

BOSTON IRISH

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The scene inside the John F. Kennedy Presidential Library's Stephen E. Smith room on Oct. 25, 2024.

Flavio DeBarros photos

Reflection: Boston Irish Honors Luncheon 2024

More than 350 people were on hand as three legendary figures in the Boston Irish community – Judge Regina Quinlan Doherty, President William M. Bulger, and, Coach Bill Cleary, Jr., at right – were feted at the 14th annual Boston Irish Honors luncheon on Fri., Oct. 25. For the first time, the event was held at John F. Kennedy Presidential Library and Museum overlooking Dorchester Bay and South Boston on Columbia Point.

President Bulger, who attended the event with more than a dozen members of his family, delighted the crowd when he spontaneously broke into song – an “off-script” moment that hushed the crowd and brought many to tears. Reflections from Judge Quinlan Doherty – one of the Commonwealth’s most respected jurists – and Coach Cleary were also highlights of the program, which was led for the first time by a sister-duo: former State Senator Linda Dorcena Forry and Maureen Forry-Sorrell.

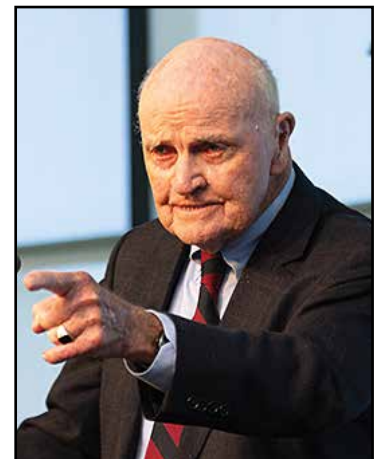
A full run-down of the day’s events – plus profiles on our three honorees – are featured in this edition, Pages 22-29.



Regina Quinlan Doherty



Bill Bulger



Bill Cleary, Jr.

Dermot Kennedy re-imagines the St. Patrick’s Day experience The singer-songwriter’s ‘Misneach’ festival launches here in March



Dermot Kennedy at The Abbey in Brookline.

BY BILL FORRY
EXECUTIVE EDITOR

Courage. That’s the English-language translation of the Irish word “Misneach,” the name attached to Dermot Kennedy’s global Irish music festival that will launch in Boston and Sydney, Australia, in March 2025.

The two-day turn in Boston will feature an already sold-out “emerging artist showcase” at the Brighton Music Hall on March 18, followed by a much bigger concert the next night headlined by Dermot Kennedy

himself at TD Garden.

The 32-year-old singer and songwriter explained his concept over lunch and a pint of Guinness at the Abbey in Brookline last month.

“I think in Ireland, we’re so proud of our music and our heritage and our culture,” he said, name-checking artists like Van Morrison, Sinéad O’Connor, and Thin Lizzy. “And so just on that celebration around St. Patrick’s Day, I wanted to make sure that’s what we’re celebrating. I think there’s so many artists at home that

people might not be aware of that are so talented and so special and just deserve to be heard. So, it’s a lovely thing to put together, honestly.”

He chose the name “Misneach,” (pronounced mish-nyach) in part because “courage” fits neatly into Kennedy’s own life and career trajectory. His first major album release, which dropped in 2019, was titled “Without Fear.” Since then, the native of Rathcoole, Co. Dublin, has amassed a worldwide following with
(Continued on page 19)



The singer-songwriter at home in Ireland.

Introducing the Edward W. Forry and Mary Casey Forry Foundation for Community Journalism

New non-profit salutes legacy of The Reporter's co-founders while training young reporters

BY BILL FORRY, MAUREEN FORRY-SORRELL, LINDA DORCENA FORRY

We are pleased to announce the creation of a new charitable foundation that seeks to honor the legacy of our co-founders — Ed Forry and Mary Casey Forry — by strengthening and extending the mission of community journalism in Boston's neighborhoods and beyond.

The newly named Edward W. Forry and Mary Casey Forry Foundation for Community Journalism, a 501(c)(3) organization, will build on the work of the Forry family and The Reporter newspapers that have been an essential source of well-reported news and opinion in Boston for more than 40 years. It will support young journalists in their training and education and provide an entryway into careers in media here in the city of Boston.

The foundation is particularly committed to creating a pipeline of talent from the neighborhoods of Boston, which has been the focus of the Forry family's work since Ed and Mary launched The Reporter from their Dorchester home in 1983.

This launch is timed — in part — to honor Ed Forry, who is celebrating his 80th birthday this year.



Mary Casey Forry and Ed Forry circa 1990.

"In some form or fashion, Ed Forry has been working in the local news business since he set up an amateur radio transmitter in his Dorchester basement at age 15 to tell his neighbors what he saw going on in his community," said Bill Forry, the executive editor and co-publisher of The Reporter. "Long before he and Mary started The Reporter and the Boston Irish project, he was writing columns and news stories in weekly newspapers in Dorchester, Mattapan, Hyde Park, Jamaica Plain, and South Boston. His unrelenting dedication to covering the neighborhoods of the city

has created a path for dozens, perhaps hundreds, of individuals to follow that journey, too. We would like to keep that going for years to come — and this foundation will be a perfect vehicle to make that possible."

Mary Casey Forry passed away in 2004 and a charitable foundation was set up in her name at that time to support the work of hospice care in and around Boston. This new foundation — which now includes Ed's name in the title — will continue to support hospice care efforts but will expand its scope into the journalism space.

"The Ed and Mary Forry Foundation will be devoted to the idea that was really at the root of our parents' hopes when they conceived of The Reporter back in 1983: That the stories of our communities deserve to be better told and that the people who live here are best equipped to do that ourselves," said Maureen Forry-Sorrell, Ed and Mary's daughter.

A portion of the funds raised by the non-profit entity will assist in paying for the costs of newsgathering and will also fund a scholarship in Ed and Mary's name to support young Bostonians interested in a journalism career in their studies. The foundation will also partner with local schools and institutions to recruit and train young, aspiring journalists.

Contact information: Ed and Mary Casey Forry Foundation for Community Journalism, Federal Tax ID: 26-1193790, 150 Mt Vernon Street, Suite 560, Dorchester, MA, 02125. See DotNews.com for more online.

Local news advocate Press Forward awards Reporter \$100k grant

The Dorchester Reporter — a sister publication to Boston Irish — has been awarded a \$100,000 grant from Press Forward, a national movement to strengthen communities by reinvigorating local news. The Reporter is one of 205 grantees selected in the organization's "Open Call on Closing Local Coverage Gaps." Press Forward is a coalition of funders that is investing more than \$500 million to strengthen local newsrooms, close longstanding gaps in journalism coverage, advance public policy that expands access to local news, and scale the infrastructure the sector needs to thrive. The Reporter intends to use the funding to fund additional reporting in Boston's neighborhoods and to improve the news organization's digital presentation.

"We are thrilled to be part of Press Forward's inaugural class of grantees, which include news organizations in all 50 states, Puerto Rico, and Guam," said Bill Forry, The Reporter's co-publisher and executive editor. "This award is a validation of the exceptional work done over the last four decades by

The Reporter's team of journalists, editors, and staff. "It's also a big boost for our ongoing plan to provide timely, insightful, and well-documented information to our readership in the city of Boston and beyond. We are grateful to the Press Forward team and The Miami Foundation for their support of local news across the nation — and particularly here in our communities."

For more information about this national effort to support the news industry, visit pressforward.news.

Press Forward is a coalition of funders that is investing more than \$500 million to strengthen local newsrooms, close longstanding gaps in journalism coverage, advance public policy that expands access to local news, and scale the infrastructure the sector needs to thrive.

Drawing winners at Irish Honors luncheon



Laura Kirk Hilary, right, took in hand four Green Monster seats at Fenway Park for a game next year. Celebrating with her: Program emcees Maureen Forry-Sorrell and Linda Dorcena Forry and Wally, the Red Sox mascot.



Kate Cleary, second from left, won two Aer Lingus round-trip tickets to Ireland. Celebrating with her: Linda Dorcena Forry, far left; Aer Lingus sales executive Kathleen Cosgrove, and Boston Irish's Maureen Forry-Sorrell.

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Honoring our heritage.
*Investing in Ireland's
future.*



2025 Honoree
United States Ambassador to Ireland
Claire D. Cronin

2025 NOLLAIG NA MBAN

Women's Leadership Celebration

Reimagining the Irish tradition of Nollaig na mBan (Women's Christmas) which honors the invaluable work of strong Irish women, by reclaiming the day to celebrate our female leaders and their positive impact worldwide.

January 22, 2025 | 8 AM
Boston Harbor Hotel, Rowes Wharf

Registration at
WWW.IRISHAP.ORG/EVENTS



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Your support has a direct impact on the Partnership mission and grantees

Exploring the gap between understanding and naivete

"With all this darkness round me I feel less alone. In a way. I love to get up and move about in it, then back here to . . . me."

- Samuel Beckett, "Krapp's Last Tape"

We saw Samuel Beckett's "Krapp's Last Tape" at the Gaiety Theatre in Dublin in late October. The one-man, one-act, fifty-minute play starred Stephen Rea, well known for roles in films "The Crying Game" with Forest Whitaker, "Michael Collins" with Liam Neeson and scores of others on the stage and screen. Born in Belfast, Rea is also known for portraying the voice of Gerry Adams on news broadcasts from 1988-1994 when Sinn Fein was under a broadcasting ban and for his twenty-year marriage to Dolours Price, a member of the Provisional IRA. Rea's method acting and expressive long face have made him a living legend.

"Krapp's Last Tape" is an example of the Theatre of the Absurd, a movement influenced by existentialism. The play is set in one room in which Krapp has a ritual of making and listening to recordings of himself every year. He reviews the "spools" (recordings) annually and Krapp is embarrassed by his former selves, marveling at his previous certainty, pomposity, and more than anything, his younger selves' naivete. Sections of the dialogue include Krapp's recorded voice of his younger selves. A detail of this production is that Rea recorded his voice for these sections of the dialogue starting over thirty years ago so that if he ever got the chance to perform "Krapp's Last Tape," the recordings of his younger self would add authenticity.

I am not a Beckett aficionado and was ignorant of the play before going but the chance to see Stephen Rea in person was irresistible. As I have recommended before in this space, if you are planning a trip to Ireland, it is worth researching what plays are on and taking a chance on one. You might just see a masterpiece.

Elections in the US, and reaction in Ireland

In the days since we saw the play, the US presidential elections have taken place. We submitted our MA ballots weeks before Nov. 5 by email. It felt important to add our small voices to this crucial election. Like most people, we anticipated a close race with recounts and images of John King's magic wall. I harbored a hope that this time American people would finally reject the twice-impeached convicted felon, held liable for sexual assault and currently under indictment for numerous crimes including attempts to overturn the 2020 election. To my eyes and ears, Kamala Harris easily bested Trump in the one debate after which he shied away from another, preferring to hold rallies in which Hannibal Lecter and Arnold Palmer were bizarre subjects of his meandering speeches. Blatant racism and anti-immigrant rhetoric were his central message.

I allowed myself to get caught up in the euphoria of what Harris's elevation



would mean to improving America's image overseas, protecting the environment, rebuilding the middle class, supporting Ukraine, and even (after the election) bringing Netanyahu's annihilation of the Palestinians to an end. The vote represented a once-in-a-generation chance to elect an intelligent, accomplished, thoughtful, and strong woman of color to the presidency. The enthusiasm grew: Maybe the Democrats can carry North Carolina? Or Iowa? Or Florida? Or flip Ted Cruz's Senate seat?

Now, in the aftermath, I feel like Krapp (in at least two ways). Listening to tapes of his former self, Krapp is continually shocked by how naive he was when he was younger. I am astonished by my naive belief that it would be a close race and optimism that Kamala had a good chance. By the wee hours, the result had been projected and it was not close.

The reaction to Trump's convincing win has been a mixture of dread and bafflement in Ireland. "How in the name of God could this have happened?" "Isn't that nutter just after being convicted of crimes?" "How can a racist misogynist who had an insurrection on the capital of America be elected?" As the American to whom these questions are posed, I am embarrassed to admit that I have no answers.

We had plausible explanations for the surprise 2016 outcome: Russian interference, Hillary won the popular vote but the antiquated electoral college system didn't work. Those explanations ring false in 2024. It is uncomfortable to admit that I don't know and, like Krapp, must acknowledge just how naive I was when I was younger, in this case a-week-ago younger. The certainties I felt about America have been thrown into question.

Biden's presidency was a relief - mostly - for Americans in Ireland. He steadied the ship after the four years of Trump chaos that culminated with Jan. 6th. Biden rebuilt the economy, got the country vaccinated, rallied the international community to support Ukraine, passed the largest climate change legislation ever in any country, and passed the CHIPS act. All this legislation made Biden the most effective president since FDR. He also

showered Ireland with praise and attention including an historic tour of Ireland during which the island north and south welcomed their favorite son.

I write "mostly" a relief because Biden's unwavering support for Israel's relentless and ruthless bombardment of Gaza, increased settlements attacks in the West Bank, and invasion of Lebanon has soured Ireland's view of Joe. In a normal year, America sends \$3-5 billion in military aid to Israel. This year it is \$18 billion and counting. This policy has evoked unmitigated horror and outrage in Ireland. As a country despoiled by repeated foreign invasion, dispossession, and annihilation, Ireland feels the Palestinians' pain in a visceral and unambiguous way. Cromwell killed 41 percent of the population here. Two hundred years later, the great famine dealt another hammer blow. They feel the anguish of the Palestinians in a way that most Americans, unless they are native Americans, simply do not and cannot feel.

On my trips to America over the last year, the subject of Palestine and Israel is generally avoided as a topic of conversation even with friends. When it does surface, the situation is described as "complicated." It is not complicated to Irish eyes. Bombing hospitals, schools, universities, refugee centers, civilian infrastructure, destroying entire towns, ordering civilians to evacuate one area to designated zones and then proceeding to bombard those very designated areas, preventing the distribution of food, water and medicine, attacking UNRWA workers and UNIFIL peacekeepers, and assassinating members of the press are all international crimes. The pro-Palestine protests are constant in Dublin and the reaction to American support of Netanyahu is disgust and dismay. The Genocide Joe placards at protests are an indicator that Biden would not receive a rapturous welcome if he were to arrive today.

General Election called in Ireland

The call led to an intense 3-week campaign. Yes, you read that correctly: 3 weeks, a stark contrast to the never-ending campaign in the US. By the time this article is published, California Gov. Gavin Newsom might already be campaigning for US president in 2028.

Immigration will play a central role in the campaign in Ireland as well. Ireland is not perfect; ask anyone in Ireland on a July day of pelting cold rain and they will tell you that. While the welcome has been on the mat for refugees from Ukraine, the reception of refugees from Iraq, Afghanistan, Yemen, Congo, Sudan, Syria, and Palestine has been less enthusiastic. There is a small group on the far right that demonizes Black and Brown immigrants. Arsonists in balaclavas have destroyed properties designated for housing refugees. They assert that Ireland is "full" and that "Ireland is for the Irish," using the Irish tricolor as a symbol of intolerance. In the main, Ireland has welcomed refugees to its shores with compassion, but racism does exist in the land of 100 thousand welcomes. The impact of the "Ireland is full" crowd will not be broad-based support for a figure like Trump, Boris Johnson, Marine le Pen, or Viktor Orbán - the movement is too small for that - but the effect might be that working class communities suffering from underinvestment turn away from Sinn Fein. Polls have shown they are abandoning the party, chanting at protests that Sinn Fein are "traitors" for defending the rights and dignity of refugees. A weakened Sinn Fein might deliver more of the same for Ireland: Fianna Fail and Fine Gael (derisively dubbed FFG by the opposition), the two centrist parties that have traded power in Ireland for 100 years and for the last 4 years have governed (capably, it is generally thought) as a coalition with the Greens.

(Continued on page 5)



President Biden's unwavering support for Israel's relentless and ruthless bombardment of Gaza, among other policies, has soured Ireland's view of Joe.

Pondering how Ireland is processing Trump's triumph

Then there's the snooze of an Irish election campaign and the celebration of Thanksgiving 3,000 miles from Boston

"Not hugely surprised, but still kinda shocked." This has been my stock response as I have been questioned continually - on the airwaves, at the golf club, in the supermarket, and on our road - about what I make of Donald Trump's having been chosen by the American people to be the 47th president of the United States.

My sense in the days leading up to Nov. 5 was that Kamala Harris and Tim Walz were in possession of last minute momentum that could, by a whisker, get the Democrats over the line. They may have had some wind behind them, yet it manifestly was not enough to prevail.

Trump had a significant advantage on inflation and immigration, the two issues that meant most to the citizenry, and Harris, despite having a persuasive counter narrative on both topics at her disposal, proved an ineffective messenger. Additionally, her boss, President Joe Biden, foolishly pursued a second term until it became obvious that he was not up to the task. His late withdrawal did not help his party's cause. What would have been recalled as the proud Irish American's sterling career in public service now will eternally have an asterisk attached to it.

There is more to it, however. It boils down to what the dwindling tribe of moderate to conservative Democrats, to which I belong, has collectively been warning of for many years at this stage. Exit surveys distributed by the Democratic polling firm Blueprint reveal that the main reason why self-described swing voters went for Trump ultimately was they *believe* (key word) that "Kamala Harris is focused more on cultural issues like transgender issues rather than helping the middle class."

Her defenders robustly assert that she actually did not stress social issues in her truncated campaign and that the party needs to be unapologetically "woke" in its posturing. The former reply ignores the facts that Democrats have long been perceived to be on the hard left on the "culture wars" and that



Kamala Harris, backed by Joe Biden, may have had some wind behind her late in the campaign, yet it manifestly was not enough to prevail. Britannica photo

the sole subject the San Franciscan was consistently articulate on was access to abortion, which engendered an understandable sense that it was her number one priority.

