Uppland region, who passed along their knowledge and love of Swedish folk music. The pair later joined forces with Roger Tallroth, whose innovative 12-string guitar accompaniment brought a new dimension to the traditional repertoire: components of rock, jazz and classical. Over time, the trio has integrated its own tunes into the mix, while collaborating and performing with musicians from around the world. This year, Väsen celebrated three decades with its 18th release, “Rule of 3.”

Scotland’s **Talisk**, whose propulsive, tightly-knit blend of Scottish and Irish music elements has earned them widespread critical and public acclaim, kicks off Club Passim’s October schedule on Oct. 1 at 8 p.m. The enthralling melodic chemistry between Mohsen Amini (concertina) and Hayley Keenan (fiddle) is bolstered by Graeme Armstrong’s canny



The Silver Spears will be among the acts appearing at Marshfield Irish Day on Sept. 14.

guitar-playing, creating a sound that pushes beyond tradition while maintaining ties to it. Talisk’s honors include the BBC Radio 2 Folk Award and Folk Band of the Year from the BBC Alba Scots Trad Music Awards; Amini also was the BBC Radio 2 Folk Awards’ Musician of the Year for 2018.

For tickets and information on these shows, see passim.org.

•Local acts also will be in abundance at **Marshfield Irish Day** on Sept. 14 at the Marshfield Fairgrounds. Headlining the event, which begins at noon, will be internationally renowned Irish tenor **Ronan Tynan**, along with Boston comic legend **Steve Sweeney**. Also on the schedule are **Devri**, **Silver Spears**, **Fenian Sons**, **The Dooley Brothers**, **Colm O’Brien**, **Erin’s Melody**, **Boston’s Erin Og**, **Mairin Ui Cheide**, **The Coppersmiths**, **Connolly Academy of Irish Dance**, **Viking Irish** and **DJ Sean O’Toole**.

For information, see marshfieldirish-day.com.

•The Burren Backroom in Somerville will present Northern Irish quintet **Connla** on Sept. 4 at 7:30 p.m. Clearly inspired by some leading lights of the Irish folk music revival, the band nonetheless has cobbled together a highly individual personality, sparked by the musicianship of All-Ireland champions Ciaran Carlin (flute, whistle) and Conor Mallon (uilleann pipes, whistle), along with the virtues of harpist-pianist Emer Mallon – whose vocals bespeak a grounding in pop, rock and jazz as well as folk – and the outstanding rhythm provided by Paul Starrett (guitars, bass) and Ciara McCafferty (bodhran). This is Connla’s second visit to the Backroom.

Sept. 8 will see a 4 p.m. matinee performance by **Triton**, whose music derives from the dance traditions of Northwestern Europe. The interaction between Jeremiah McLane (accordion), Tim Cummings (whistles, border, small pipes) and Alex Kehler (fiddle, nyckelharpa, vocals) makes for a powerful presence as they play bourrées from central France, triple-time hornpipes from the Scottish borders, Swedish släng polska and Breton hanter dro, as well as their original tunes that stem from these influences.

The Fretless, a Canadian “chambergrass” quartet with ties to Boston, will perform on Sept. 11 at 7:30 p.m. Chambergrass mixes Celtic, old-timey, bluegrass and other folk/traditional styles with chamber music instrumentation and dynamics. Former Berklee College of Music students Trent Freeman (violin, viola) and Eric Wright (cello) originally co-founded the band with Karmel Sawitsky (violin, viola) and another Berklee student, Ivonne Hernandez, who was eventually succeeded by Ben Plotnick (violin, viola). Their most recent album, “Live from the Ant Farm,” released last year, offers a fully realized portrait of their refreshing, exciting sound.

Cape Breton’s **Còig** returns to the Backroom on Sept. 25 at 7:30 p.m. – almost exactly a year since the foursome’s last visit. 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 go on from there. Còig plays plenty of the tried-and-true Cape Breton marches, strathspeys and reels, but also incorporates Irish, Scottish and even some French-Canadian music. Their previous album, “Rove,” received several awards and nominations for music honors, while their latest release, “Ashlar,” issued earlier this year, sees the

band explore further new territory, such as covers of Gordon Lightfoot ‘60s classic “Home from The Forest” and Prince Edward Island singer-songwriter Ashley Condon’s “Deep Down in the River.”

Mayo-based quartet **Billow Wood** is on stage Sept. 29 at 7 p.m. Formerly known as Flat Out, the band (Mark O’Donnell, vocals, fiddle, guitar; Harry Lawlor, vocals, harp, guitar; Ciara O’Donnell, vocals, bodhran, flute; whistles; Bríd O’Donnell, vocals, accordion) has taken an Irish traditional music background – which includes All-Ireland Fleadh and Irish Dancing World competitions – and married it to a folk/pop/indie approach: pop-inflected vocal harmonies and hooks accompanied by instruments more commonly found at a ceili. After winning the Ballyshannon Folk Festival showcase for their original music two years ago, they went on to release their debut EP “Can You See Me.” Their most recent offering is the single “Carpe Diem.”

Starting off next month’s Backroom schedule – on Oct. 2 at 7:30 p.m. – will be **The Jeremiahs**, who since emerging several years ago from Dublin’s music scene have gained an enthusiastic following for their brand of urban folk, immersed in Irish instrumental tradition while evincing a decidedly contemporary lyrical style. Joe Gibney’s vocals have a true gravitas, edgy in one moment or incredibly tender in another, supported by James Ryan (guitar, bouzouki, harmonica) and Frenchmen Jean-Christophe Morel (fiddle, bouzouki) and Julien Bruneteau (flute, whistle) – crisp rhythm, superbly delivered fills and breaks, and flat-out gorgeous harmonizing. The band has brought its songwriting talents – with a keen sense of language, humor and turn of phrase – to the fore of late; no less an authority than Christy Moore singled them out as winners of the 2015 TradConnect Songwriter Showcase. The band’s 2018 album “The Femme Fatale of Maine” has brought them further praise.

Opening for The Jeremiahs will be the Boston-area duo of **Colleen White** (vocals, flute, whistle) and **Sean Smith** (vocals, guitar, bouzouki), presenting mainly traditional music from Ireland, Scotland and England with an abundance of good cheer and taste.

For tickets and information about Burren Backroom events, go to burren.com/music.html.

•Dublin singer **Aoife Scott** and guitarist-accordionist **Andy Meaney** will play at the Irish Cultural Center of New England in Canton on Sept. 3 at 7:30 p.m. Scott, daughter of Frances Black and niece of Mary Black – part of the beloved Black Family – has built on her trad/folk roots to become a songwriter of increasing stature; her compositions include “The Wild Atlantic Way,” her paean to the west coast of Ireland, and “We Know Where We Stand,” a forthright musing on Irish identity. Possessed of a crisp, dynamic voice, Scott has won the Irish Post Music Awards Best Folk Act honor and Live Ireland Emerging Artist of the Year Award; her song “The December Letter” was selected as Single of the Year at the ALSR Celtic Music Awards and was the most played Christmas song on RTE Radio 1 for December 2018.

Boston’s U2 tribute band **The Joshua Tree** plays at the ICC on Sept. 14 at 8 p.m. The group 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.

The center will host two performances on Sept. 21 – at 2 and 7:30 p.m. – of the

(Continued on page 14)



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‘Fair play’ and Tommy Sands – the two are synonymous

(Continued from page 1)

Smailovic, the famed, tragic Cellist of Sarajevo – along with schoolchildren from North and South to sing, in an effort to convince the politicians to go the extra mile. Four years after that, he got members of the Northern Ireland Assembly to record a special Christmas feature for his weekly radio show – inspiring Loyalist leader David Ervine to remark “Tommy Sands is the only man, without a private army, who can intimidate me.”

And despite some recent health concerns, he’s nowhere near done yet, as he made clear during a recent stop in Boston as part of a solo tour. He’s recently collaborated on a unique theatrical production and has just released his 10th album, titled – fittingly enough – “Fair Play to You All,” which includes a song inspired by a chance encounter in Boston.

Sands will be back in town again next month, when he performs at Boston College’s Gaelic Roots Series on Oct. 16, at 6:30 p.m. in the Theology and Ministry Library on Newton Campus.

“The songs I grew up singing were about the pursuit of fair play,” said Sands, relaxing over dinner at The Burren, where he performed as part of the Backroom series. “I was really singing about people’s hopes and dreams before I had consciousness about them. It all just happened naturally, organically: Neighbors came from both sides – Catholic or Protestant – to hear my dad and mom make music, and their feet all tapped to the same rhythm. I learned that music connected the secret and sacred things between us all.”

That lesson was reinforced during the memorable 1998 “sing-in” Sands organized shortly before the Good Friday Agreement was reached. “We felt the politicians were losing their nerve, afraid to take that last step because they were worried about the response from their constituents. So the idea was to go there and tell them not to be afraid, that we all wanted them to take that step and make peace. But we all had to, literally, be singing the same song to

send that message.

“So I wrote ‘Carry On’ while riding in the bus on the way there, and we put it together somehow.”

Carry on carry on, you can hear the people singing

Carry on carry on, ‘til peace will come again

Deputy First Minister Seamus Mallon would later describe the sound of the children singing as “a decisive moment.”