The latter reflexive retort, a singularly animating article of faith for lots of progressives, glosses over what are for them painful truths. Owing largely to what is widely seen as their preachy disposition, their party has lost the white working class. Latinos, the fastest growing segment of the population, are gravitating apace to the GOP. To help stop the bleeding, a simple wording alteration could work wonders.

"Reproductive rights" and "reproductive freedom" on abortion are the mantras of the left. The thing is, though, that referring in such virtuous fashion to what the crucial swathe of women and men in the middle consider a necessary evil can alienate. Further, activists seem convinced that all women are pro-choice; Pew Research Center data gathered this May, post the reversal of *Roe v Wade*, shows that one-third think abortion should be illegal in all

or most cases.

Veering away from "reproductive rights" or "reproductive freedom" and reverting to Bill Clinton's ingenious "safe, legal, and rare" formulation would send a strong, renewed signal that Democratic Party is a big tent. Will an expeditious pivot happen? Sadly, that is very difficult to envisage, primarily because of the influence of lobby groups and the pernicious role of the almighty buck in US politics.

Meanwhile, my family, friends, neighbors, and colleagues on this island look aghast at Donald Trump and the, frankly, dreadful cast of characters who will make up his administration. They ask, "What happened to America?" I have my own thoughts on their query, but nowhere near the space here to provide a satisfactory answer.

For the moment, we have to buckle up. Irish politicians, diplomats, and businesspeople must engage constructively to protect this country's interests and to ensure that our sacred relationship with the US doesn't suffer. And the Irish undocumented in the Boston area and beyond need to keep their heads down. The situation could get far worse before it gets any better.

By total contrast to the spectacle that was the race for the White House, the Irish general election has been a snooze fest, at least at the time of writing. "Wake me up when it's over" was John Downing's apt assessment in the *Irish Independent*. That said, the relatively dignified manner in which the vast majority of incumbents and aspirants have comported themselves is a relief after the madness we all watched unfold across the Atlantic. We will have had our say on Nov. 29.

All of the polling suggests that the two traditional big beasts in Irish politics, Fianna Fáil and Fine Gael, will again be in government. The X factor is which entity will garner the most seats? Sinn Féin, whose fall from lofty heights to a horrendous performance

in the local and European contests in June has been well-documented, appears to have recovered slightly. The so-called "soft left" parties aren't capturing hearts and minds to any great extent. An ideologically diverse range of independents will be elected. Immigration, which looked at one point as if it would be a dominant concern, is not as central. Housing is top of the list.

So, which direction is it headed in? Of course, there could be a surprise that upends the state of play. But as matters stand, my suspicion is that Fianna Fáil and Fine Gael will do well. Just how well will determine whether they only need a handful of independents to form a governing coalition or if they will also need one of the smaller parties. Even for an inveterate political junkie like me, it's pretty boring. That's probably a good thing.

•••

At the risk of repeating myself, Thanksgiving is the one day annually I dearly wish I could be home in East Milton with family and friends. In fairness to them, my wife and sons do their best and have embraced this distinctly American celebration in which we express our gratitude for the blessings bestowed on us and we indulge in food, drink, and football. But a big part of my heart won't be in Wicklow.

Fortunately, we are making a trip stateside - first to Washington, DC and then to the Hub of the Universe - after Christmas. I can't wait to see all the people and places that mean the world to me. And I'll grin and bear the torrent of abuse I'll get for having just turned the big 5-0! I hope readers enjoy this special time of year.

Larry Donnelly is a Boston born and educated attorney, a Law Lecturer at the University of Galway, and a regular media contributor on politics, current affairs, and law in Ireland and the US. Twitter/X: @LarryPDonnelly

Exploring the gap between understanding and naivete

The surge in immigration to Ireland has also inspired bewilderment. In townlands of rural Ireland, there have been cases in which the government delivered busloads of migrants in the dark of night. The residents of one Roscommon townland of less than 100 residents awoke to discover that the one local hotel that had been shuttered during the pandemic had been designated for refugee housing and filled with over one hundred Syrian and Yemini men.

Weeks of protest began, and the reaction cannot be simply written off as racism. One element of the reaction is: "Why would anyone want to come here? It's damp, there are no jobs, poor public transportation, and few educational opportunities." The residents feel that the Dublin government has ignored

them for generations. Now, the only money invested in the townland is not for a new school, clinic, rail line, bypass road, or football pitch, but rather for a refugee center. "So, the money was always there, then? Just not for us." Rural locations have been the source of emigrants not the destination for as long as anyone can remember, so there is surprise that anyone would want to relocate there. In the United States, the reaction to immigration is generally that the USA is so wonderful that everyone wants to move here. In rural Ireland, the people have a humbler question "Why would anyone choose to come here?"

The effect of US elections on Irish politics is anyone's guess. Ireland is confused and concerned that Trump's America First attitude may reduce the direct foreign investment that has

propelled Ireland from a poor backwater into a vibrant, world-leading tech center. Will multinationals like Pfizer, Intel, Google, and Meta leave Ireland because of Trump's policies? Will the Shamrock bowl visit from the Irish Taoiseach be canceled? Will Irish undocumented workers in the US be deported? Will Ireland need to boost its military spending massively to protect its skies and seas, particularly the underwater cables that connect Europe to America?

Onward?

Ink will continue to be spilled over what happened to the USA on Nov. 5. Those far more qualified than I will study the campaign for the weeks, months, and years to come by celebrating, assigning blame, making excuses, looking on the bright side, lamenting

the end of the world, and so on.

"Krapp's Last Tape" is a fairly depressing play exploring the futility of life, but it does encourage the practice of evaluating our beliefs and positions on a regular basis to determine whether we are on the right track, to check whether what we know to be absolutely 100 percent true actually is.

"Just been listening to that stupid bastard I took myself for thirty years ago, hard to believe I was ever as bad as that. Thank God that's all done with anyway" is a statement from "Krapp's Last Tape." I was certain that the decision to elect Trump in 2016 was an accident, but 2024 suggests that it was a deliberate choice. I wonder how I could have been so naive eight years ago, and just last week. How naive am I right now in ways that I can't yet perceive?

US Special Envoy to Northern Ireland launches female entrepreneurship program with Ulster University

At an Oct. 2 event in Belfast, Joe Kennedy III, US Special Envoy to Northern Ireland for Economic Affairs, announced that applications are now open for Connect to Success (C2S), a program powered and implemented by Ulster University. This initiative aims to empower women entrepreneurs, bolster the regional economy, and advance gender equality in Northern Ireland.

“Empowering women in business isn’t just a local effort; it’s a global game-changer,” Kennedy said. “Whether it’s in Belfast or in Boston, we need more women-led enterprises and more female investors. By championing women entrepreneurs, Connect To Success, Ulster University, and their partner companies are igniting economic growth, driving social progress, and paving the way for a more inclusive and prosperous Northern Ireland.”

Attending the event, making keynote speeches and supporting the launch of the initiative were First Minister Michelle O’Neill and Deputy First Minister Emma Little-Pengelly. Said O’Neill:

“The Connect to Success scheme is designed to empower women entrepreneurs and equip them with the tools they need to succeed in their business ventures. Female entrepreneurs make a really valuable contribution to our economy and it is encouraging to see how this initiative is supporting them. As an executive, we recognize the importance of creating an environment where women are encouraged, supported, and valued equally in their careers.”

C2S sets itself apart from other women’s entrepreneurial programs in



From left: US Consul General James Applegate; Ulster University Vice Chancellor Professor Paul Bartholomew; First Minister Michelle O’Neill MLA; US Special Envoy to Northern Ireland for Economic Affairs, Joe Kennedy III; Deputy First Minister Emma Little-Pengelly MLA; Executive Director of Connect to Success Kim Sawyer; Ulster University Provost Professor Cathy Gormley-Heenan. *Kelvin Boyes/PressEye photo*

Northern Ireland by offering selected WOBs unparalleled access to global corporations and their international networks, a comprehensive team-based mentoring approach, and a targeted focus on women-owned businesses (WOBs) in the scale-up phase.

C2S pairs 10-15 WOBs with teams of executives from some of the world’s

top multinational corporations. These mentoring teams will provide expert guidance to help shape and implement the long-term business and leadership strategies of the participating WOBs. The year-long mentoring program is scheduled to commence in January 2025.

C2S’s mentoring champions include industry giants such as Aflac, AIG,

Coca-Cola, Goldman Sachs, Google, Irish Life Group, Kainos, KPMG, PwC, Seagate, and Stripe, Inc. Additional supporters of the C2S initiative include AwakenAngels, Catalyst, Cliste Hospitality, Endeavor Ireland, Northern Ireland Chamber of Commerce, Ormeau Labs, and Ulster Bank.

Awards season highlights Boston Irish stalwarts

It was a busy season of celebratory events in the Boston community over the last two months, including the Charitable Irish Society’s annual Silver Key Awards, which honored Irish Pastoral Centre immigration attorney Mary Ann Casavant and Irish American Partnership CEO Mary Sugrue; the Golden Bridges awards event, which included the presentation of the Dave Burke Award to attorney John Foley; and Rian’s annual Solas awards event.

Courtesy photos



Rian’s 2024 Solas awards: John Donahue, Sr, Lena Deevey and Ronnie Millar.



Golden Bridges event: John Foley received the Dave Burke award from Mrs. Pat Burke at the Golden Bridges event.



From left: Kathleen M. Williams, Charitable Irish Society president, Mary Sugrue, David Casavant on behalf of his wife Mary Ann, and Ireland’s Consul General Sighle Fitzgerald.

‘Pipes of Christmas’ comes to Old South Church on Dec.12

The Pipes of Christmas has announced its first-ever performance in Boston, marking a major milestone in the concert’s 26-year history. The Boston concert will be held in loving memory of Brian O’Donovan, who hosted the beloved Christmas performance “A Celtic Sojourn” for Boston audiences for more than 20 years. This holiday event will open on Thurs., Dec. 12, at 7:30 p.m. at Old South Church located at 645 Boylston Street.

“As the holiday season approaches, I find myself reflecting on the cherished memories of Christmas Celtic Sojourn, a beloved tradition that my late husband, Brian, nurtured in Boston for nearly two decades,” said Lindsay O’Donovan. “While nothing can ever replace the magic and warmth of those gatherings, I am comforted in knowing that the spirit of Celtic music continues to thrive. Brian often said that the one thing he would hate most is for the “room to go silent.” In this spirit, I am honored to announce that The Pipes of Christmas, a celebrated performance now in its 26th year, will be coming to Boston for the first time. This beautiful show has been a staple in New York and New Jersey, and I know Brian would be deeply touched to see others picking up the torch, ensuring that the vibrant sounds of Celtic heritage continue to fill our hearts and halls. As Brian was apt to say ‘won’t you join us?’”

“We are honored to welcome friends new and old to this year’s Pipes of Christmas performances – including at a new venue in Boston,” said the show’s producer, Robert Currie. “Over 26 years, the concert has become an essential part of many of our concertgoers’ Christmas traditions, and we have another wonderful performance planned for everyone who is joining us in person or via our webcast.”

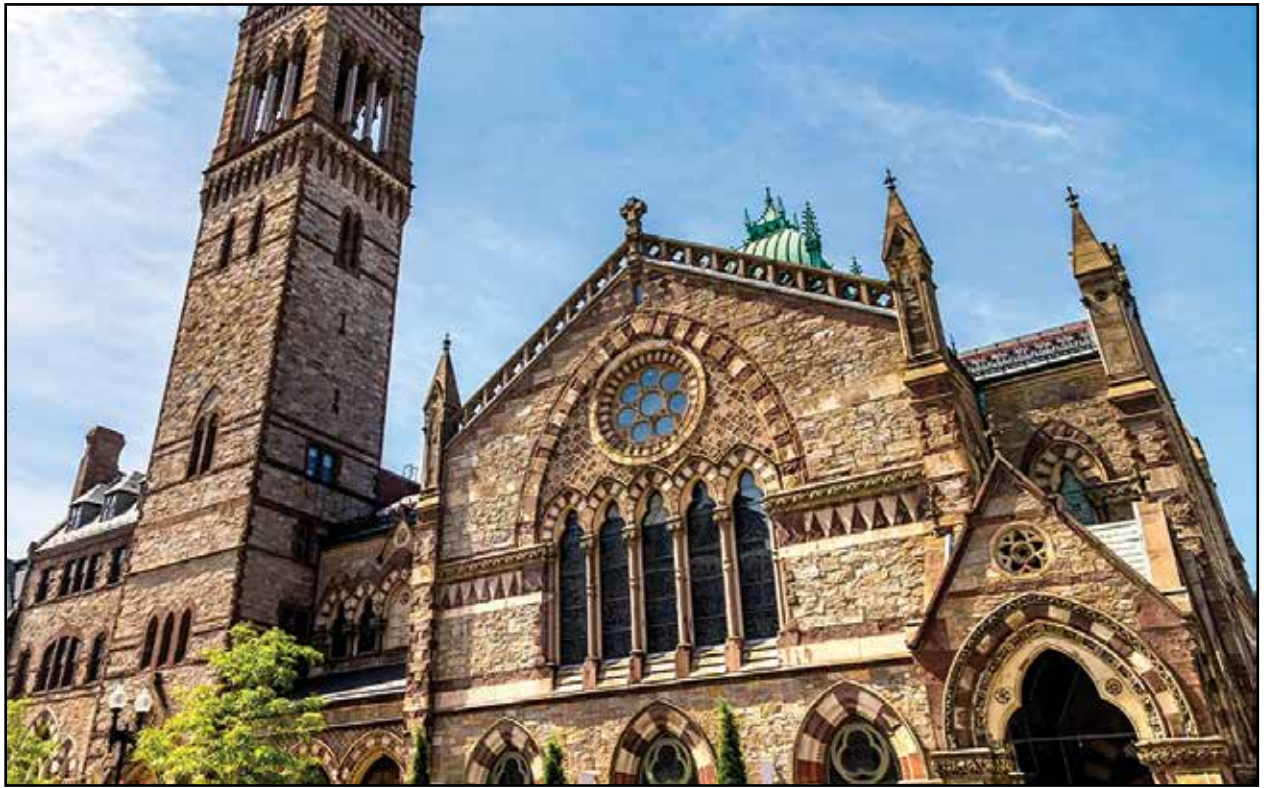
“Boston has long celebrated its Celtic roots through music, culture, and community, and Brian was a veritable institution in this endeavor. While we can never replace the ‘Celtic Sojourn’ experience, we will honor Brian’s legacy and love of Celtic traditions through our Boston performance. We are thrilled to join this vibrant tradition by bringing the Pipes of Christmas’ unique blend of music and storytelling to the city.”

“Indeed we are honored to have the support and assistance of Brian’s widow, Lindsay O’Donovan, to help make this program possible,” said Currie. Ms. O’Donovan serves as the honorary chair for the Boston concert.

The Pipes of Christmas brings together musicians, soloists, and performers from across America and the UK to share the magic of the holiday season through the timeless sounds of Celtic music. The show features traditional favorites and newly commissioned works performed on pipes and drums, harp and fiddle, organ, brass, and more, as well as readings taken from the Celtic literature of Scotland, Ireland, and Wales.

Featured performers include guitarist and music director Steve Gibb from Inverness, Scotland, actor James Robinson of “Braveheart,” “Outlander,” and “Saving Christmas Spirit,” fiddler Caitlin Warbelow from Broadway’s “Come from Away,” and US National Champion harpist Rachel Clemente. In addition, audiences will thrill to the Commonwealth Pipes and Drums under the leadership of Pipe Major Adam Holdaway and the B-Line Brass Quintet led by CJ Waldrop. The newly formed quintet will be making their Boston debut at the concert.

Also making her Pipes of Christmas debut will be Madelyn Monaghan, an Irish American traditional (*sean-nós*) singer based in New York City. In September of this year, Madelyn was a leading performer at the Celtic World Forum in Dublin alongside the likes of Máiréad Nesbitt and Clannad’s Moya Brennan and appeared in the Celtic Music Festival in Rockport, MA. Her voice can be heard via TikTok, museums, film scores, and commercials, and her album *éist* is available on all streaming platforms.



Old South Church located at 645 Boylston Street.

“We are delighted to be able to bring this long-running Christmas production to Boston for the first time,” said Brady Brim-DeForest of Balvaird, who has helped spearhead the production and serves as Founding Patron of the Boston concert.

The Pipes of Christmas is hosted by the Learned Kindred of Currie, a non-profit cultural and educational organization dedicated to preserving and promoting Scottish and Highland heritage and the arts. As its primary fundraiser, the concert enables the Kindred’s continued efforts to support the global Scottish community.

Tickets are now available via Eventbrite. Reserved VIP and general admission seating is available. Access to the global webcast of concert highlights can also be booked in advance.

About “The Pipes of Christmas”

Since its debut 26 years ago in 1999, The Pipes

of Christmas has played to standing-room-only audiences. Now a cherished holiday event, the concert gives audiences a stirring and reverent celebration of the Christmas season and the Celtic spirit. Audience-goers return year after year to experience the program, many reporting that the Pipes of Christmas has become part of their family’s annual Christmas tradition.

The concert has been lavished with critical acclaim. In his review for Classical New Jersey Magazine, Paul Somers wrote, “The whole evening was constructed to introduce gem after gem and still have a finale which raised the roof. In short, it was like a well-constructed fireworks show on the Glorious Fourth.” The Westfield Leader described the concert as “a unique sound of power and glory nowhere else to be found.”

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Q. I've been reading news stories about how the Trump administration plans to implement its immigration agenda, but what can I expect?