As impactful as “Carry On” might have been, it was a far earlier composition of Sands that brought him attention well beyond Ireland. In 1974, a Protestant friend of Sands was killed by Republican paramilitaries and not long afterward, Loyalists retaliated by killing a Catholic who had been a friend of the earlier victim. That unspeakably awful irony was tragic enough, but the likelihood of more such occurrences was just as terrible to contemplate, and so Sands endeavored to express the human cost of The Troubles in personal, and musical terms.

But it took the better part of 10 years for him to finish “There Were Roses” – though certainly not because he was short on inspiration or motivation.

“It’s easy to write a partisan song, on one side or the other, but that had been done for years and years, and it wasn’t bringing us any closer,” Sands explained. “There was something I wanted to say, but it had to be done in the right way so that everyone would listen. Every word of the song had to be weighed very, very carefully. In Northern Ireland, if you throw a wall up with half your audience, you may as well put a gag on yourself.”

Instead of writing a strident, “come-all-ye”-style diatribe, Sands fashioned the song to defuse any reflexive wariness at the outset, and to establish the personal character of the story:

My song to you this evening is not to make you sad

Nor for adding to the sorrows of this troubled northern land

But lately I’ve been thinking and it just won’t leave my mind

I’ll tell you of two friends one time

They were both good friends of mine

Sands reprises this verse near the end of the song, having sketched a moving portrait of the two victims and their friendship, and the impact of their deaths on the community. Instead of expressing rage or advocating a specific solution, the final verses simply appeal to our common humanity – and vulnerability.

I don’t know where the moral is or where this song should end

But I wonder just how many wars are fought between good friends

And those who give the orders are not the ones to die

It’s Bell and O’Malley and the likes of you and I

And through it all is the chorus, with its evocative line “The tears of the people ran together.”

The song was released in 1985 by Sands on his “Singing of the Times” album and by the trio of Mick Moloney, Robbie O’Connell and Jimmy Keane on their LP of the same name. It would be covered by, among others, Joan Baez, Dolores Keane, Frank Patterson, and The Dubliners.

Given Sands’s dedication to advancing peace and healing in Northern Ireland, it’s only natural to wonder whether he despairs over the current political stalemate, and the sporadic outbreaks of violence. In a word: No.

“Peace is like a little baby; it’s easy to slip and fall before learning to walk. The peace process, remember, is a process. There’s been lots of slipping and falling, but for the most part, it’s stopped the killing. A peace process is never a failure; it’s violence that’s a failure.”

Perhaps one reason for his positive state of mind is that over the years he’s been able to find fresh outlets for his muse, whether teaching underprivileged prisoners to use songwriting as a tool to defend themselves in court; assisting with interfaith initiatives in the Middle East; putting together an album with Protestant and Catholic schoolchildren about life in their communities; or hosting the weekly radio show “Country Ceili” for decades.

More recently, he wrote

music and songs for the theatrical production “Blood Red Lines,” in which survivors of The Troubles – including people who lost loved ones to violence, and a former British soldier who served two tours in Northern Ireland – tell their own stories.

“They’re all on stage together, learning from one another, and we piece together their words and weave them into a dialogue,” said Sands, who collaborated with British Academy of Film and Television Arts award-winning director, writer and producer Robert Rae. “The songs are a sort of commentary on what’s being said. For example, there’s one in which the chorus is, ‘If you’d seen what I’d seen, you’d never go to war.’ There’s a verse which asks, ‘What’s the use of talking? You can’t bring back your dead,’ and the response is, ‘I’m speaking for our loved ones, for they can speak no more.’”

“It’s about rejecting violence and hate, not trying to glorify them. One song goes: ‘Something bad had happened/I could feel it in bones/Later when they told me, I cried and cried alone. Your husband is a martyr/and never whispered low/I said I need no martyr/I just want my Johnny home.’”

And there’s also “Fair Play to You All,” for which he wrote songs about refugees in the Middle East, the civil rights movement in Northern Ireland, the billions of dollars spent in the global arms trade, and one in Irish about the

ancient goddess Macha, whose mistreatment at the hands of the king of Ulster prompted her to proclaim a curse whereby the men of Ulster would be overcome with weakness at the time of their greatest need.

“Macha was associated with the land, with nature,” he said. “So the song is a lament that links her to today, a time when nature is being destroyed – what will the consequences for us be?”

Another song on “Fair Play to You All” had its origins in a curious meeting that took place in Boston.

“I met a man named McAteer, singing softly in an Irish pub, who was from a village in County Down called Ballyholand. It turns out that there’s a meeting every year in Massachusetts of the McAteer clan – he had wondered if I was on my way there, in fact. I thought that was interesting, so later on I did a little research and I discovered that some 30 people had left that small village during the 1930s and had never come back – 30 is no small number for a place like that.

“It’s just one of those little occurrences that make you think about life and how it unfolds, I suppose.”

Later on in the Backroom, Sands entertained the near-capacity audience with stories and reminiscences, and entries from the family songbook as well as his own. It was as much a conversation as it was a concert: Introducing “Come Home to the County Down,” he noted

its theme of immigration and dislocation “at a time when so many people are on the move through no fault of their own.” But this was no blog-ready polemic; he went deeper, pointing to the universality lurking in the lyrics, the sense of desperation and longing as expressed in its chorus (“Oh can you hear me? Oh can you hear me/As you roam through lonely London town?”).

“When you lose someone, you never stop searching,” he said, “because you see them everywhere.”

While there were plenty of occasions for laughter during his set, Sands made no apologies for the more somber entries in his repertoire: “Sad songs are important. Not because they make you sad, but because they take the sadness out of you.”

All of which led to his penultimate, and most anticipated, song of the evening (for his encore, he performed “Daughters and Sons” along with New Leaf, the Western Massachusetts trio that opened for him). While he acknowledged having back-burnered “There Were Roses” for a while, Sands told the audience, he had lately begun singing it again. “It’s good to know the bad places you came from,” he said.

And with that, he began softly picking his guitar, and softly but self-assuredly sang the words familiar to most if not all of the audience.

My song to you this evening is not to make you sad...



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CD Reviews

By Sean Smith

We Banjo 3, “Roots to Rise Live” • It has been four years since this Irish/Americana outfit released a live album (“Live in Galway”), and in that time WB3 has made a significant transition in the “Celtgrass” genre – a mix of Irish and American folk styles, traditional and contemporary –they’ve helped pioneer. As was evident on last year’s “Haven,” their most recent studio release, the band has shifted more to the Americana side of their musical persona while putting greater emphasis on writing songs in the folk-rock-pop idiom, a la Mumford and Sons.



But “Roots to Rise Live,” recorded at The Ark in Ann Arbor, Mich., has a back-to-basics feel. For one thing, it’s all WB3, with none of the guest musicians – notably the small brass section – they used on portions of “Live in Galway” album, and the studio recordings that came after it. This serves to magnify WB3’s sheer force of

personality, as well as its musical prowess, from David Howley’s expressive, engaging vocals and excellent rhythm guitar to the fleet yet skillful fiddling of Fergal Scahill, to the equally adept playing of Enda Scahill on tenor banjo and Martin Howley on mandolin and tenor banjo (the band is composed of two sets of brothers, if you’re wondering about the common surnames). The crowd-pleasing, pulse-quickenning crescendos, tempo accelerations and other flourishes stand out all the more because they sound so immediate, with a very appreciate audience pumping up the ambience (especially when the guys break into a pop song cover you wouldn’t expect, and absolutely nail it).

What’s also appealing about “Roots to Rise Live” is its cross-section of the band’s productivity, going back to their first album, 2012’s “Fruit of the Banjo Tree,” and points in between. You can decide for yourself how favorably latter-day material like “Haven” and “Hold Onto Your Soul” compare with the likes of “Little Liza Jane” and “Prettiest Little Girl in the County” from farther back in the catalogue (to these ears, just fine). Even better is the inclusion of some of their classic cross-tradition instrumental sets: “Puncheon Floor/Late for the Dance/Sean Reid’s,” “John Brown’s/MacDonald’s March” and “Martin Wynne’s #2 and #3/The Coalminer.” These medleys get to the heart of WB3’s allure: their robust, seemingly effortless mining of the common ground between Irish and American music, with the tenor banjo as touchstone.

The impression from “Roots to Rise Live” is that however much they’ve embraced their new direction, WB3 remains true to their earlier body of work – and this is a good thing. [webanjo3.com]

Malinky, “Handsel” • This is how you do a 20th-anniversary album: with a nod to your past as well as your present, but also a tribute to the singers who inspired your involvement in traditional music – and a salute to those who will keep the tradition alive.

No surprise that this landmark, double-CD recording is by Malinky, one of the foremost champions of the Scottish song tradition since forming up some two decades ago. Not that the band has been exclusively Scottish in its repertoire – they’ve also drawn from Irish (north and south), Canadian, American, even Macedonian and Scandinavian traditions – or strictly traditional, featuring songs from contemporary writers, notably their co-founder, Karine Polwart (now one of the better songwriters around). Whatever the source, Malinky has always treated songs with the utmost care and respect, regarding them as shareable treasures containing messages “we think matter with people who might have never otherwise heard them,” as they

explain in the liner notes.

The band’s devotion to song takes on a whole other dimension on “Handsel,” with their inclusion of six guest singers across generations, from teenager Ellie Beaton to octogenarian Hector Riddell. Also joining them are Barbara Dymock and Len Graham, who along with Riddell represent the mentors that helped guide and shape Malinky’s development over the years; and Cameron Nixon and Dàibhidh Stiùbhard – like Beaton, among the cohort of young folk/trad singers just beginning to blossom. Far from being some promotional gimmick, this sharing of the spotlight is a statement that, whatever stamp they may put on folk and traditional music, Malinky regards itself as a link in a very long chain.