A. We will not know exactly what policies will be changed or implemented until after inauguration on Jan. 20th. Immigration attorneys and journalists are making informed predictions based on the actions taken during President-elect Trump's previous administration, along with statements made by his advisors, but no concrete legislative priorities have been established and no executive actions can be taken at this time.

Unfortunately, this uncertainty can breed understandable fear and anxiety.

The Next Administration

For that reason, we should recall that particular aspects of immigration law cannot be altered by a president's wishes, such as the ability to petition for certain family members to become lawful permanent residents or for individuals who suffer from or have suffered abuse by their US citizen or lawful permanent spouse to apply for a green card under the Violence Against Women Act.

All individuals present in the United States possess rights. If you are

concerned about your situation or the situation of a loved one, take the time to learn about how you can behave in different circumstances and when interacting with Immigration and Customs Enforcement officers. Many immigrant rights organizations offer "Know Your Rights" materials in a multitude of languages, including the National Immigrant Law Center and the Immigrant Defense Project.

As changes in immigration law occur, Rian Immigrant Center will provide

updates to clients and the general public about how these changes might impact them.

Disclaimer: These articles are published to inform the general public, not to advise in individual cases. All law, including immigration law, is always subject to change. If you seek legal advice, you can contact Rian's immigration legal staff at 617-984-6542.

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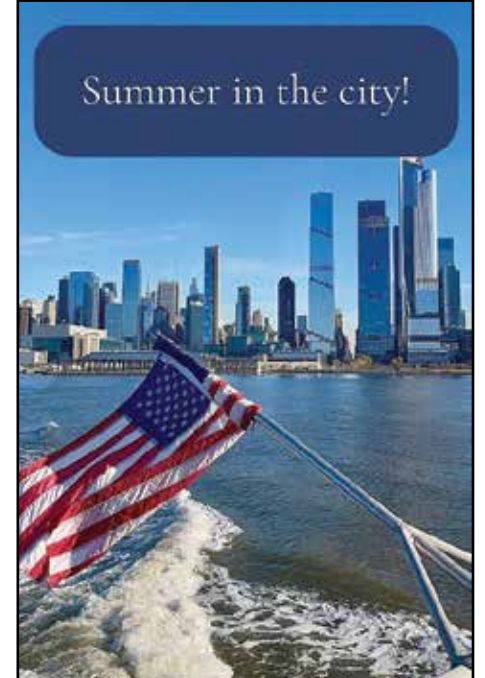
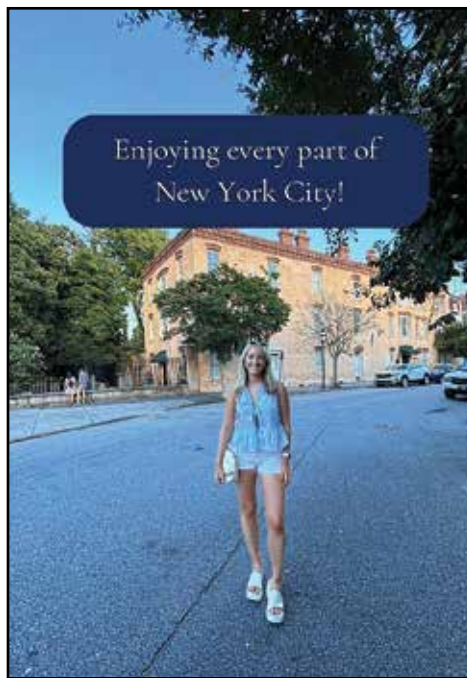
New York or Nowhere: Ciara McCabe's unforgettable J-1 journey

"It's New York or Nowhere." For many, this statement rings true, and for Ciara McCabe, an Irish graduate on Rian's J-1 program, it's especially poignant. "I never want to leave," she shared with us as she wrapped up her year in New York this September.

Following the completion of her bachelors in Communication, Advertising, and Marketing at Ulster University, Ciara set off for the Big Apple. Due to her hard work, she was able to find a job quickly at a global knowledge services company working in their marketing department. Interestingly, the company also has offices in Dublin, which was a comforting connection for Ciara, offering her ties to home despite being so far away.

With a view of the Empire State Building, her office environment was hard to beat. Working with mostly Americans, Ciara was "given a real insight into corporate America," which she has always heard a lot about. She is positive that her experience in the States will help her in the future and notes that her job offered her the opportunity to try a variety of roles within the scope of her degree and position, which she was grateful for.

Beyond her professional growth, Ciara fully embraced the New York lifestyle. From after-work drinks on Thursdays to running the Brooklyn Half Marathon, she loved every season the city had to



offer. Her weekends were packed with adventures, exploring nearby cities like Boston and Philadelphia, and even flying off to Nashville and Florida on those longer weekends.

Despite the excitement, she acknowledges the bittersweet feeling of homesickness that comes with being so far from home. It "helps you feel less homesick", she explains, highlighting her love for the Irish community in Woodlawn, where she lived and met the local ladies GAA team, O'Donovan

Rossa, which she joined. It "has been great for making friends and getting into a routine out here", Ciara adds.

As for support from Rian, "anytime I had a question, they got back really quickly" Ciara explained. Even small questions, they were always prompt to respond, which was great to be able to rely on. Ciara offers practical advice for future Rian J-1s: "Say yes to everything from the start." She encourages future visitors to put themselves out there, embrace opportunities, and not stress

too much about job hunting. "If you put in the work, you will get one," she commented when discussing her own experience.

As Ciara prepares to return to Ireland, she recognizes the challenges that may come with adjusting back to a slower pace of life. However, she leaves with memories, friendships, and skills that will undoubtedly shape her future. "I fit ten years in one year", Ciara reflected, encapsulating the whirlwind of her J-1 experience.

Solas Award winners hailed at Rian celebration



The Rian Immigrant Center honored its 2024 Solas Award winners at its annual gala last month. Attorney Mike Cahalane of Boston's Cetrulo LLP law firm, the master of ceremonies at the event, presented their awards to, from left: Sister

Lena Deevy, Juana B. Matias, Mila Hossain, and Hind Nadir Hamid.

Photos courtesy Rian Immigrant Center.

‘TITANIC’ opens in Boston: Historic artifacts laid out

By R.J. DONOVAN
SPECIAL TO BOSTONIRISH

On April 2, 1912, the renowned Belfast shipbuilders Harland and Wolff had completed the required sea trials on their latest project, the “Titanic.” With hundreds of ships to their credit, this was one of the builder’s most prestigious efforts. It represented the epitome of opulence.

The luxury steamship was built for White Star Lines and touted as both glorious and unsinkable. Ten days later, on April 10, the “Titanic” set sail for Southampton, England, where it would collect its passengers and set off on its maiden voyage across the Atlantic.

Among its high society passengers: Macy’s department store owner Isidor Straus and his wife, Ida; industrial magnate Benjamin Guggenheim; and multi-millionaire John Jacob Astor IV.

A first class suite cost \$2,500 in 1912 – equivalent to \$70,000 today. A third-class ticket could have been had for \$40 – close to \$1,500 today. (In sharp contrast to the indulgences of first class, there were only two bathtubs to be shared by more than 700 third-class passengers.)

Harland and Wolff’s creation has lived on through history, but sadly, not for the reasons the shipbuilders might have hoped. On April 15, in the middle of the night, the “Titanic” was ripped apart by an iceberg in the North Atlantic that ultimately sent it to the bottom of the ocean. More than 1,500 lives were lost from among the 2,200 passengers.

From books to films to Broadway musicals, the fascinating legend and lore of the “Titanic” has never been forgotten. Now, more than 120 years later, Boston is host to “TITANIC: The Artifact Exhibition.” The 15,000-square-foot exhibition is open through Feb. 2, 2025, at The Castle at Park Plaza.

Creators Experiential Media Group and RMS Titanic, Inc. have joined forces to curate a captivating collection of nearly 250 authentic Titanic artifacts. All recovered items have been honorably conserved and restored to help educate the public and tell the true and often heartbreaking stories of the passengers and crew aboard the ill-fated ship.

It should be noted that RMS Titanic, Inc. was granted exclusive salvor-in-possession rights to the wreck of the “Titanic” and is the only company permitted by law to recover artifacts from the wreck site. RMST has recovered and conserved more than 5,500 artifacts since 1987.

The company’s mission is to preserve the legacy of “Titanic’s” maiden voyage, its subsequent sinking, and the memory of her passengers and crew through comprehensive educational programs, innovative exhibitions, research and recovery initiatives, wreck site imaging and analysis, and ongoing Titanic collaborations.

RMST maintains multiple Titanic exhibitions around the world, with permanent shows in Orlando and Las Vegas, plus five touring exhibitions. Attendance tops more than 35 million people worldwide. Boston ranks as one



The Grand Staircase

RMS Titanic Inc. photo

of its largest shows.

I was part of a private tour hosted by Tomasina Ray, director of collections for RMS Titanic, Inc.

The “Titanic” is endlessly fascinating,” she said. “There were 2,200 souls that were onboard. That’s 2,200 stories. Whether you’re interested in the technology of the time, or the technology of today that we’ve used to recover the artifacts, or whether you’re interested in maritime history, or history in general of this time period, “Titanic” is really a time capsule . . . It provides a focal point in history.”

And what of those who question whether the final resting spot of the ship and its passengers should be considered sacred and left untouched?

Due to the conditions in the sea, the passage of time and the natural process of deterioration, Ray said, “We know there are no remains down there at this point. And the best service we can do for the people who were on “Titanic” is to remember them and their lives. And the best way to do that is through the things they leave behind. We want to make sure their stories aren’t forgotten.

“People like Miss Marion Meanwell. She was a 63-year-old milliner traveling alone in third class. No one is going to know her story unless we have her things and can document her life . . . We’re able to put the pieces together and give these people their voice and their character because of the artifacts we collect, and because of the work we do to preserve “Titanic” and her memory.”

And how have items been extracted from the debris field? According to RMST, artifacts are collected in sampling baskets or placed in lifting baskets. Once an artifact leaves the water and is exposed to the air, it must undergo an immediate stabilization process to remove damaging salt and rust, and to prevent further deterioration. Artifacts

are cleaned with a soft brush and placed in foam-lined tubs of water.

Once received at the conservation laboratory, contaminating surface salts are removed from each artifact. After a period of six months to two years, artifacts can be further conserved using treatments that are compatible with each artifact’s construction materials to ensure its long-term survival.

Upon checking in to see all of this at The Castle, guests are handed a replica Boarding Pass noting the name and personal details of an actual passenger. The identity of this person accompanies you throughout your visit. You only learn the fate of your passenger at the very end of the tour.

The first item guests see, in a room all its own, is an enormous bell that had been hanging in the crow’s nest on the ship’s front mast. Lit by a solo spotlight in a darkened room, this sets an indelible tone of reverence for everything that follows. It also gives pause to be standing within inches of this item.

The bell was rung by crew members to tell time, but it also should have been used to warn of the emergency that night in April. Like everything else, it wound up resting two and a half miles below the surface of the sea.

Visitors are drawn back in time through various exhibition areas, the first exploring the construction of the ship itself. Guests then “board” the ship via a replica of a hallway accessing first class cabins.

The first class gallery includes a detailed re-creation of a cabin as well as a re-creation of the ship’s opulent Grand Staircase, complete with massive wood carvings, a glistening glass rotunda dome, and a wall clock forever frozen at 2:20, the actual time the ship sank.

Subsequent halls are devoted to what second and third class passengers

would have experienced on board. Throughout, temperature and humidity-controlled glass display cases are filled with decorative items from the ship, china from the dinner tables, champagne bottles from the bar, chairs, railings, trinkets from cabins, and personal items from passengers ranging from jewelry and spectacles to clothing, wallets, coins and more.

As you proceed, you’ll visit a re-creation of the ship’s boiler room, which then leads to an eerie timeline corridor detailing the warnings sent to the Titanic telling of ice in its path. One of the more impressive pieces is an actual davit crane that would have been used to lower lifeboats into the sea. Again, it’s almost impossible to view this and not imagine passengers crushing past as they desperately boarded the lifeboats.

Fittingly, a life-sized outline of a lifeboat is projected on the shadowy gallery floor, providing a chilling look at how passengers might have been positioned as they tried to escape.

We now know there were not enough lifeboats on board. And that those that were launched were not always full. Accurate evacuation plans were not well planned.

As a result of the Titanic tragedy, new safety rules were ultimately put into place for transatlantic voyages. An adequate number of lifeboats would be required, essential ice patrols added, and regular safety drills scheduled to ensure passengers and crew knew exactly what to do in case of an emergency.

In the exhibition’s final hall, passengers are personally honored. It is here you discover whether the passenger on your Boarding Pass survived or not. As well, a massive wall is devoted to the names of all passengers, the crew, and their fates.

In this area, visitors also have an opportunity to touch an actual piece of the Titanic’s hull, originally located between C and D decks. Again, extremely moving.

As Tomasina Ray noted, all artifacts and pieces on display have been recovered from the ocean floor. Nothing within the wreck itself has been disturbed.

She said, “We know now that when “Titanic” sank, she split in two. And when she did, she littered the ocean floor with her contents. It’s everywhere. We don’t recover anything by pulling it off the ship. We only recover artifacts from the debris field.”

Ray continued, “Things like the davit crane were attached to the stern. And as the stern was sinking, it imploded. It was very violent. Things got ripped off. Because it was lying in the debris field, we were able to recover it . . . The scale of it and the perspective of being next to it and what it would have been like that night on the ship – it’s irreplaceable to be able to experience that in person.”

And is there a “wish list” Titanic piece that RMST still hopes to retrieve from the ocean floor?

And so “Titanic” lives on.
For information on the exhibition, visit titanicboston.us

Screenplay of Patrick Radden Keefe's 'Say Nothing' now streaming on Hulu

Patrick Radden Keefe
Leigh Bureau photo



Boston Irish editor Bill Forry interviewed Patrick Radden Keefe in January 2019 on the occasion of the scheduling of a nine-part series by FX Productions based on his 2018 book, "Say Nothing: A True Story of Murder and Memory in Northern Ireland." Excerpts from that conversation follow.

Patrick Radden Keefe grew up in the heart of Boston's Irish community — the Adams Corner section of Dorchester. His dad Frank — whose great-grandparents were immigrants from Donegal — was a regular at the Eire Pub.

But despite the name and pedigree, Keefe wasn't raised like some of his Irish American cousins who came of age as the Troubles roiled their ancestral homeland. He wasn't regaled with rebel ballads on the Saturday Irish Hour. No plastic paddy, this one.

As he matured, Keefe — a Milton Academy graduate — read the news about the latest bombings, gun attacks, and then the breakthrough peace process of the late 1990s as though Ireland were just another foreign country.

That level of detachment, it turns out, may have served him well.

In his new book, "Say Nothing," the 47-year-old staff writer with the *New Yorker* magazine dives deep into one of the most notorious killings in the civil war: the murder and disappearance of Jean McConville, a mother of 10 who was snatched from her Belfast family by the IRA in 1972. The book recounts the events and participants in a narrative that will grip even those well versed in the story. And — without giving away Keefe's ending — he breaks new ground in theorizing about the gunman who he believes delivered the fatal blow to McConville, whom the IRA believed was a "tout" — or snitch.

Keefe, who now lives in New York, began reporting on the McConville case in 2014. Like many journalists, he was drawn in by the controversy surrounding the Boston College Belfast Project, the well-intentioned oral history effort based in the university's Irish Studies program. It was thrust into notoriety after police in the UK discovered that audiotapes with



Lola Petticrew as Dolours Price in a scene from Episode 2 of "Say Nothing"

paramilitary participants might provide new evidence into the McConville case. In particular, they wanted tapes in which former IRA soldiers Brendan Hughes and Dolours Price allegedly described the McConville abduction, murder, and cover-up in granular detail.

While the legal wrangling involving BC was his entrée into the case, Keefe found himself hooked by the characters' people like Hughes, Price, and IRA commander-turned-Sinn Fein politician, Gerry Adams. (Adams has consistently denied involvement in the IRA, but as Keefe repeatedly notes, there's ample evidence that he was, in fact, a leading figure in the organization.)

After writing a piece on the case for the *New Yorker*, Keefe decided to dive deeper into a book project. While he had visited Ireland once before to learn about his family roots in the Republic, he found that his surname and gene pool mattered little to the people of Derry and Antrim and Belfast, where his research for the book was centered.

"I kept thinking it would [hamper me] and it didn't. I went in thinking that some folks might talk to me because I'm Patrick Keefe. But I was an outsider. The Irish name didn't matter. They rarely asked me about the roots. As soon as I opened my mouth — accents play a huge role — it marked me as an outsider. And that ended up being a big advantage. It was a little harder to pigeon-hole me," said Keefe.

Sources in the North of Ireland are, by nature, insular and disinclined to reveal

much about the past unpleasanties. The challenge was compounded by the fact that many principal players in the McConville story "felt pretty burned by the Boston College project."

But Keefe could point to his *New Yorker* portfolio as his "calling card." The piece he had already written on the McConville case and the BC Belfast project was straight down the middle.

"I could give it to people and say I don't have an agenda here," he said.

One person who refused to talk to Keefe for the book is a central figure: Gerry Adams. "He's a tricky character and I think a part of what was most appealing to me about writing this book were the characters — Dolours Price, Brendan Hughes, Adams," said Keefe. "They're outsized, complicated figures. I don't think there are any real straightforward villains. You get to the end of the book, and you can relate to these people."

Keefe manages to strike a fair balance on Adams. He leaves no question that Adams was a central figure in the IRA and was likely intimately familiar with the McConville war crime. But as the author puts it: "You also see that he was the guy who had the foresight to see around the corner in a way that many others couldn't."