The current roster – co-founders Steve Byrne (vocals, bouzouki, guitar) and Mark Dunlop (vocals, whistles, bodhran), Fiona Hunter (vocals, cello), and Mike Vass (tenor guitar, fiddle, vocals) – has now been together for a more than a decade, and its cohesiveness and vision is manifest on “CD1” of the album, recorded within the past year. Many of the songs on this disc are from the bedrock of ballad tradition, found in esteemed collections by F.J. Child, Greig-Duncan, Ord and others, but also via respected traditional singers like Ray Fisher, Maggie Stewart and Lizzie Higgins; the liner notes nicely summarize the research and sources involved for each, as well as the tweaks and alterations by the band members.

Of course, these folks aren’t just dedicated scholars. They can sing the heck out of these songs, individually or collectively: Hunter’s jaunty, sure-handed take on “Begone Bonnie Laddie” and gentle empathy on “The Braes o Broo”; Byrne’s strong narrative focus on “The Forester” and his own creation, the tragic “Lads o the Lindsay,” about the impact of a maritime tragedy on a community; Dunlop’s tenderness on “The Maid of Doneysheil” and “Lovely Armoyle.”

Their collaborations with the guest singers are equally delightful: Graham’s deep, soulful voice on “True Lover John,” Liddell’s fun with the satirical “Hash o Bennagoak,” Beaton’s confident lead on “Sleepytoon,” and so on.

A longstanding Malinky attribute has been their harmony vocal and instrumental arrangements, which gracefully embrace and carry along the songs without overwhelming them, and these are as spot-on as ever on “Handsel” (with the help of double bassist Euan Burton).

The archival disc, “CD2,” includes some previous releases, such as their exquisite treatments of “Billy Taylor,” “Seán Ó Duibhir a’ Ghleanna” and “Son David,” and “Whaur Dae Ye Lie,” Polwart’s setting of the Srebenica massacre in Scots traditional ballad form. But there are some wonderful unearthed treasures, too: demos of “Martinmas Time” and “Clerk Saunders,” for instance, and live performances of Byrne’s “The Lang Road Doon,” plus trad songs “Fisherman’s Wife,” “The Newry Highwayman” and – perhaps best of all – “The Bonnie Lass o’ Fyvie/Silver Spear,” the latter recorded at their 10th anniversary show with all past and present members. As on the other disc, voices, instruments and arrangements are of the highest quality throughout, and inspire keen anticipation for this third decade of Malinky. [malinky.com]



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The IIIC's Wellness Services will be coordinating another series of Irish language classes this fall in collaboration with Cumann na Gaeilge i mBoston. Courses are available for Beginner I, Beginner II, and Advanced learners, and will be held at the IIIC's center in downtown Boston beginning in September. The courses are a great opportunity to celebrate Irish heritage and culture and build language skills alongside a welcoming community of learners! Contact Siobhan Kelly at 617-542-7654 or skelly@iiicenter.org for more details or to register your interest.



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

Upcoming Clinic Schedule
Clinics are in the evening – please do not arrive more than 30 minutes before the clinic begins for registration. Attorneys will meet with as many people as possible during clinics, but we cannot guarantee that everyone will be seen. During consultations, attorneys are not able to review or fill out any forms.

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Immigration Q&A

Overstaying a visit to the US: Bad idea

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

A. Yes. If you entered the US under the Visa Waiver Program, as most visitors from the 38 eligible countries (including Ireland) do today, you normally are given up to 90 days to remain in this country. The Visa Waiver Program is also commonly referred to as “ESTA,” an acronym for the Electronic System for Travel Authorization, which is the online application system that prescreens travelers entering under this program. However, if you enter the US under the Visa Waiver Program, you are *not* allowed to work during that time. If you overstay this 90-day period by 180 days to one year, you face a three-year bar from reentering the US. Overstaying the 90-day period by more than one year subjects you to a ten-year reentry bar. This is the case irrespective of whether you work in the US without authorization.

Do not misinterpret the 180 days as any kind of “grace” period that allows you to remain in the US beyond the 90 days granted under the Visa Waiver Program. Any period of overstay at all may affect your ability to reenter the United States at a later date. You could also be subject to detention and removal from the US.

Aside from the problem of the three- and ten-year reentry bars, if you overstay a visit under the Visa Waiver Program even by a few days, you will no longer be allowed to reenter under that program in the future. Instead you would have to make a formal application for a B-2 visitor visa at the nearest US Embassy, which requires a fee and can take time. You can expect close scrutiny of your application, and if you have a compelling reason for a prior brief overstay, you should include evidence of it with your application. Holders of visitor visas usually are admitted for up to six months and may, before the expiration of the visa, apply for an extension if they have a good reason for wanting to stay longer in the US as a visitor.

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

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

If you have questions about this or any other aspect of immigration law, you can have a free, confidential consultation at one of our weekly legal clinics as advertised in the Boston Irish Reporter

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



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RSVP: Francesca Paranzino

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Charitable Irish Society hails three for Silver Key Awards

The Charitable Irish Society will hold its annual Silver Key Awards event on Wed., Sept. 18, from 6 p.m. to 8:30 p.m. at the Fairmont Copley Plaza Hotel in Boston. As in the past, this year's honorees – Charles L. Donahue, Jr., Mike Oliver, and Anita Sharma – come from the corporate and grass roots community sectors and have shown exceptional leadership in building cooperative links between civic, religious, and cultural organizations that welcome and serve the varied and immediate needs of the immigrant community.

- Charles Donahue has had a long career in health care planning, with particular emphasis on community based care and expansion of health care to all. He has been a loyal supporter of Irish philanthropic organizations such as the Irish American Partnership and the Boston Irish Business Association.
- For more than two decades, Mike Oliver has served the immigrant communities in Dorchester, Cambridge, and Boston. As director of the St. Mark's Community Educational Program, he has

organized English language classes and citizen preparation classes for adult immigrants and, in cooperation with Boston Cares, he has expanded that program greatly by training volunteers to conduct citizenship classes at the Boston Public Library and its seven branches as well as in Somerville and Newton.

- Anita Sharma is the executive director of the PAIR (Political Asylum/Immigration Representation) Project, which provides legal representation to asylum seekers, and matches pro bono attor-

neys with those in need of legal advice. She works closely with the Boston Bar Association's Immigrant Services Section. She was recently honored as a Bar Foundation Fellow in recognition of her exemplary leadership in Greater Boston's civic society.

Our honorees for 2019 are the living embodiment of the society's historic motto of "With Good Will Doing Service" and thereby carry on the tradition of generations of Boston's Irish Diaspora to assist those

immigrants who aspire to call Boston their home. Since 1997, this event has served as the Society's chief fundraiser, enabling it to fulfill its historic core mission of providing aid and assistance to newly-arrived Irish immigrants, and more recently some from other countries, as they face the multiple challenges of adjusting to and assimilating into a new city and country. The evening will feature a silent auction for numerous items, including tickets to professional sports events, gift certificates at high end

area restaurants, hospitality baskets of Irish food and drinks, and various art works by local Irish artists and craftsmen.

Sponsorships and silent auction items from individuals and corporations are welcome and can be arranged by contacting Sandra Moody at 617-304-1076. Reservations and payment can be made directly through our website at the following address: charitableirishsociety.org.

Submitted by Catherine B. Shannon, past president of the Charitable Irish Society, 1990-91.

BIR Music Calendar

(Continued from page 10)

multi-faceted stage show **Celtic Angels Ireland**. The five singers of Celtic Angels, veterans of stage musicals and Irish cabaret, present popular songs of Ireland, whether from tradition – "The Rocky Road to Dublin," "My Lagan Love" and "Carrickfergus" – or the popular/contemporary domain, including "Galway Girl," "Song for Ireland" and "Isle of Hope, Isle of Tears." Also featured are the **Celtic Knight Dancers**, with former "Riverdance" star Patrick O'Mahoney, and instrumental interludes and accompaniment by Dublin's **Trinity Band Ensemble**.

For information about these events, go to irishculture.org.

- **The High Kings**, widely hailed for taking the Irish ballad-group tradition into the 21st century, will play at the Somerville Theater on Sept. 19 at 7:30 p.m., as part of the Global Arts Live series. Since forming the band in 2008 with the now-departed Martin Furey, Finbarr Clancy, Brian Dunphy, and Darren Holden have performed regularly across the US, Ireland, and Europe under the motto of "Folk 'n Roll": a sound that derives from the classic Irish ballad style à la the Clancy Brothers and The Dubliners, combined with modern songs in the folk idiom, including their own compositions. Their 2017 album "Decade: Best of the High Kings" topped the Irish Album Charts and made the Billboard World Music Charts.

Tickets are available at globalartslive.org.

- Scottish Celtic rockers **Skerryvore** appears at the City Winery on Sept. 23 at 8 p.m. Formed by the Gillespie brothers Daniel (accordion) and

Martin (pipes, whistles, accordion), the band early on took inspiration from the "West Coast Ceilidh" style, adding in rock, pop, jazz, Cajun and country influences. Besides the Gillespies, its members are Fraser West (drums), Alec Dalglish (guitar, vocals), Scott Wood (pipes, whistles), Craig Espie (fiddle), Jodie Bremaneson (bass), and Alan Scobie (keyboards). A two-time Scottish Traditional Music Live Act of the Year, Skerryvore has also launched its own annual festival, "Oban Live," while touring Europe, the US, the Middle East, and China.