Adams, of course, never participated in the ill-fated BC Belfast project. In fact, its existence was shielded from Adams and other higher-ups in the Republican movement for that very reason: He likely would have sought to shut it down.

The fact that people like Hughes and

Price, both deceased, did participate spoke to the rift that had developed between Adams, a key player in moving toward ceasefire and peace, and hard-liners who saw a rapprochement as a surrender.

Part of the reason people like Hughes and Price participated — at risk of implicating themselves in unsolved crimes — was because "they felt Gerry Adams and people around him were trying to create a definitive history of the Republican struggle and one that they felt misrepresented the past. "There had been this code of silence for so long," Keefe said. "But everyone wants to tell their story at the end of the day."

We will leave it to readers to dive into Keefe's work and discover some of his more intriguing theories about those actually responsible for murdering Jean McConville. Others close to Keefe's hometown might find this essential reading by virtue of its focus on the Boston College angle, which in Keefe's telling, is an "unfortunate one."

"The BC project started with a really noble and sound ambition. You've had this awful tragedy and we want to create a historical record and leave aside accountability. Instead, it becomes a political football used in a selective way and the people you did want to have use it — people who really want to understand and make sense of it and write about it — will never get to use it. It created a chilling effect for people to talk about the past."

The FX's limited series "Say Nothing" is a gripping story of murder and memory in Northern Ireland during The Troubles. The nine-episode series is based on the book "Say Nothing: A True Story of Murder and Memory in Northern Ireland" by Patrick Radden Keefe.

The series stars Lola Petticrew as Dolours Price and Hazel Doupe as Marian Price, young women who became potent symbols of radical politics. Anthony Boyle stars as Brendan Hughes, a charismatic but conflicted military strategist, and Josh Finan as Gerry Adams, who would go on to negotiate peace and has always denied having any involvement with the IRA.

Online at BostonIrish.com

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The Music Arts Calendar

WINTER 2024

BY SEAN SMITH

BOSTON IRISH CONTRIBUTOR

As you might imagine, holiday-themed events are as ubiquitous this month as candy canes and eggnog. That's not meant to be snarky, however, because there are some quality Irish/Celtic concerts coming up which celebrate and uplift this special season. But let's start with a couple that *aren't* specifically related to the holidays.

• On Dec. 11, the Brian O'Donovan Legacy Series at The Burren will present the duo of **Colm Gannon and Sean Gavin**, who are officially launching their album "Boys of 25." Dorchester-born Gannon - who was influenced by his father, John, an exemplar of the Connemara accordion tradition - is a former All-Ireland Fleadh champion who toured as part of "Riverdance" for five years as well as with bands such as Dervish and Dé Dannan, and is a mainstay of the local trad scene (as those who have seen him at The Druid Pub Sunday session, among others, know full well). Flutist/uilleann piper Gavin has played with Téada and Bua, and as part of a trio with his father Mick and brother Michael, and was musical director for the PBS show "I Am Ireland" and the "Atlantic Steps" stage show (whose performers included local dancer Kieran Jordan).

Burren events are at burren.com/music.html.

• Ennis trio **Socks in the Frying Pan** returns to the Center for the Arts in Natick on Dec. 12 to celebrate the release of their fifth album, "Waiting for Inspiration." The band - guitarist Aodán Coyne and brothers Shane (fiddle, banjo) and Fiachra Hayes (accordion) - is known for a stage presence that rides on showmanship, humor, and, above all, an ability to connect with audiences. They're damn good musicians who roar through instrumental sets but also exhibit a polished, sweet-voiced singing style and sound. Their repertoire encompasses material well beyond the Irish trad realm to Scottish, Cape Breton, and American folk, and to songwriters ranging from Guy Clark to Charlie McGettigan to Phil Ochs.

See tcan.org for tickets and other details.

• Going back to The Burren, Nova Scotian sisters **Cassie and Maggie MacDonald** will be at the O'Donovan Legacy Series on Dec. 15 for a 4 p.m. matinee holiday show. Originally more of an instrumental act in presenting their home island's distinctive fiddle and stepdance tradition, the pair went in a new direction for their 2016 album "The Willow Collection," exploring various archives for both Celtic and American folk songs built around themes and symbolism of the willow. Among their honors are Live Ireland Radio Vocalists of the Year, multiple Canadian Folk Music Awards, and the *Chicago Irish-American* Emerging Artist Recording of the Year.

An accomplished pair of Irish trad



Colm Gannon, right, and Sean Gavin are at The Burren's Brian O'Donovan Legacy Series this month.

denizens, **John Doyle and Mick McAuley**, bring their "An Irish Christmas" show to the Legacy Series on Dec. 18, and will play material from their brand-new album, "The Christmas Tree." Former members of Solas, Doyle - a guitar icon who also plays other fretted-stringed instruments - and McAuley (accordion, low whistle, guitar) have been part of numerous collaborations: Liz Carroll, Karan Casey, The Alt, Usher's Island (Doyle); **Colm O Caoimh, Paddy Keenan, Sting (McAuley)**. Each has earned plaudits not only for his instrumental prowess but also for fine singing and songwriting. All such qualities were on display on their 2023 album, which also confirmed their talent for arrangements and, above all, their general artistry.

• Also, the **New England Irish Harp Orchestra** will perform a "holiday extravaganza" at The Burren on Dec. 14. NEIHO is a multi-generational group of harpists who play Irish traditional tunes, slow airs, and songs in various combinations as well as a full ensemble - including with fiddlers, flutists, and singers. The group has released four albums.

For all Burren events, see burren.com/music.html.

• Youthful Boston-based Celtic string quintet **Scottish Fish** - which, somehow, is well into its second decade - has been around long enough that they've now made a tradition of presenting a holiday show at Club Passim, this year on Dec. 22 with two performances (5 and 8 p.m.). Fiddlers Ava Montesi, Julia Homa, Caroline Dressler, and Maggie MacPhail, and cellist/pianist Giulia Haible have cultivated an energetic and creative approach to presenting Scottish, Cape Breton, and other Celtic music, as well as their own work. And even as they've done so with great respect for these traditions, the Fish have often injected a sense of fun into the proceedings - as evidenced by the track "Santa Kills Me" on their EP of holiday music, "Tidings."

Ainé Minogue offers her own seasonal concert, "To Warm the Winter's Night," at Club Passim on Dec. 23. Minogue is widely recognized as a premier Irish harpist and singer who conveys the lyricism and richness of Irish music, mythology, and poetry, and is attuned to

the traditions, rituals, and celebrations associated with the ancient Celtic world. In addition to having released numerous holiday season albums, Minogue won a New England Emmy Best Producer nomination for the "A Winter's Place" TV special.

Tickets and information for these shows available through passim.org.

• **Lúnasa**, one of the most influential and respected Irish bands of the last couple of decades, makes its annual holiday trip to Eastern Massachusetts, with special guest **Dave Curley**. Known for inspired and polished arrangements full of passion and power, the group's compelling sound derives from the melodic and harmonic chemistry between Kevin Crawford (flute, whistle), Cillian Vallely (uilleann pipes, whistle), and fiddlers Sean Smyth and Colin Farrell; of equal stature are rhythm players Trevor Hutchinson on string bass and guitarists Ed Boyd and David Doocey (the band uses different line-ups depending on tour locations). They'll be at the Shalin Liu Performance Center in Rockport on Dec. 8 at 3 and 7 p.m. [rockportmusic.org/lunasa], returning to the Bay State on Dec. 15 at the Spire Center for the Performing Arts in Plymouth [spirecenter.org/event/lunasas-irish-solstice-celebration-with-special-guest-singer-dave-curley/], and the Groton Hill Music Center on Dec. 21 [grotonhill.org/concerts/lunasa-holiday]. (For the record, Lúnasa also is booked for the Brian O'Donovan Legacy Series at The Burren, but the show is sold out.)

• Also at the Shalin Liu Performance Center will be "**Christmas with The Celts**," on Dec. 8. Originally a holiday special that aired on PBS, it has since become a yearly touring event, featuring The Celts - formerly The Nashville Celts - performing Irish Christmas carols and traditional Irish dance as well as contemporary songs, with an Americana tint. The band is led by Nashville songwriter, producer, and band leader Ric Blair on vocals, guitar, bodhran, and piano; other members - who have worked with artists ranging from Sting and U2 to Bill Whelan and Mumford and Sons - include lead singer and fiddler Maggie Lander; Patrick D'Arcy on uilleann pipes, whistle, and mandolin; Fiachra O'Regan on uilleann pipes and tenor

banjo; and Matt Menefee on five-string banjo, mandolin, dobro, and vocals. Gloucester native fiddler/vocalist Emerald Rae, fondly remembered by many in Greater Boston, will be on the stage as well.

More at rockportmusic.org/celts-christmas-24.

• Two other shows of note at the Spire Center in Plymouth: **Cherish the Ladies' "Celtic Christmas"** is on Dec. 20. The all-female band was a revelation when it first began performing in the 1980s and has become a dearly loved mainstay and valuable exponent of Irish American heritage. As co-founder Joanie Madden (flute, whistle, vocal) put it in a 2019 Boston Irish interview, the music they play is "like a golden chalice passed down. Cherish the Ladies is all about being true to the tradition and legacy, not just putting on a tune." Madden's bandmates are Nollaig Casey (fiddle, viola), Mary Coogan (guitar, banjo, mandolin), Mirella Murray (accordion), and Kathleen Boyle (keyboards, vocals). They have three holiday albums to their credit, including "A Star in the East," which includes a Cajun/Irish take on "Rise Up Shepherd and Follow." Tickets, etc. at spirecenter.org/event/cherish-the-ladies-celtic-christmas.

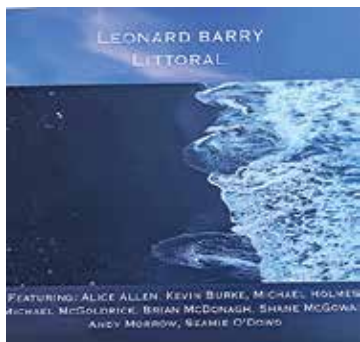
Canadian Celtic-folk-rock-fusion-and-more outfit **Enter the Haggis** will be at the Spire on Dec. 27. From head-banging, arena-friendly Celtic rock to more nuanced, lyrical, indie-type offerings, ETH combines a versatile repertoire with sociopolitical conviction - all of which is in evidence on their most recent studio album, "The Archer's Parade," which they released at the very beginning of the pandemic. This year, the band released a 20th-anniversary commemoration of its milestone album, "Casualties of Retail"; the CD also includes two remakes of songs from "Gasoline" and "Down with the Ship" featuring ETH's current line-up: Craig Downie, bagpipes, guitar, keyboards, whistle; Rose Baldino, fiddle; Brian Buchanan, fiddle, guitar, mandolin, accordion; Trevor Lewington, guitar, mandolin, keyboards; Mark Abraham, bass, banjo; and Bruce McCarthy, drums. See spirecenter.org/event/enter-the-haggis-2.

• **The Midwinter Revels** has long held a special place amidst Boston's holiday-related entertainment, noted for its devotion to folklore and folk traditions from many places, including that of Ireland. This year's production, "The Selkie Girl and the Seal Woman," brings together Celtic mythology and Irish music with dance, drumming and traditional songs from Cabo Verde. The show runs from Dec. 13 to Dec. 28 at Sanders Theater in Cambridge.

See revels.org.

• A cappella close-harmony quartet **Windborne** will present "Music of Midwinter" at City Winery Boston on Dec. 15. Each active from an early age in the New England folk and traditional music community, Lynn Mahoney Rowan,

(Continued on page 12)



First, an apology: This space has been extremely negligent of late about keeping up with new or recent Irish/Celtic-related music albums. So, here's a look at some releases over the past several months:

• Uilleann piper Leonard Barry, a Kerry native who earlier this year released his third solo album, "Littoral," said in a recent interview with Bright Young Folk that, whatever styles or approaches he has been inspired to apply to his piping, "it's the tune that tells you what to do and the more skills you have as a musician... influences how you can portray that in your music."

On "Littoral," Barry displays not only superb, dexterous piping skills, but tunes from an array of sources that reflect wide-ranging explorations of, and experiences with, Irish music - and even beyond it. The slip jig "Munster Rake," for example, comes from the 1810 O'Farrell's Pocket Companion for Irish/"union" pipes; "The Pipe in the Hob" evokes his youthful interest in The Bothy Band, and more specifically, piper Paddy Keenan; a trio of slides, "Bedford Cross/Knockabout/Johnny Mick Dinny's," is a classic Sliabh Luachra salute; the hornpipe "First of May" originally came to him from local musicians during his North Kerry teenage years; a set of reels includes

compositions by a pair of Galway legends, accordionist Joe Burke ("Rigney's") and fiddler Paddy Fahy ("Paddy Fahy's" - what else?).

For further variety, there's the slow air "Aisling Gheal," from Cúil Aodha, in the Gaeltacht Mhúscraí of West Cork. And one of the most ear-catching tracks is a pair of non-Irish mazurkas, "La Valse de Pasteriaux" by Breton musician Jackie Mollard," and "La Polverita Fiera" by Pittsburgh musician and scholar-author L.E. McCullough, who recorded it on his 1998 album "Saint Patrick Was a Cajun."

Barry is supported by some stellar guest musicians: guitarist Shane McGowan; fiddlers Kevin Burke and Andy Morrow; cellist Alice Allen; Michael McGoldrick on flute and bodhran; and bouzouki players Michael Holmes, Seamie O'Dowd and Brian McDonagh. His duet with Burke on the aforementioned Sliabh Luachra medley is the stuff of joyfulness, and Holmes' presence is not to be overlooked, either. Allen adds a soulfulness to the pair of mazurkas, as does Morrow's fiddle and McGowan's understated guitar. McGowan also forms a prodigious rhythm combo with McDonagh for the reel set "St. Ruth's Bush/The Old Pensioner/Monastereden Fancy"; listen here for a fine example of Barry's use of regulators, too. Like Barry says, the tunes tell him what to do, and he wisely follows their advice.

• More than a few musical ventures fell by the wayside due to COVID, but Buíoch actually started because of it. The Laois-based band came together during the pandemic as part of a



project in which local musicians were invited to compose their own material as a way to keep up morale and creativity during the difficult time. Once fully gathered - Ruaidhrí Tierney (button accordion), Kurt Dinneen Carroll (whistle, uilleann pipes) and Dale McKay (guitar, bodhran), later joined by David Harte (double bass) - they went on to write and arrange their own tunes, all very much in the traditional Irish style but clearly shaped by innovations of recent decades. Their debut album has lots of grit and gumption as well as quieter, more pensive moments.

Somebody in some Irish trad online forum somewhere once snarked, "Hey, why not just play all your own tunes? Easier than learning the stuff that's already out there." Yeah, OK. But to play original music that sounds as good as this, you need to be well versed in the tradition on which it's based, and a reading of Buíoch's combined and individual resumes show plenty of experience in that domain. Highlights of the album include "The Cones," a set of polkas that has some superb shifts of tone and mood - especially Carroll's whistle on the transition from the first to second tune - and shows the outstanding rhythm

section they have in McKay and Harte; "The Flake" comprises three slip jigs, with Carroll's whistle leading a nifty mix of instruments (bass, accordion, guitar and bodhran) on the first, titular tune, Tierney taking over for the second, and then joining with Carroll on the last to take it home.

"Trip to Lucca" is a reel by Tierney that gets an increasingly exotic treatment - it was inspired by an adventure in Italy, hence the Mediterranean seasoning, notably via McKay's guitar; "Harte of the Band," is a straight-on power reel led by Tierney, but features a double bass solo that sets up the denouement, McKay's bodhran providing a solid complement to Harte; "College Dropout" showcases a pipes/accordion duet at the beginning, and makes you rather wish there was more of this on the album.

The presence of a double bass, alongside whistle and the occasional pipes plus a guitar, may inevitably conjure up comparisons to Lúnasa, but Buíoch has nonetheless staked out its own auspicious place in Irish music.

• There's not a lot of variation to the sound of singer-songwriter Jim Sharkey, a Hartford native who spent most of his childhood in Roscommon before moving back to the US as a young man. His songs are slow or moderately paced, his singing soft and tranquil, accompanied by his guitar accompaniment (and occasional harmonica) plus a few guest musicians. But there's such an innate gentleness to his music, a care and concern expressed about our humanity, on a large and small scale, and that tenderness is once again

abundant on his fourth album, "Our Old Village."

As with Sharkey's past recordings, some of the songs are personal and familial - like the title track, a collection of memories and images of his childhood home, and especially of his late sister - and yet they also have a universality to them. "My Little Man" conveys the joy of being a grandparent, but also the sense of responsibility for this harbinger of a new generation ("I have to be so careful, so mindful and aware/ and get him back home safe to mom and dad"). "My Dog Henry" is a salute to a four-legged companion, while "Ms. Ellison's Room" pays homage to a dedicated teacher and his former colleague, clearly a role model for adult and child alike ("Write this down, learn it by heart/love is where I always start").

But Sharkey acknowledges complexities and concerns in the wider world, such as on "Trouble" - written during Covid as an expression of hope and encouragement - and "Pass the Wheel," which wrestles with the impetus to challenge ills and evils as one gets older, or having the younger generation take the initiative. One of the album's more striking tracks is "Vitruvian Man," a collection of artistic impressions and references gleaned from a visit to a museum.

Among the guest musicians are Colin Farrell (of Lúnasa) and Dave Curley, who help bring a traditional Irish feel to the musical accompaniment; they also lead a medley of Roscommon reels. In addition, Farrell composed three instrumental pieces, including a pair of slip jigs, one of them in honor of Sharkey's grandson.