For tickets and other details, go to citywinery.com/boston/skerryvore92319.html.

- **The Boston College Gaelic Roots** series will present its "Fall Ceili" on Sept. 5 at 6:30 p.m. in Gasson Hall 100. The event will feature set and social dancing, open to all levels, with music by Gaelic Roots director Sheila Falls Keohane and others from the Greater Boston community. Free and open to the public. Go to bc.edu/irish.html.



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Norwegian Air cancels Providence-to-Ireland flights, effective Sept. 15

Norwegian Air has suspended its low cost flights from Providence to Ireland, effective September 15. The airline had become popular among local visitors to Ireland, and had offered service to Cork, Shannon, and Dublin.

The company said it is ending all its transatlantic flights to and from Ireland, saying that the grounding of the Boeing 737 MAX has forced it to shut down its transatlantic routes operating from Dublin, Cork, and Shannon to the United States

and Canada. Those have purchased tickets for any flights beyond the termination date will have to make other arrangements for their travel plans.

"In light of the grounding of the Boeing 737 MAX aircraft, we have concluded that these routes are no longer commercially viable," said senior Norwegian executive, Matthew Wood, adding that since the MAX aircraft was grounded last spring, the airline has tried to accommodate passengers on its Irish routes by leasing aircraft from

other airlines. "However, since the date of return to service of the 737 MAX remains uncertain, this solution is not sustainable," Wood said.

In a statement, Pat Dawson, the CEO of the Irish Travel Agents Association (ITAA), expressed the group's disappointment over the news, saying "Norwegian Air has been an important part of building passenger numbers through Cork and Shannon and we would like to see continued growth in our regional airports."

Co. Fermanagh native makes bid for Boston City Council

By MADDIE KILGANNON
BIR CORRESPONDENT

When Liz Breadon left her home in County Fermanagh in the 1990s to come to the states, she never expected the move to be permanent. But the community she poured her efforts into made Allston-Brighton her new home.

Now, in the wake of District 9 Councillor Mark Ciommo announcing that he would not seek reelection, she's hoping to represent the neighborhood on the Boston City Council.

A first-time candidate, Breadon says she is running to combat the rising cost of housing and to ensure access to resources for immigrants in the neighborhood she settled in back in 1997.

"I just thought 'why not?' I have to step up and see if we can change the direction of this situation," she said in an interview.

Breadon is one of seven candidates on the Sept 24 primary ballot. The others are: Craig R. Cashman, Lee Nave Jr., Amanda Gail Smart, Daniel J. Daly, Jonathan Lamar Allen, and David Bowser. The top two vote-getters from the primary move on to the general election in November.

Much of Breadon's candidacy and priorities are driven by her experience as an immigrant. She



Liz Breadon

came to Boston on sabbatical as part of her work as a physical therapist, and originally lived in Roslindale before joining her now-partner in Brighton.

"I grew up during the Troubles in Northern Ireland," she said, "and coming to the United States, the idealism and the aspirations of equality and equal treatment under the law and all those important principles of the country are very refreshing and important things to defend and ensure that we don't lose those rights."

Breadon describes herself as a grassroots activist. She made a name for herself in Brighton fighting to keep the Faneuil branch of the Boston Public Library open and building the Presentation School Foundation Community Center in Oak Square.

Allston-Brighton was once rich in socio-econom-

ic and racial diversity, but now, Breadon says, the neighborhood has become far too expensive for many families looking to plant roots in Boston.

A development boom in the neighborhood has priced out many people who called Allston-Brighton home, which is why Breadon said she is refusing any campaign contributions from developers.

"My support is coming from the local people and I'm not taking money from developers. I just feel that people recognize who I am and that what they see is what they get," she said.

After navigating a long and complicated immigration process, Breadon became a naturalized citizen in 2008. "I don't think most Americans understand just how complicated it is and how long it takes and how expensive it is to become a citizen," she said.

She believes her firsthand experience of going through the immigration process will be an asset to her constituents.

"The immigrant community brings a lot to the table, and they are very civically engaged and working hard to make things better," Breadon said. "I think we can all work together regardless of whether we're born and raised in the neighborhood or if we're an immigrant."

Haggling over Brexit

(Continued from page 1)

That guarantee seems now to be in question as Johnson is seeking an exit from the EU without any deal.