The Music Arts Calendar WINTER 2024

Will Thomas Rowan, Lauren Breunig, and Jeremy Carter-Gordon are as much folklorists as folk singers: conversant in the origins of the songs and the cultures from which these emerged. They're also rooted in the activism and support for movements that uphold the oppressed, the poor, and the disenfranchised. This fall, Windborne - which has appeared regionally in "A Christmas Celtic Sojourn," and at the Blackstone River Theatre, Caffè Lena, and the Folk Song Society of Greater Boston - released "To Warm the Winter Hearth," a book and album of music for midwinter.

More at citywinery.com/boston.
 • **The Pipes of Christmas**, which includes Scottish and Welsh as well as Irish elements of Celtic holiday traditions, will make its Boston-area debut on Dec. 12 at the Old South Church. A quarter-century old, the event features (as you might guess) Highland bagpipes, but also smaller ensemble

performances that include fiddles, harp, small pipes and piano, and songs and poetry in Gaelic as well as English. The concert, hosted by the Learned Kindred of Currie, also helps support the global Scottish community, such as funding scholarships for deserving students and preservation of historical sites.

More at pipesofchristmas.com.

• The Chatham Fiddle Company will present "A Celtic Christmas Concert" with **Rose Clancy, Gene Clancy, Max Cohen, John Alden, and Clayton March**, along with special guest **Kevin Doyle**, on Dec. 14 at 3 and 7:30 p.m. at Chatham Drama Guild on the Cape. Rose Clancy runs the Chatham Fiddle Company, a locus for traditional music lessons, instrument sales and other activities.

For details, go to chathamfiddlecompany.com.

• **Celtic Woman**, which marked its 20th-year anniversary in 2024, brings

its "White Christmas Symphony" show to Lowell Auditorium on Dec. 18. This tour sees the return of former member Lisa Lambe, while Emma Warren - who joined the quartet earlier this year - prepares for her first child; the group's other members are Muirgen O'Mahony, Mairéad Carlin, and fiddler Tara McNeill. Tickets and details at lowellauditorium.com/ticketed-events.

• The Irish Cultural Centre of Greater Boston in Canton has a trio of holiday concerts, starting on Dec. 6 with Celtic Woman charter member **Chloë Agnew's "Celtic Christmas."** Among the highlights of her solo work have been performing at Croke Park's massive "Stars, Choirs and Carols" Guinness Book of Records concert, collaborating with Emmy award-winning tenor Eamonn McCrystal on his album "And So It Goes," and appearing on PBS shows "The Power of Music" and the Nathan Carter "Celtic Country Show."

Paul Byrom, an original member of Celtic Thunder, will be at the ICC on Dec. 15. Since his Celtic Thunder days, Byrom has pursued a highly successful solo career that includes a PBS special ("This Is the Moment") and albums ("Thinking of Home," "What I Did for Love") - not to mention numerous invitations to sing "The Star-Spangled Banner" at Boston Celtics home games. This past summer, he released a new single, "How Will You Remember Me."

Contemporary Irish folk band **Ishna**, headed up by husband-wife duo Ciaran Nagle and Tara Novak (of "Riverdance" and The Three Irish Tenors fame), performs "An Irish Christmas" at the centre on Dec. 22. The group plays familiar Irish and holiday fare, as well as tunes (often with dancing), with instrumentation that includes fiddle, pipes, whistle, accordion, keyboards, guitar, and percussion.

irishculture.org.

Happenings Onstage During the Holidays

By R. J. DONOVAN
SPECIAL TO BOSTON IRISH



"Winter Wonderettes"
Through Dec 22,
Greater Boston Stage Com-
pany

Enjoy a pop celebration of holiday hits from the '60s performed in show-stopping, four-part harmony. "Winter Wonderettes" invites audiences to rock around the Christmas tree with timeless classics and an abundance of holiday cheer, all wrapped up in a festive musical revue. greaterboston-stage.org



"SIX: The Musical"
Dec. 3 - 29, Emerson Colonial

From Tudor Queens to Pop Icons, the SIX wives of Henry VIII crank up the volume to remix 500 years of historical heartbreak into a rocking Tony Award-winning celebration of 21st century girl power! Long live the Queens! boston.broadway.com/



"Holiday Pops"
Dec. 5 - 24, Symphony Hall

Holiday Pops returns with Keith Lockhart, the Boston Pops and the Tanglewood Festival Chorus. These festive, family-friendly concerts include an annual presentation of "Twas the Night Before Christmas," a witty "Twelve Days of Christmas," a new arrangement of "Jingle Bells," a festive sing-along, and, as always, a visit from Old St. Nick. bso.org

"Let Nothing You Dismay"
Dec. 6 - 15, Arlington Friends of the Drama

It just may be the funniest play you've never heard of!

Allie and Kevin are a phone call away from adopting their first child. Everything is carefully planned until a quirky crew of family and friends descends, and a very pregnant birth Mom goes missing. Chaos ensues, but this fast-paced holiday farce shows what it really means to be family. afdtheatre.org



"Cirque Dreams Holidayze"
Dec. 6 - 8, Shubert Theatre

In the Cirque tradition, "Holidayze" swirls a Broadway-style production around an infusion of contemporary circus arts. Envision a captivating ensemble of aerial acts, sleight-of-hand jugglers, breath-catching acrobatics, and much more. Singers, dancers, penguins, toy soldiers, and reindeer invoke the dreams of the most magical of silent nights. bochcenter.org



"Christmas Time"
Dec. 7 - 15, Robinson Theatre

Reagle Musical Theatre's Christmas extravaganza has become a family holiday must-see. With a cast of more than 100 performers plus a live orchestra, this year's 40th anniversary celebration includes precision dancers, a living nativity, a visit to the North Pole, a glimpse of Victorian Christmas in Boston, and more than twenty yuletide favorites. Sleigh bells ring! reaglemusictheatre.org



Handel's "Messiah"
Dec. 8, NEC Jordan Hall

Boston Baroque celebrates the holidays with the complete version of Handel's "Messiah" 43 years after presenting the first Boston period-instrument performances of the complete oratorio in 1981. Discover all the delights of this glorious compo-

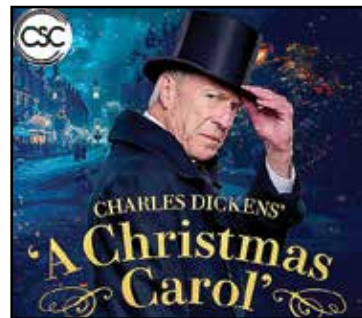
sition with a stellar orchestra, chorus, and world-renowned soloists. baroque.boston



José Mateo Ballet Theatre's "The Nutcracker"

Dec. 7 - 22, Strand Theatre

Choreographed by José Mateo and inspired by Tchaikovsky's glorious score, the company's 36th annual production of "The Nutcracker" brings Clara's dream world to life with festive sets, glittering costumes and spectacular dancing. The professional artists are joined by more than 100 children as Clara, Mice, Soldiers, Cherubs and Angels to create memories to last. ballettheatre.org



"A Christmas Carol"

Dec. 8 - 22,
Emerson Cutler Majestic

Journey back to Victorian England and experience Dickens's heart-warming tale brought to life in this new Commonwealth Shakespeare Co. holiday production infused with carols from Dickens's era. Will Lyman stars as the infamous miser, reformed by magical spirits in one transformative night. The cast also features Boston favorites Aimee Doherty, Kathy St. George, Bobbie Steinbach, and Jared Troilo, among others. God bless us everyone! commshakes.org



"How The Grinch Stole Christmas"

Dec. 10 - 23, Wang Theatre

In this musical stage adaptation of the whimsical Dr.

Seuss classic, Max (the dog), shares the comedic tale of the ever-nasty Grinch, with a heart "two sizes too small." When The Green One tries to steal Christmas from the gentle Whos (including little Cindy Lou Who), he finds his mean-spirited personality transforming - creating a heart-warming tale that perfectly embodies Dr. Seuss' engaging message. Welcome Christmas one and all! bochcenter.org



The Irish Tenors
Dec. 12, Cary Hall, Lexington

Anthony Kearns, Declan Kelly and Ronan Tynan have performed in some of the world's most prominent concert venues from Carnegie Hall in New York to The Sydney Opera House in Australia. The acclaimed Celtic music kings continue to thrill audiences with their enchanting Irish repertoire, sweeping secular selections and spirited holiday fare. theirishtenorsmusic.com



Midwinter Revels
Dec. 13 - 28, Sanders Theatre

This year's Revels is set in a small fishing village off the shores of Galway Bay, as the community gathers in a local pub to celebrate the winter solstice. The joyful assembly honors Celtic and Cabo Verdean cultures, featuring the stories, The Selkie Girl and the Seal Woman, acapella choral harmonies from Southern Africa, Irish jigs and reels, a recitation of Susan Cooper's classic poem, *The Shortest Day*, and the participatory Lord of the Dance that literally sends the audience dancing into the lobby. revels.org

Anthony Williams' "Urban Nutcracker"

Dec. 14 - 22, Shubert Theatre

With a unique take, Anthony Williams's "Urban Nutcracker" has become a contemporary holiday classic. Featuring



winter scenes set against the backdrop of downtown Boston, the production combines the vibrant rhythms of Duke Ellington with Tchaikovsky's timeless compositions. This year's performances feature a diverse array of dance styles, including tap, hip-hop, break-dance, flamenco and jazz, all accompanied by an ensemble of talented local musicians. Dance on! bochcenter.org



Christmas From Ireland with Paul Byrom
Dec. 15, Irish Cultural Centre of New England

From his work with Celtic Thunder to his remarkable solo career, Paul Byrom ranks as one of Ireland's most exceptional musical talents. While this concert will showcase Christmas classics, Paul will also offer several of the Irish favorites he has recorded over the years. And with the music comes the stories, chat and craic, always a welcome part of a Byrom show. irishculture.org



A New Year's Eve Celebration, with Bernadette Peters and the Boston Pops
Dec. 31, Symphony Hall

Ring in the New Year with Tony Award winner Bernadette Peters ("Gypsy," "Sunday in the Park," "Into the Woods") and the Boston Pops, featuring timeless hits from Broadway and beyond, performed as only the dazzling Ms. Peters can! A perfect way to welcome 2025. Cheers! bso.org

UPDATES FROM THE PASTORAL CENTRE



Serving the Greater Boston Irish Community since 1987.

A Christmas Message from the IPC:

In this season of giving, our thoughts turn gracefully to you with warm appreciation. Your support inspires us and is the cornerstone of our mission to:

"Welcome the Stranger Among Us"

Nollaig Shona agus Achóhliain faoi Mhaise Daoiðh.
In this season of giving, our thoughts turn gracefully to you with warm appreciation.

Your support inspires us and is the cornerstone of our mission to "welcome the stranger among us"

Go raibh Maith agaibh
May you be blessed with the spirit of Christmas,
which is peace,
The gladness of Christmas,
which is hope,
And the heart of Christmas,
which is love.



Boston Irish Dippers Polar Plunge



In aid of the
The Irish Pastoral Centre

New Years Day, Jan 1.

TIME TBD (based on tides) | Wollaston Beach
(between the yacht clubs)

Come join the Boston Irish Dippers as they plunge in aid of the Irish Pastoral Centre's Health & Wellness Program.

Swimming not required. Tea/Coffee will be provided.
Follow Boston Irish Dippers on Facebook to keep up to date on their weekly sea swims!



Donate here!

ANSEO LE CHÉILE - HERE TOGETHER

IPC CHRISTMAS CRAFTS FAIR



Congratulations to the Bumble Bee Knitting Club led by IPC Board Member Della Costello on another successful Christmas Craft Fair on Saturday November 23rd. There was a fantastic crowd that brought festive cheer, quality crafts and exciting raffles!



GIFT CARD

\$ _____

Leaving No One Behind at Christmas

The IPC is launching a Christmas Groceries Gift Card Fund to support those amongst us who are most in need.

If you can help by donating, or if you know of a family or someone in need, please call the IPC at (617) 265-5300 or email Fr. Dan at danfinn@ipcbboston.org.

Please know that requests will be treated with the utmost confidentiality.



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All donations are tax deductible to the fullest extent allowed by the law



ANSEO LE CHÉILE -
HERE TOGETHER

The IPC will be closed:
Wed December 25th
Thurs December 26th
Wed January 1st

Rakish Wants to Tell ‘Powerful Stories’

By SEAN SMITH

BOSTONIRISH CONTRIBUTOR

Rakish -- the duo of Maura Shawn Scanlin and Conor Hearn -- who just released their third album, will be the Brian O'Donovan Legacy Artist at BCMFest in January. Photo by Sasha Pedro

It's been a decade since North Carolina-born fiddler Maura Shawn Scanlin first crossed paths in Boston with Maryland guitarist Conor Hearn (she was a New England Conservatory student, he was enrolled in Tufts) and began playing together, initially as part of a quintet and then as the duo Rakish. They've fashioned a sound that can be contemplative and serene but also replete with bursts of energy, songs and tunes alike steeped in a set of influences and interests that extend from Irish and Scottish tradition to Americana and classical music, not to mention poetry and literature.

Rakish has appeared locally at BCMFest, Club Passim, the Burren Backroom, Front Row Boston, the Boston States Fiddle Camp, Chatham Fiddle Company, the Rockport Celtic Music Festival, and "A Christmas Celtic Sojourn"; elsewhere, Scanlin and Hearn have performed at the Bellingham (Wash.) Irish Festival, Folk Alliance International in Kansas City, and more recently, at the Celtic Colours festival in Nova Scotia.

This fall has seen the release of Rakish's third album, "Now, O Now," with 10 tracks that demonstrate the pair's increased emphasis on original works, notably in songwriting, while also continuing to experiment with arrangements beyond the fiddle-guitar dynamic. Three tracks -- "Lonely Hotel Room," "Now, O Now" and "Island in the Sea" -- include subtle drums and bass by Dylan McKinstry, while the reel set "765" (guest-produced by Jamie Oshima, one-half of indie pop band The Oshima Brothers) is flavored with electronica and percussion that recalls the 1990s acid-croft period in Scottish music.

Ultimately, though, Rakish is all about the vivid chemistry between Scanlin and Hearn, such as their instrumental sets that draw on the pair's classical/chamber stylings, like the gracefully choreographed "Time Check" (enhanced by Hearn's shift between rhythm and melody) and "The Soldier, the King, the Peasant" (which sounds like it could be a soundtrack for a film not yet made). Likewise on the set beginning with original strathspey, "Fool's Spring," where Scanlin shows her Scottish fiddle prowess, transitioning to "The Tourtoise," highlighted by Hearn's brilliant flatpicking and Scanlin's harmonies.

The duo debuted their songwriting chops on their last album, "Counting Down the Hours," and it's become a fully realized part of their mien. Most of the songs feature Scanlin's accompaniment on five-string banjo, which lends a comfy, back-porch Americana feel to the proceedings. Two on "Now, O Now" make for a fascinating counterpoint: "Lonely Hotel Room" is about trying



Rakish -- the duo of Maura Shawn Scanlin and Conor Hearn -- who just released their third album, will be the Brian O'Donovan Legacy Artist at BCMFest in January.

Sasha Pedro photo

to forge, and build, a connection in the midst of personal -- and even global -- uncertainty ("We're getting older/ But we've still got time"); "Lightly As the Rain Comes Down" is a gentle but plain-spoken commentary on love's seemingly cyclical promise and peril ("Your heart it will bruise and mend/ Now that she has set you free").

Besides the Rakish originals, there are settings of two James Joyce poems, "Now, O Now" and "Lightly Come or Lightly Go," from the 1907 collection Chamber Music, published well before the works that largely defined his legacy -- Dubliners, A Portrait of the Artist as a Young Man, Ulysses and Finnegans Wake -- and revealing a more romantic, even vulnerable side (Joyce subsequently explained that he had written Chamber Music when he was "a lonely boy, walking about by myself at night and thinking that one day a girl would love me").

While musical adaptations of Chamber Music have been plentiful -- from Samuel Barber to Syd Barrett to Julian Lennon to the RTÉ Concert Orchestra -- Rakish's acoustic-based, pastoral sound complements Joyce's words ("The leaves, they do not sigh at all/ When the year takes them in the fall").

In the midst of a busy fall tour, Scanlin and Hearn took time recently to reflect on the first decade of Rakish, the new album, and a very meaningful honor they just earned. Keeping true to their identity as a duo, they elected to give their answers in unison.

As you set out to make "Now, O Now," what sorts of things were foremost in your minds? Were there particular aspects of yourselves and your music that you really wanted to put out there?

One guiding principle that has moved increasingly to the forefront of our recorded work is this idea that everything is going to be original music. Of course, we both come from these traditional music backgrounds, and that is part of the origin story and model for our band; you have a fiddle/guitar duo and that comes with a certain set of roles and connotations about what those

instruments do in a traditional music context. Writing everything, then, can free you from those expectations a little bit. So with the EP there were original arrangements of traditional tunes, and with "Counting Down the Hours" there were mostly original compositions and a sprinkle of traditional tunes. With "Now, O Now" we're sort of saying "Let's come up with all the music ourselves and see what that looks like."

One of the major revelations on "Counting Down the Hours" was the songwriting, which was then a relatively new feature of Rakish. Clearly, this is something that's continued to grow. Do you feel there are certain characteristics or elements that typify a lot of your songwriting?

One of the obvious aspects that stands out is that when Maura is engaging in songwriting as opposed to tune-writing or instrumental composition, the clawhammer banjo often becomes the vehicle for that. This doesn't constitute a genre shift in our minds as much as a sonic and timbral one. It's not as though we're saying "This is more of a Celtic tune and this is more of an old-time tune." It is our hope that the value system remains the same; dynamics are important, form is important.

Ultimately, we're trying to write powerful stories and narratives, whether that is lyrical or instrumental.