Johnson, who took power in July, has tried to crack down on members of his Conservative Party who oppose his Brexit plans, warning they would be expelled from the party if they supported the parliamentary efforts to block or delay the withdrawal. The so-called rebels, many of whom have been among the party's lions for decades, are responding with acerbic commentary on TV, social media and the newspapers. Dominic Grieve, who was attorney general in David Cameron's govern-

ment, says the expulsion threats demonstrate Johnson's "ruthlessness." Former Cabinet minister Justine Greening said she feared her beloved party was "morphing into Nigel Farage's Brexit Party." Former Treasury chief Philip Hammond warned of the "fight of a lifetime" if officials tried to prevent him from running in the next election. All three are opposing Johnson, with Hammond saying he expected a procedural vote that day to take control of business. If it passed, a vote to block a no-deal would be considered the following day.

"Many colleagues have been incensed by some of the actions over the past week or so, and I think

there is a group of Conservatives who feel very strongly that now is the time to put the national interest ahead of any threats to us personally or to our careers," Hammond told the BBC. "I think there will be enough people for us to get this over the line today."

A no-deal Brexit is considered dangerous because it will sever decades of seamless trade with the single market of 500 million. But Johnson insists the potential for leaving without a deal must remain as a bargaining chip in negotiations with the EU.

Associated Press Writer Lorne Cook contributed to this report.



Tanya Stanley, a 22-year-old college student from Stoughton, represented Boston and New England in the 60th annual Rose of Tralee festival. She is pictured with festival host Dáithí Ó Sé, while her parents enjoyed her star turn (below). Screenshots from RTE Television by Ed Forry

Limerick doctor is the 2019 Rose

Sinéad Flanagan of Adare, Limerick, the 2019 Rose of Tralee, is a doctor who does her work in a hospital in Mallow, Co. Cork. After she was crowned in the 60th annual Rose of Tralee festival in Co. Kerry last month, the graduate of University of Limerick and University College Cork told the Irish Times that the women who were in the live final were a representation of "what it means to be Irish. It's a celebration of family and of friendship. Just speaking for myself, I would like to think I was a modern Irish woman. For me it is definitely representative of me and 31 fabulous girls from all kind of professions and family."

Stoughton's Tanya Stanley, a 22-year-old Bridgewater State University student, was one



of the 31 "fabulous girls" that the new Rose cited after winning the contest. The daughter of two Irish born parents, her father from Dublin, and her mother from, Donegal, she is shown during her Monday night appearance with Irish TV presenter and festival

host Dáithí Mícheál Ó Sé. The festival is annually one of the highest rated television programs across Ireland. The photos were made from the telecast on RTE by BIR publisher Ed Forry, who viewed the program while on vacation in Galway.

Markey, IIC decry order to deport sick immigrants

(Continued from page 1)

learned of the decision from impacted families.

"Last week, for reasons I will never comprehend, families we represent with pending applications began receiving notices that their requests had been denied. No individual consideration was given to any of them. The notices simply indicated that the consideration of any application had been halted entirely, no matter the circumstances."

Dr. Sarah L. Kimball, a primary care clinician with Boston Medical Center's Immigrant and Refugee Health Program, said that even children with severe illnesses are being given just 33 days to leave or face deportation.

"In this case, halting medical deferred action is yet another policy change that will cause harm to my immigrant patients, which is why I'm here today," Kimball said, "Without medical deferred action, we are leaving children and their parents with no options, and without it there is no space in our immigration law for us to make a humanitarian exception in cases of medical need."

According to Kimball, deferred action is not a pathway to US citizenship and it's not easily granted.



"We are here to raise our voices about this inhumane policy which Donald Trump has pronounced in the name of the American people. It is unconscionable, it is wrong, and we will fight."

It is defined by the US Citizenship and Immigration Services (USCIS) as "a discretionary determination to defer a deportation of an individual as an act of prosecutorial discretion."

Said Kimball: "In the past, when my patients have applied for medical deferred action, it was generally because they believed that going home would mean dying due to inability to access medical care."

Rev. Dieufort J. Fleuris-saint helped in offering a perspective from the Haitian community at the IIC news conference, translating for a Haitian woman named Marie, who shared the story of her 13-year-old son who suffers from sickle cell anemia.

Marie came to visit the US in 2013, when her son fell ill and began receiving treatment in Boston for the disease. It took four years – until 2017 – for Marie's request for deferred action to be approved. "I saw Haitians die of sickle cell disease, because they don't have any resources to treat them," she said. On Aug. 19, Marie received a letter from the Department of Homeland Security (DHS) stating that her deferred action had been revoked.

Carol Rose, executive director of the American Civil Liberties Union of Massachusetts, spoke about prospects for legal action going forward against the administration's decision.

"We will stand up to this cruel, inhumane and unlawful policy," she said. "It depends on all of us to do our jobs in shining a light on this. The fact that the Trump administration tried to do this in secret demonstrates why it's so important that the media shine the spotlight" on what they are doing.

Rose said that the ACLU has filed more than 200 lawsuits against the Trump administration following the termination of deferred action for medical cases.



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