On this new album, we have the two James Joyce poems, which echoes back to that setting of Yeats' "Stolen Child" on your EP. Looks like there's a literary thread running through the Rakish portfolio.

Yeah, we will sometimes quip that it's part of the desperate struggle to keep the humanities relevant. And then, on the subject of original music, those poems are also an interesting and hopefully less obvious way of getting at something relating to the more traditional roots of the band. A lot of groups inspired by traditional Irish music will play ballads or cover a familiar song in their own way. If we're composing the melodies ourselves, however, having the text come from a familiar source is a different way

of exploring that connection.

We know Joyce and Yeats were very thoughtful about music in their writing, for example, but their work usually doesn't show us these aspects in a melodic sense as much, so then we get to explore our own melodic world as it relates to the text, which is kind of a perfect union. You get to inhabit this space that is born of someone else and part of a whole tradition that is outside of you, and make it your own at the same time.

As for the instrumental composition side of things, your Irish/Scottish/Celtic, Appalachia and classical influences all seem quite evident, sometimes in the context of one medley -- even in one tune. Can you walk us through a few tracks, what inspired them, how they came together?

Maura wrote a lot of the tunes on this new record, including "The Soldier, the King, the Peasant." We named that one for Brian O'Donovan; the title comes from the poem "Ode," by Arthur O'Shaughnessy, which Brian was known to read from during his "St. Patrick's Day Celtic Sojourn" show. The title isn't meant to be extremely literal, but we liked the way the line seemed to contain so many identities/ Brian, of course, contained multitudes.

With the songs, like "Lightly Come or Lightly Go" it is often a bit of a back and forth. Conor wrote the melody for the lyrics, trying to come up with something that felt hopeful, but also kind of melancholic, and then an instrumental version or variation of that melody emerged as a hook for the song. Often, we'll have this feeling that we want something else or new to happen in the arrangement, and that's where a new melodic idea might get introduced, which in the case of that song was a reel that Maura wrote as a sort of bridge for the song, which was supposed to make the whole thing feel a little more joyful.

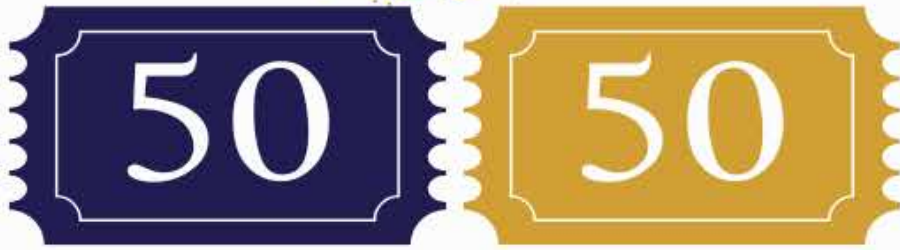
Speaking of Brian O'Donovan: You've been named as the first Brian O'Donovan Legacy Artist, and will be artist-in-residence at BCMFest in January. Talk about Brian's impact on you, musically and otherwise.

Man, what to say? So much of the history of our duo is inextricable from Brian's legacy. Brian gave us our first gig together as a duo, and he didn't stop there. He gave us a really great gig when we were starting out that provided us with some excellent high quality live video -- something every act needs for booking purposes. He would ask us to come play live on WGBH or at the Boston Public Library. He played our records on his show. He had us play on his Christmas show in 2020, and since it was that year, we ended up podding together in Rockport for a few weeks. After recording all day, he would hold court and sort of regale us and the rest of the cast. It was this majestic thing to be in his presence, his gravitas, especially that year when we'd all been missing the human connection.

He and Lindsay were always introducing us to people; he was this brilliant politician, and that's a compliment.



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Exploring other sounds and styles, O'Brien keeps Irish fiddle roots close to her heart

BY SEAN SMITH

BOSTONIRISH CONTRIBUTOR

The college years are often a time for reinvention, for going in new directions, as was the case for Boston-based fiddler Hannah O'Brien while a student at the University of Michigan. But she also rekindled her childhood love for Irish traditional music.

And even as she has continued to explore other genres and styles, especially as part of a duo with fellow U of Michigan grad and multi-instrumentalist Grant Flick, O'Brien has held fast to that key aspect of her musical identity – and an important family legacy that extends across generations.

"When I was young, we spent every summer in Ireland, and there were lots of fun, positive music experiences, whether at sessions, schools, or festivals," recalls O'Brien, who grew up in St. Louis but whose father Andrew – also a fiddler – is a native of North Dublin. "The music was a way for our family, and their friends, to stay connected, to share something that was very precious."

Last month, O'Brien and Flick officially launched their second album, "Unmatched Pair," at a concert in Harvard Square's Club Passim. They describe the album as a reflection of their "respective musical upbringing": mostly original tunes that have elements of Irish, Americana, and classical as well as less obvious influences that, nonetheless, fit snugly into their stylistic suitcase. On fiddles, the pair play in unison, other times in harmony, or one will provide a rhythmic or drone backing for the other; Flick's turns on nyckelharpa or five-string tenor guitar broaden this dynamic. They're not above a high-risk, high-reward approach, either: Witness their four-part harmonies – that is, each of them playing double harmonies on his/her respective fiddle – on Flick's Texas-style waltz, "See You Soon."

One of the tracks on "Unmatched Pair" combines O'Brien's "Andrew O'Brien's Fiddle," a slipjig composed in honor of her father, with the reel "John Kelly's Concertina," associated with the legendary Clare fiddler/concertina player and father of fiddler James Kelly (whose resume includes Patrick Street and Planxty, among others). It's an altogether amiable, relaxed yet jaunty medley – abetted by Flick's understated guitar accompaniment and his flatpicking at the very end – that reflects O'Brien's appreciation of the way generations bond over traditional music.

"Encapsulating someone, or the essence of someone, in a tune is somewhat of a daunting task," she writes in the album's sleeve notes, describing how impressed she was by Michael McGoldrick's recording of "John Kelly's." O'Brien goes on to recall how touched she was by James Kelly's reminiscences of his father, not just as a musician but as someone "who made an



Hannah O'Brien and Grant Flick performing at Club Passim during the launch concert in September for their second album, "Unmatched Pair." Sean Smith photo

effort to share and connect with people through his music.

"It feels special to attribute a tune to someone, especially someone who has been such a musical inspiration for me," she continues. "This is just a small thank you to my dad for being such an encouraging and supportive person in my life, and I hope to keep passing on and celebrating his love of making and sharing music."

The music she and her father enjoy is a family treasure. O'Brien's paternal grandfather, Dinny, played melodeon, as did his uncles. Besides hosting sessions themselves, the O'Brien family would also frequent those at the North Star Hotel in North Dublin, whose regulars included renowned figures like Finbarr Dwyer, Charlie Lennon, and future Altan member Mark Kelly. O'Brien's musically inclined relatives include her uncles Mick, an uilleann piper whose 2003 recording with Caoimhín Ó Raghallaigh, "Kitty Lie Over," was The Irish Echo's Traditional Album of the Year; John, an uilleann piper and whistle player who also makes whistles; Tom, a fiddler who ran a popular Dublin pub; and Donncha, a highly regarded whistle player who died before Hannah was born. Her grandfather, father, and uncles (except for John, who was too young at the time) also recorded an album in 1974 under the name *Ár Leithéidí*.

In addition, O'Brien's cousins – her uncle Mick's daughters – Aoife, Cormac, and Ciara Ní Bhrian are accomplished musicians.

While Hannah happily embraced the family legacy as a young child, her father also had her take classical violin, so that she would be able to read music. For a while, she consistently played both Irish and classical, the two taking turns occupying her attention span. But in high school, she stopped playing Irish

altogether, and so matters stood until she met Flick.

A Bowling Green, Ohio, native, he also had a significant – but different – musical influence via his father. He had started violin in late elementary school, but became interested in the bluegrass and old-timey music his father played, and made the rounds of camps and festivals, picking up guitar on the way. Flick took a shine to the more modern, experimental bluegrass as well as jazz violin à la Stéphane Grappelli, and decided to explore further at Michigan, and began composing his own tunes.

O'Brien found that Michigan's classical music program "encouraged you to be open-minded: There was a lot of flexibility to focus on what you're interested in, as opposed to just following a list." While she enjoyed that freedom, she adds, "by sophomore year I was really itching to play Irish traditional music."

She got Flick's name as someone who might be fun to play with – although she assumed he was an Irish-style guitarist.

"We both turned out to be different than what we thought," she says. "The idea of writing my own music never occurred to me, but I was intrigued by what Grant was doing and we just started working together."

"Hannah and I just had – and still have – a really good rapport," says Grant. "We're always learning from one another, and bouncing ideas off each other. We've made this space in which we can connect our musical backgrounds and interests, and create something new."

In 2021, they recorded their first album, "Windward," which grew out of their studies at Michigan and was financially supported by arts-oriented funds associated with the university. That same year, O'Brien moved to Boston to study at the New England

Conservatory, while Flick settled in Ann Arbor. Keeping up their partnership was a challenge – "We'd shout ideas to one another over the 'Net," says Flick – but they were able to build on their repertoire, do some performances together, and eventually go back into the studio to make "Unmatched Pair."

"'Windward' was exploratory, especially with the writing, in that it all still felt kind of new to us," says Flick. "But this album is a clearer portrait of where we are. There's a certain defining vision to it; you could actually listen to it as a song cycle."

Whatever its age or nationality, a tune from or in the style of folk tradition typically evokes, and is named for, people, places, experiences, and events – and tends to reflect the idiosyncrasies and interests of the composer. Such inspiration is clearly abundant for O'Brien and Flick, as "Unmatched Pair" demonstrates.

"Dismal Nitch," for example – which showcases Flick's fine flatpicking as well as O'Brien's smooth bow strokes – came to Flick after he travelled through the titular state park in Washington that received its name from Lewis and Clark, who were stuck there in a blizzard. Flick was struck by the juxtaposition of the park's name and its origin with the late-spring lush green forest and dense foliage that he saw.

Another Flick composition, "Beaver Island Ferry" – recalling a very pleasant trip on Lake Michigan – is a joyous, rambunctious swirl of twin fiddles with a kinda-sorta Scandinavian feel. If the time signature and rhythm seem on the irregular side, it's a function of "just letting the melody run in the writing process without a direct thought for the form," according to Flick.

O'Brien's "The Fool's March" – which originated a school project that involved joining a musical motif to a melody that did not match – is, at first blush, a rather somber affair: It starts with Flick on lead, O'Brien plucking rather than bowing strings, then gradually transitioning into harmonies and, ultimately, into the melody (at the end, she manages to both pluck and bow). For her, the feel is similar to venerable Irish marches like "O'Sullivan's" or "O'Neill's" that serve multiple purposes: to project "sadness and grief, but also celebration and remembrance."

"All of our tunes are taught by ear to one another," says Flick. "One person comes in with the melody and perhaps some idea of chords, and we toss it around until an avenue presents itself. We dive into what the character of each tune turns out to be."

"It's hard to define what we do," says O'Brien. "Listeners tend to like a clear answer, but with us it's just not that straightforward. We're not definitively Irish, or bluegrass, or classical, but you get a feeling of all those in our music."

For more about Hannah O'Brien and Grant Flick, see Obrienflickmusic.com

Dermot Kennedy re-imagines the St. Patrick's Day experience

The singer-songwriter's 'Misneach' festival launches here in March

(Continued from page 1)
particular popularity in Australia, the US, and Europe.

The young Dermot started playing guitar at age 10 and was busking and playing in Dublin pubs by age 15. But like many contemporary artists of his generation, Kennedy created and performed in relative anonymity until viral videos shared on social media platforms launched him to stardom when he was 25. Since then, his songs — and his rich, soulful vocals — have been streamed more than 4 billion times on platforms like Spotify and Pandora and he has played to packed arenas, including New York's Madison Square Garden. He has also been called upon to share the mic with notable pop artists like Niall Horan and Zach Bryan.

"So courage has been an important word for me in my career," Kennedy explained during an hour-long interview with *The Reporter* in early October. "And it just feels kind of like it'll last for a long time to me, because it's important in Irish history. And when I think about the fact that it's a music festival for courage and music to intertwine, you know what I mean? If you think about Ireland 200 years ago, trying to get through certain things, how important music was, how important courage was for people to survive and sustain certain things.

"And now you think about places like Boston and Sydney. There's so many young people coming over trying to sort of make a life for themselves ... that takes a certain degree of courage ... so it just feels like a word that makes sense for me."

It also makes sense that Kennedy would seek to launch his global festival in his home away from home — the city where he spent an eventful summer as a 19-year-old visiting for three months on a J-1 Visa. It was 2010.

The aspiring musician had no gigs lined up. Just a guitar, a bed in a cozy walk-up apartment in Allston that he shared with two friends from home, and a passion to play for whoever he could get to listen.

"It's not like I was here for a particularly long time, but just at that age, it's a very important time in your life," Kennedy recalled. "I still think it's by far the most sort of carefree time in my life. Definitely. I was here with my best friends and I was playing music in the street.

"When I think about those memories... I'm very sort of nostalgic about that time. I think in terms of having any kind of ambition or awareness that you might be able to do something around the world. I think America's so good for that. Like, it's a sense of promise and you can get excited about what you're going to do. And, so to play music in the street here, and feel very supported in that sense, just felt very good."

His first busking spot was along a path on the Boston Common. Kennedy recalls that he auditioned for "an Argentinian guy called David" who acted as a sort of unofficial booking agent for the Common's street musicians.

"I think he might still be there, but I got swindled basically," Kennedy said



Dermot Kennedy, above, performing in an outdoor pop-up last year in New York City's Washington Square Park. Photo courtesy Dermot Kennedy



Dermot Kennedy, the now-world-famous singer and songwriter, lived and performed on the streets of Boston at age 19. He'll bring his inaugural global Irish music festival "Misneach" to Boston next March. Above, Kennedy outside The Abbey in Brookline last month. Seth Daniel photo

with a chuckle. "He made me audition for him in the park and I played a Mick Flannery song. He was kind of like, 'You're not playing here unless I think you're good enough.'

Kennedy's rendition won him a spot — but it wasn't exactly a prime location or time slot.

"And he said, 'You're allowed to play here from 7 a.m. in the morning,

which is absolutely nobody. At 7 a.m. there's about five people walk past me and everyone's just going to work with headphones in anyway. And, so, I quickly realized I was just holding the spot for him so he could walk up at 10 and start playing and all the tours to be there. So, it was very clever on his part."

Dermot quickly sought out busier perches along tourist heavy routes in Harvard Square and Faneuil Hall before finding the "sweet spot" in front of a block of stores and hair salons on Newbury Street, where he found a more receptive audience. One fan enjoyed his playing so much that she booked Kennedy to perform at her wedding.

"I was playing on Newbury Street one day and a lady came out with all curlers in her hair and stuff — she was in a salon on Newbury Street. She heard me play a Bee Gees song. And she's like, 'Will you play that at my wedding in two days?' And I said, yeah, grand, because I was just looking for money, do you know? And I was like, perfect, a Greek wedding."

Serendipitous encounters like that one were plentiful in Kennedy's carefree Boston summer. There was no objective other than to play music for hours and soak up the experience.

"That's why it was so good, my life. I went around like literally just to have a good time. I make enough money to buy beers. That was it," he says. "Life was just very simple. I think about it now and obviously stupid amounts of luck and all that, but like, life is kind of full of responsibilities now. Back then, you just didn't care. It was brilliant."

Boston was — and remains — a familiar place for this County Dublin boy.

"I think we didn't want to go to New York, do you know what I mean? It's too hectic. And then the West Coast never

kind of held that allure for me. Even now, it's funny, like you feel it. Like if I play a gig in Boston or Philadelphia or New York, you feel that Irish connection, you know what I mean? Or even in Chicago. Yeah. When I'm on the West Coast, I don't feel it as much, you know, and you still have great shows, but... I feel more comfortable in places like this." Sydney — the first stop for the "Misneach" festival — is another place that feels like home.

"Sydney, for example, we've always had good shows there. And then last December we played three nights outside the Opera House in the Forecourt. And it felt like it just kind of went up a gear a bit, you know? And it felt there was a solid foothold there to build something."

Other cities, including Dublin and Vancouver, might be added to future festival schedules if all goes well with the upcoming launch. But Boston, given Kennedy's own attachment to the place and his ever-growing fan base here, is a lock for future editions.

"If I can sort of have an ideal scenario, I'd like to keep it [in Sydney and Boston] and branch out, you know? A lot of things have to fall into place, but, we'll see."

He added: "We're so proud of that culture that still exists and there's still so much excitement in Irish music, but it just seems like a good opportunity to celebrate it. And, even if Boston and Sydney is just the beginning, like to have a global celebration of Irish music and culture — there's a big opportunity there."

Tickets for the March 19 TD Garden concert featuring Dermot Kennedy, The Swell Season, Ye Vagabonds, and Nell Mesca start at \$49.50. Go to misneachfestival.com to buy tickets.

Names & Faces: Boston Irish Honors Luncheon

John F. Kennedy Presidential Library, Oct. 25

Clockwise, from right: State Senate and UMass President Bill Bulger with daughters Sarah and Mary; Harvard Coach Bill Cleary Jr.; Linda Dorcena Forry, Regina Quinlan Doherty and Maureen Forry Sorrell; Rev. Jack Ahern (seated), Tom Tinlin, Linda Dorcena Forry, Bob Scannell, Bill Forry; Judge Quinlan Doherty during her introduction by Judge Christopher Muse; Former US Senator Paul Kirk, honorary co-chair; Event co-chairs Paul Haley and Katherine Craven, who welcomed the more than 350 guests to the noontime luncheon.





Reflection: The 14th annual Boston Irish Honors Luncheon

The Forry family and Boston Irish Magazine were delighted to welcome more than 350 guests to the 14th Boston Irish Honors luncheon on Fri., Oct. 25.

For the first time since we launched this celebration in 2010, we gathered in the magnificent John F. Kennedy Presidential Library and Museum overlooking Dorchester Bay and South Boston on Columbia Point.

This event, at its root, has always been intended to lift up and embrace the finest qualities of our heritage here in Boston and “across the pond,” as we say here in the next parish over from Connemara. The men and women and their families whom we honored embody so many of those qualities that we hope future generations will embrace and emulate: a dedication to excellence in their chosen field, loyalty to nation and family, kindness, a charitable heart, and good humor.

Coach Bill Cleary, Jr., President William M. Bulger, and Judge Regina Quinlan Doherty have blazed very different trails in their remarkable careers and lives, but they share common ground in their lineage on the island of Ireland – and in their family’s long-ago journey to seek a home in a new, unfamiliar land. Their success inspires us and prompts us to reflect on our own unique experiences here in this most Irish of American cities.

Boston Irish Magazine and our sister publications seek to tell the stories that may otherwise go untold about our shared ancestry and the sacrifices made by our forebears. We can think of no better way to salute their courage and triumphs by saluting men and women like our 2024 Boston Irish Honorees.

We are very grateful to our co-chairs for this year’s Honors event, Katherine Craven and Paul Haley, the committee of three dozen leaders, and all of the sponsors who have helped to make this year’s luncheon the most successful to date.

You are invited to read the honorees’ stories in the following pages. A complete video of the luncheon program may be viewed at bostonirish.com.

Slainte.

Ed Forry, Maureen Forry-Sorrell, Bill Forry, and Hon. Linda Dorcena Forry.

BOSTON IRISH HALL OF HONORS 2010-2024

This unique event celebrates the heritage of Boston’s Irish people and their families by honoring remarkable families and persons who share our Boston Irish heritage. Whether immigrants



themselves or the descendants of Irish immigrants, Boston Irish Honorees are admirable for their exemplary endeavors in public service, business and community leadership.

- | | |
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| <p>2024
Bill Cleary, Jr.; Bill Bulger; Regina Quinlan Doherty</p> <p>2023
Vincent Crotty & Kieran Jordan; Hon. Maura Healy; The Rooney Family</p> <p>2022
Jon Cronin; Mary Swanton; Jeremiah “Jerry” York</p> <p>2021
Mary Sugrue; Joseph R. Nolan Jr.; Ed Forry</p> <p>2019
Jim Carmody; Kathleen & John Drew; Grace Cotter Regan</p> <p>2018
Rev. Richard “Doc” Conway; Mary & Bob Scannell; Dr. Trevor McGill, MD</p> <p>2017
Nora, Annmarie & Bill Kennedy; Tom Tinlin; Kevin Cullen</p> <p>2016
Jim & Mary (Cahill) Judge; Senator Paul G. Kirk Jr.; Kevin & Joe Leary & family</p> | <p>2015
Margaret Stapleton; Mike Sheehan; BPD Commissioner William Evans & family</p> <p>2014
Katherine Craven; Boston Mayor Marty Walsh; The Burke family of South Boston</p> <p>2013
Therese Murray; Gerry & Bob Mulligan family; John P. Driscoll Jr. (Posthumous)</p> <p>2012
Congressman Richard Neal; Brendan & Greg Feeney; Mary & Bob Muse & family</p> <p>2011
Kathleen O’Toole; State Senator Tom Kennedy; families of Joseph Corcoran; James Hunt Jr.; and Mark & Tom Mulvoy</p> <p>2010
Hon. Ed Markey; John Donohue, and Irish families of Peg Geraghty; Jim Brett; Mayor John B. Hynes</p> |
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A 'hunger to make a difference' made Bill Bulger a singular public servant

By Robert P. Connolly

For more than four decades, William M. Bulger devoted himself to improving the lives of his fellow citizens: first as a legislator who rose to the presidency of the Massachusetts Senate and then as the leader of the largest university in New England, the University of Massachusetts.

For many years dubbed "the most powerful person in Massachusetts state government," he was a public servant unlike any other from the moment he stepped onto the political scene in 1960.

Bill Bulger was known for his erudition, his oratory, and his command of the classics. To him, "philosophy" wasn't a reference to a bumper-sticker phrase describing one's political views, but rather to the works of Aristotle, Socrates, Plato, Kant and Locke - whom he could, and often did, quote.

In his UMass inaugural address as president, he underscored the importance of the humanities, saying that the university was where students could discover "the beauties of Shakespeare and the modern universal voices of conscience, ranging from Gandhi to Dr. Martin Luther King Jr."

Throughout his long life, now at 90 years, Bulger has never stopped reading and learning. His verbal and intellectual abilities are such that the world-renowned biographer David McCullough once said: "Oh, what I would give to see Bill Bulger and John Adams sit down for an evening of good conversation. That would be great."

Born on Feb. 2, 1934, William was the third of James and Jane (McCarthy) Bulger's six children. At age 4, he was the youngest of the three children the Bulgers brought with them when they moved from Dorchester to South Boston. Two sisters and another brother came along after the family had settled into the Old Harbor housing project.

As a young man, Bulger shared an interest in politics and government with his neighbor at Old Harbor, John Joseph Moakley. The Bulgers lived at 41 Logan Way and the Moakleys nearby at No. 51 in a housing project that was intended, as Bulger noted in his memoir, to provide transitional housing for families in need.

"Tenancy was temporary," he wrote. "We were told that was a firm rule. But inconvenient rules in the neighborhood were not strictly enforced. We were still living there twenty-three years later when I left after getting married."

In that memoir - titled "While the Music Lasts" - he recalls walking on Carson Beach with Moakley when the future state legislator, city councillor, and powerful congressman, said that "he found politics more exciting than baseball." Bulger writes: "...as I thought about it, I wondered whether he might have spoken for me as well."

Interested in the classics at an early age, young Bill Bulger famously knocked on the door at Boston College High School



William M. Bulger on governing: "We must do so without savaging the very reason why government exists - the protection and well-being of the people."

and talked his way in. After graduating from the school, then located in the South End, he believed that college was beyond his financial reach, but BC High's Jesuit priests didn't let that stop him; they funded his first year at Boston College. After his freshman year, Bulger enlisted in the US Army. He was stationed in Korea during part of his tour of duty and afterwards used his veteran's benefit to return to BC, completing an undergraduate degree in English in 1958, and, in 1961, a Doctor of Jurisprudence degree from Boston College Law School.

On the home front in South Boston, he and his late wife, Mary Foley Bulger, raised nine children who have added more than 30 grandchildren to the family rolls.

TAKING THE PLUNGE INTO POLITICS

In his memoir, Bulger writes of first running for public office while in law

school and in his mid-20s. He was motivated, he wrote, by his "hunger to make a difference." He also pursued public service, he said, because "I knew there were injustices for many for whom I had empathetic compassion."

He noted, too, that he was worried about his "alien origin" - being born in Dorchester counting against him by voters in close-knit South Boston. "For some happy reason," he wrote, "it was overlooked" and the upshot was that he was elected to the Massachusetts House of Representatives in 1960.

On his first day as a member of the House, he witnessed President-elect John F. Kennedy delivering his "City Upon a Hill" speech as he prepared to leave for Washington and his presidency.

Throughout the course of his 35 years in the Legislature, including a record 17-and-a-half years as president of the Senate, Bulger was known as a fierce advocate of the underprivileged and the

disadvantaged.

"If James Michael Curley was the Mayor of the Poor, then surely Bulger was the Senate President of the Poor," UMass Boston political science professor Maurice Cunningham wrote in *Common-Wealth* magazine in 2011.

Says current UMass President Marty Meehan: "As a legislator, Bill Bulger fought for people. He fought to provide the services people needed and the opportunities they deserved. He knew that government could transform communities and change lives. Bill Bulger believed that government could be a force for good in people's lives. His record and impact may never be equaled."

When the state Senate reconvened on Jan. 2, 1991, then-President Bulger chose to sail against the prevailing political winds that only two months before had swept in Republicans as governor, lieutenant governor, and treasurer and made significant inroads in the heavily Democratic Legislature.

Bulger readily acknowledged the need to balance the state's budget while adding: "But we must do so without savaging the very reason why government exists - the protection and well-being of the people. We cannot turn our backs on the education of the young or the care of the elderly. A recession is not a moral justification for casually punishing the helpless, the homeless, the sick, the disadvantaged. We cannot squander a half-century of social progress to pay the bills of a difficult year."

Three years later, when the Senate was about to approve a significant reduction in benefits for the poor, President Bulger famously noted: "After we have eaten, we forget there is such a thing as hunger. Well, there is hunger. There is need. It is genuine."

His legislative priorities and accomplishments included:

- Supporting public education and serving as an architect of 1993's groundbreaking education reform law that reduced the funding inequities between rich and poor communities.
- Providing funding for public libraries and support for the arts.
- Championing the cleanup of Boston Harbor, advocating for environmental programs, pushing for the revival of urban beaches, and fighting for beach access.
- Tirelessly advocating for the city of Boston. His efforts included pushing for the Tregor Bill of 1982 that helped Boston steady its wobbling finances and negotiating the land swap that saw the run-down Charles Street Jail move to new quarters on Nashua Street, allowing in turn for the significant expansion of Massachusetts General Hospital. Bulger once called himself "a vigilant advocate looking for opportunities to assist the capital city and its people."
- Working to improve public transportation, protecting the Public Garden,

(Continued next page)



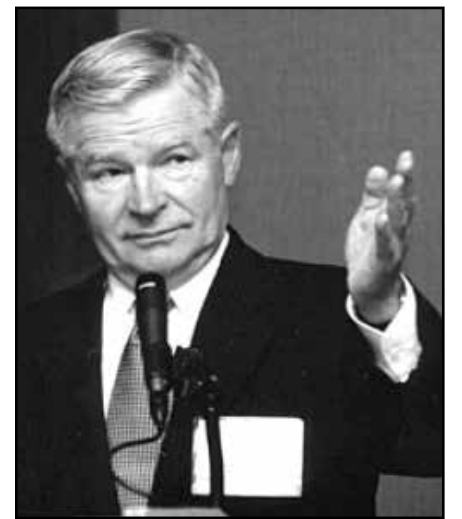
The Boston Irish Honors 2024



During his years sitting in the Massachusetts Legislature as a representative (10 years) and senator (25 years, 18 as president), William M. Bulger sponsored a public breakfast on the morning of the St. Patrick's Day parade in South Boston. The "time" drew politicians, priests, entertainers, and just folks who came to see and hear his wit in action as he fenced verbally with his guests. At top left, he takes the mic to jibe with attendees with South Boston electives Michael Flaherty, left, and Ray Flynn, at his side. Above, he sets then-Boston Mayor Kevin H. White to laughing. At left, he takes a minute to chat with Michael Dukakis and South Boston's legendary legislator, Joe Moakley.

At right, UMass President William M. Bulger acknowledges a faculty member at an appreciation dinner.

Harry Brett photo



He has a 'hunger to make a difference'

and championing anti-poverty programs and organizations like the Pine Street Inn and Rosie's Place.

• Supporting public higher education, including the 1991 bill that created the five-campus UMass system.

Bill Bulger ended his record tenure as the leader of the Massachusetts Senate when he left office on Jan. 3, 1996, to become president of the University of Massachusetts. On the day of his departure, he told the *Boston Herald*: "I feel strongly that it's time. I loved all of the drama, the comedy and the occasional tragedy ... but it's a new season."

OH, AND HE HOSTED A BREAKFAST

One of Bill Bulger's duties as the state senator from South Boston was hosting the annual St. Patrick's Day breakfast - a task he embraced with wit, charm, and boundless enthusiasm.

Given his stewardship, the breakfast became a mandatory stop for office-holders and office-seekers at all levels of government who hoped to curry favor with Irish American voters - and survive his barbs. The breakfast rose to such prominence that it served as a focal point for a "60 Minutes" report on CBS in 1993.

Bill Bulger's interest in Ireland and Irish issues went well beyond his annual breakfast and has led to his selection as one of this year's inductees into the Boston Irish Hall of Honors - along with the Honorable Regina Quinlan Doherty and former Harvard athletic standout and coach, Bill Cleary.

It can be argued that Bill Bulger's

understanding of the tragedies that run through Irish history helped to mold his world view.

"Bill Bulger takes great pride in his Irish heritage, rightfully celebrating Ireland's beauty, history, and towering achievements in the arts," UMass President Meehan said, adding: "But Irishness always had a broader meaning for Bill. It meant recognizing that people from all walks of life can face social and economic challenges - and being there to do something about it. It motivated Bill to be a champion for the underdog. Irishness was an inclusive and multifaceted thing for Bill Bulger - and it informed his career in the Legislature and at UMass."

As to the latter, while the title "President" didn't change, his focus and responsibilities surely did when he took office as the 24th president of the University of Massachusetts. The position fused Bulger's public service interests with his love for scholarly pursuits and his appreciation for education's transformative power.

He said the importance of UMass and the scope of its impact and its public mission lured him away from the State House. "It isn't too much to say that as UMass goes, so goes to Commonwealth," he told an interviewer during his first year in office.

As his presidency began, the UMass system was consolidating a recent expansion from three campuses to five with the additions in Dartmouth and Lowell. As to the arrival of President Bulger, Jack Welch, a UMass Amherst graduate and then-Chairman and CEO

of General Electric Co., said: "This is a defining moment for UMass. And it's lucky to have a president with the vision and commitment that Bill Bulger has to put it on the map."

Over the course of his presidency (1997-2003), Bulger significantly strengthened and elevated the UMass system by attracting top students to its campuses, increasing private and public financial support, upgrading campus facilities, building closer ties with the business community, and winning new appreciation for the university's impact and quality.

And he appointed the first woman to lead the university's flagship campus in Amherst (Marcellette G. Williams), as well as female chancellors at UMass Boston (Jo Ann Gora) and UMass Dartmouth (Jean MacCormack).

Ensuring affordability and raising money for scholarships were priorities during the Bulger years. The financial hurdles that he had to surmount to attend college - and the defining difference that higher education made in his life - were never far from his mind.

THE PUSH OF ROOTS

However high he rose, Bill Bulger never forgot his roots and always had time for people. Riding home from Amherst late at night, he took time to chat with a young man working in a toll booth on the Mass Pike. *CommonWealth* magazine later noted: "A toll collector on the Mass Pike credits Bulger's persuasive powers during a stop at his booth for his enrolling at UMass Boston."

Taking stock of Bulger's UMass

presidency five years after he took office, then-*Boston Globe* columnist Brian McGrory, in a column titled "Big Mission on Campus," wrote: "This stint in academia is Bulger's final act, and unquestionably his best. That he didn't disappear into private life a few years back to make more money for less work tells us more about him than we ever need to know ... a state and its university system are better because of him."

William F. Weld, whose governorship spanned Bulger's Senate and UMass presidencies, said: "During those years, I came to know Bill Bulger as a man of honesty, integrity, compassion and strong character."

In the 2021 documentary film "My Name Is Bulger," former Massachusetts Gov. Michael S. Dukakis described Bulger as "one of the most effective presidents of the University of Massachusetts we'd ever had" and credited him with playing a key role in bringing reform to state government in Massachusetts.

"The state government that he and I entered in 1960 and 1962 as young legislators was one of the three or four most corrupt in America. Bill Bulger was the guy that brought integrity to the Massachusetts State Senate ... and we're benefitting from that now."

Added Meehan as a final word: "Bill Bulger had a vision and a mission. He had principals and ideals. He always did what he thought was right. He never wavered."

Bob Connolly, a communications consultant, served as vice president of Communications at the University of Massachusetts before retiring in 2016.



Bill Cleary Jr. – The amateur world’s ‘Mr. Positive’ and Harvard’s champion for integrity in athletics

By TOM MULVOY

The name Bill Cleary Jr. has been one for the ages for some 75 years now in and around the hotbed of hockey that Boston has been going back 100 years to Dec. 1, 1924, when the professional Boston Bruins joined the National Hockey League with a 2-1 win over the Montreal Maroons at Boston Arena, and even further, to the formation of the Intercollegiate Hockey Association of America in 1898.

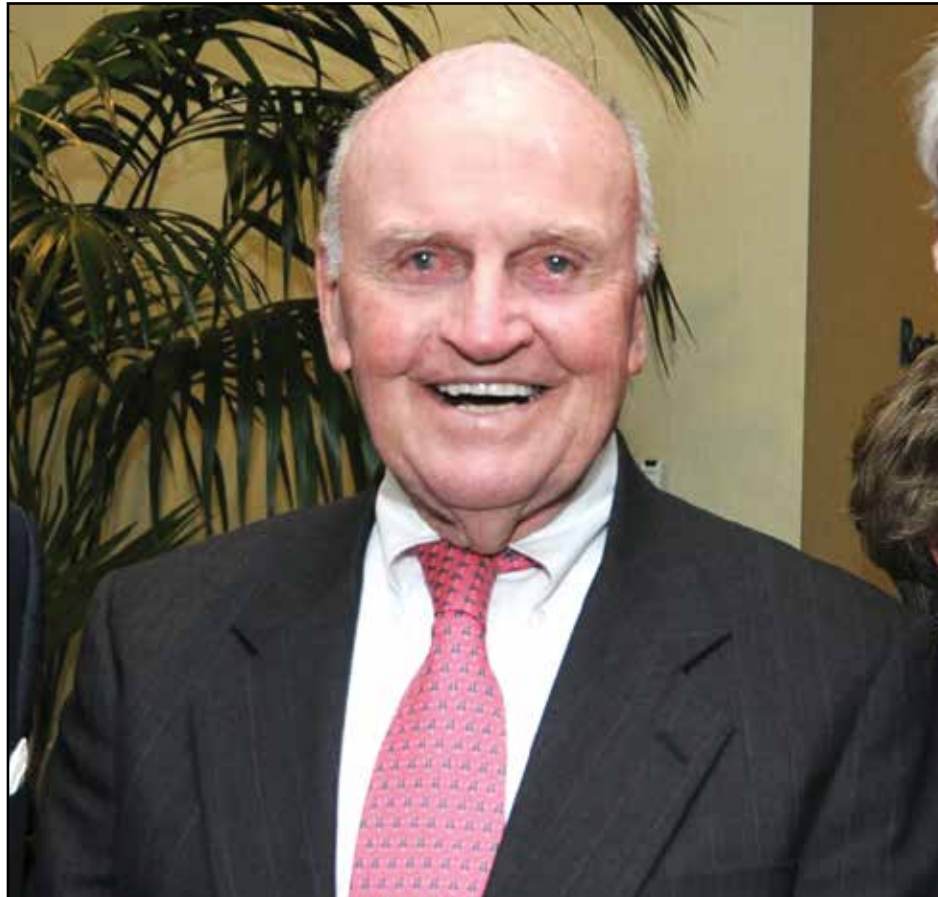
The young, very much athletically inclined Billy learned to skate with noticeable aplomb at the Cambridge Skating Club while practicing his hockey moves on local ponds. He was a regular competitor in the Silver Skates speedskating competitions at Boston Garden when the show was in town, wearing his hockey skates in place of speed skates. On acceptance into high school by the Belmont Hill School, he played hockey in the winter, football in the fall, and baseball, his favorite sport, in springtime, all the while keeping up the pace in its classrooms.

Then came the fateful day in the fall of 1952 when he stepped onto the Harvard campus to begin his freshman year. The romantics among his family and classmates and friends have been known to call that day a marriage of man and institution forged by the gods.

In his memoir entitled “Reflections on an Amateur Life” that was published by the President and Fellows of Harvard College in 2022, Bill described how the Harvard thing happened. “My father grew up right next to campus on Banks Street in a neighborhood called Kerry Corner, after the Irish county. He never went to college and his dream was to see his sons at Harvard. Many of the Belmont Hill masters and alumni wanted to see me there, too. If you were Irish Catholic, there was a strong push from the church to go to a Catholic college. But Father Lally, a priest in our parish whose nephew would be a classmate of mine, encouraged my father to send me to Harvard. He didn’t have to be told twice.”

For the Cleary family, before Kerry Corner and Harvard, there were two villages in Co. Cork across the sea to reckon with as reminders of whence they came: Bill’s maternal grandparents, Timothy Patrick Barry and Nora (Quinlan) Barry, were born in County Cork and his paternal grandparents, John Cleary and Margaret Donovan, hailed from Co. Kerry, from where they crossed the Atlantic and set up house in Cambridge.

As the Clearys grew in numbers and presence in Cambridge – Bill was born in August 1934 and brother Bob arrived on scene two years later – tragedy struck with the death of their mother Eileen (Barry) at age 33 shortly after her younger son’s birth. Notes William J. Cleary III, Bill’s son: “The boys then lived with aunts and relatives until they moved back in with their dad in 1939,” he said, “after his marriage to an elementary school teacher, Helen Sheehan, the only mother



William J. Cleary Jr., whose credo is: “Do the best you can at everything you do and do it with a smile on your face.” *Margaret Brett Hastings photo*

they ever really knew.”

BROTHERS AND OLYMPIANS

In 1952, Harvard, Boston University, Boston College, and Northeastern agreed to an annual hockey competition that came to be known as the Beanpot Tournament. After the turbulent years of the Great Depression, World War II, and the beginnings of the Cold War, the tourney was one of many local amateur events that brightened the sporting world in the 1950s – the BAA marathon, AAU track meets at Boston Garden, college basketball as played by people named Russell and Heinsohn and Jones and Palazzi, statewide golf matches, and, every four years, the Olympic Games, featuring locales both exotic and prosaic – and players from Boston, Brookline and Cambridge, to name three local amateur hockey bastions.

For the Cleary brothers, the decade of Eisenhower and Nixon and of the US vs. the Soviet Union was a blur of activity in Cambridge and back and forth travel to some of those exotic places and to compete in international hockey games that were played there. To lay everything out here would just extend the blur, so let’s track older brother Bill through those years; it’s all on the record.

Early in the decade, Bill made a decision that had lifelong consequences, all to the good for him, he always maintained. He tells us that “the Montreal Canadiens contacted me about signing with them my freshman year, and the Bruins came after me my sophomore year. They offered me \$5,000 to sign, which was the minimum for the NHL at the time. I said, ‘I’m not going to sign for that. You

wanted me. You’ve got to give me \$15,000 to play and \$10,000 to sign.’ Well, the Bruins went to \$10,000 and \$12,500, but I turned them down. That was the best thing that ever happened to me because I would have missed out on playing in the Olympics.”

On hockey: He was an All-America pick during his two years playing at Harvard, setting team records that still stand. He took time out from Harvard to play on the US Olympic hockey team in the 1956 Winter Games in Cortina d’Ampezzo in Italy, where the US won the silver medal. He spent the next three years practicing, playing and traveling with the US National Hockey Team as preparation for the February 1960 Winter Olympics Games in Squaw Valley, Calif., where the team, competing again in the big leagues with Canada, the Soviet Union, Czechoslovakia, and Sweden, won the gold medal.

Bill, who was joined by his brother, an A class player himself, in the months leading up to the competition, led the team in scoring for the fetch of its Olympics run that year, a neat punctuation to a heady decade for a man who played first and last not for compensation or awards but for the glory of school and country.

Looking to the future: In the face of all the traveling and skating, Bill’s next act necessarily involved the means of making a living. He was lucky in that respect. After his graduation from Harvard in 1958, a fellow Belmont Hill and Harvard alumnus named Greeley Summers brought the brothers Cleary into the insurance business at New England Life. After a while, Bill, Bob, Stan

Page, and Jim Esbjorn formed Cleary, Page & Esbjorn, an agency that sold property casualty insurance. In 1991, the brothers went separate ways, as Bill III put it, and he and his dad “took a risk” and started Cleary Insurance Inc., which he runs today from offices in Boston, Quincy, and Peabody.

The critical element in all of this for Bill Jr. was that insurance could be done in the mornings and coaching in the afternoons and evenings.

THE LURE OF DOMESTICITY

Bill’s friends always looked out for him, one in particular – the guy who set him up for a date after a game with Yale. She was Jo Kirk, a student at Newton College of the Sacred Heart. Bill has not shied away from telling this story over the years: “During the first period, she said to my friend, ‘I thought you said he was good.’ He’s the best one out there, my friend told her. ‘If he’s that good,’ she said, ‘then why do they keep taking him off the ice?’”

Miss Jo, the second of five children born and raised in Newton, learned a lot more about hockey – and Bill – during a courtship that culminated in marriage in May 1960 a year after her graduation from Newton College. In the nature of things, children followed – Paula, Bill III, and Kate – as did four grandchildren, Aidan, Liam, Quinn, and Cole.

The bride introduced the Cleary clan to a family that brought its own distinction to the pairing. Her father, Paul, had been a Massachusetts Superior Court judge since 1937, and in 1960 was named to the state’s highest tribunal, the Supreme Judicial Court. Her brother Paul, Jr., a lawyer, was inspired towards politics Kennedy-style. He worked with the three brothers, the longest time with Ted, whom he succeeded to the US Senate after his death in 2009.

Asked about the Kirk-Cleary family union for this article, Paul said: “I’m grateful to Jo for many reasons but none more important than her saying “Yes” to Billy. He’s been an additional son and brother to all of us and has enriched our close family in countless ways through the years.... It’s just the way he’s made, it’s the way he played, it’s the way he coaches, it’s the way he lives. It’s do the best you can at everything you do. Do it with a smile on your face and reach for excellence. He’s just one of those guys.”

As to leisure time for “that guy,” Cape Cod has been where the Clearys relaxed. Bill and Jo have a home in Craigville Beach, said son Bill, and “we have spent all our summers down there!” As to leisure sports, Bill long disdained golf and those who used their spare time to play the game – until, his son says, “he hit age 65. Since then, he has played pretty much every day that he can. This summer he shot a 92 at Hyannisport. So, yeah – he’s a pretty good athlete no matter what he tries!”

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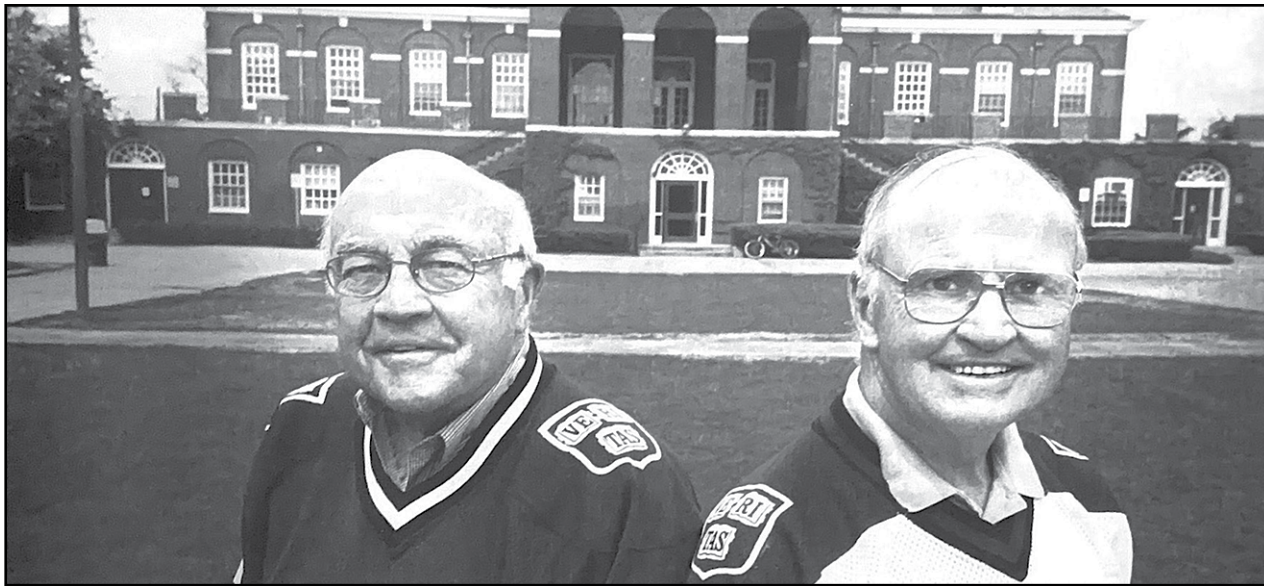
FAMILY ALBUM

At a Cleary family dinner circa 2020, from left in front row: Paula Cleary, Norm Meltzer, Mikaela McDermott, Paul Farrell, Gail Kirk, Liam Cleary, Roberta Hing, Andrew Mc Dermott, Quinn Cleary, Bill Cleary III, Cole Cleary, Paul Kirk, Bill and Jo Cleary, my mother.

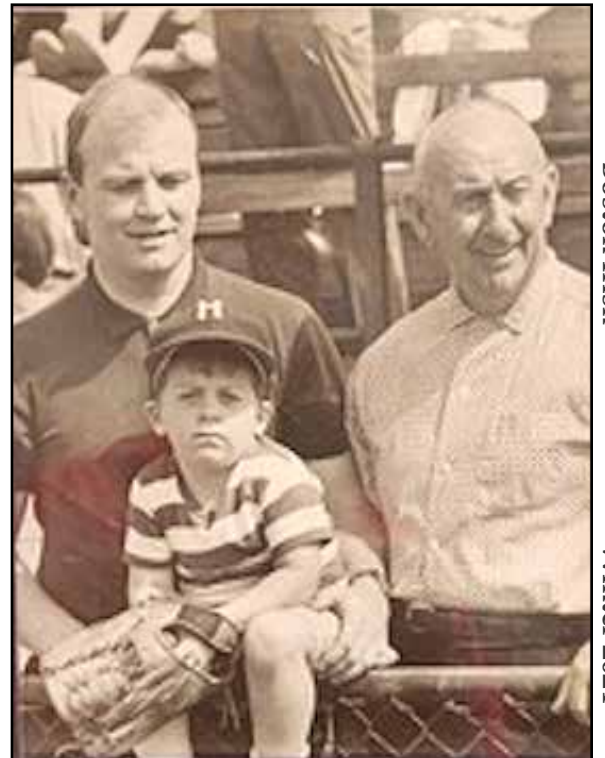
Photos courtesy Cleary family



Jo and Bill at home, circa 2020.



Brothers Bob and Bill Cleary in front of Dillon Field House at Harvard.



Bill Clearys all: Grandfather William J., Senior, Father William J. Jr, and rail-sitting William J. III in 1969.



At Bill's surprise 90th birthday party on the Cape in summer 2024: Bill Cleary III, cousin Brian Cleary, the honoree, cousins Bob and Andrew Cleary.



At grandmother Helen (Sheehan) Cleary's birthday party on the Cape circa 1994. Bill III, Roberta, Paula, the honoree, Kate, Jo, and Bill.



The new-born Bill Cleary Jr., with his mother Eileen in 1934.



In 1969: a dad and his kids, Paula, Kate in Year One, and Bill III.



Blame it on 'those snickerfences'

Many of those who have known Bill Cleary over the years have learned not to react around him should they hear the sound of a dog barking in his wake or somehow miss his shake of their reached-out hands. They are two of the pranks he employs with people he meets. There's a third, a doubletalk routine he learned while studying at Harvard.

When Bill retired as Harvard AD in 2001, E.M. Swift, a writer for Sports Illustrated and Harvard man, interviewed Mark Fusco, the Crimson's stellar hockey player from the early '80s, who gave his best try at the sort of doubletalk Bill the coach might try on a referee:

"Hey, ref, those snickerfences lock habbentrees with their elbows. They slustle to you as they cross the blue line. Matter a banger intentionally it's a mist loose on every darn shift." And the game moved on.

-TOM MULVOY

IN FULL GEAR AT HARVARD

Echoes from the cheers at Cortina and Squaw Valley have never died down for Bill Cleary, but reality presents life choices for all of us. He wanted to keep close to amateur hockey at all levels post-Olympics, so for most of the 1960s, much of his time away from home and office was spent on the ice - as a referee, a job his father had done to acclaim for many years before him. High school, Beanpots, NCAA championship, even some minor league pro games with his brother - he was there with his whistle and his skates, moving with firmness as an official and with the skating grace of an Olympian.

"My job was to call the game properly," he wrote in his memoir, "and not to please either team. Call the game and stop explaining everything on the ice to the coaches. At least people knew what to expect of me."

The officiating years were but an interlude to Bill's re-connection to athletics at Harvard in 1968, when he was invited to coach the freshmen team. He was in his element - "froshteam are a joy to be with" - and he was eager to teach the values and tactics of the game he loved to the younger sets.

Bill later moved up to assist longtime head coach and Bruins legend Cooney Weiland and then succeed him as the boss at the beginning of the 1971-72 season. Over the next 19 years, he guided Crimson teams to a 324-201-22 win, loss, tie record, and a national championship in 1989 when his players won 31 games and lost but 3.

The wins and losses over two decades and the stories behind the players and the teams are too numerous to aggregate here as are the following ten years when Bill served as athletic director, supervising some 1,500 students playing on 41 varsity, junior varsity, and club sports teams while dealing on a whole other level as administrator representing Harvard athletics in Ivy League, NCAA, and

public affairs.

But in totality, they are the measure of a singular and sturdy Irish American man who has walked the walk and talked the talk all the way to this luncheon today. "I always stressed the positive" is his constant refrain. "It's the way you've got to live your life. By its very nature, coaching is negative because you're telling kids they did something wrong. You've got to eliminate all the negatives. If you don't think you can do it, I can guarantee that you won't do it."

Mark Fusco, Harvard '83, tells us that Bill "did it," and all the time. The three-time All American and winner of the Hobey Baker Award as the nation's top player in college hockey wrote this tribute as a lead-in to his coach's memoir:

"Bill Cleary led many generations of boys to men. He saw to it that we had the opportunity to take advantage of our time at Harvard and he prepared us for the future. We got to see and be with one of the greats in hockey but also to meet with his family and see what success on and off the ice looked like. Bill is an American legend. I am privileged to have had the opportunity to play for him."

Such plaudits abound for a man who, over his long life as an athlete and teacher of athletes, has preached that sports played for home, city, country, or school - that is, something other than money - is a sacred calling.

Tom Mulvoy is the managing editor of Boston Irish.

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Postscript: On the occasion of his retirement from active duty at Harvard, The Friends of Harvard Hockey established the William "Bill" J. Cleary '56 Harvard Ice Hockey Endowment Hockey to celebrate his six-decade association with Harvard Athletics as a student, athlete, coach and athletic director. The endowment supports staffing, out-of-region travel, recruitment and hockey-specific facility enhancements for the men's and women's hockey programs.



Posing for the camera: the 1956 US Olympic Hockey team.



Bill Cleary III and his father in the fall of 1982 at photo day for the Harvard hockey team.



A "Love Story" publicity item shows Bill Cleary at right, Bob Cleary as the referee and the actor Ryan O'Neal. Bill and Bob were signed up to help the soon-to-be blockbuster movie make it to the big screen. Bill did all the skating moves for co-star O'Neal and Bob played the referee. It was a one and done move for their movie careers, and for years afterward an item for trivia contests.



To Regina Quinlan Doherty, pursuit of justice is honorable – and necessary



Boston Irish

On the bench and as a lawyer, Regina Quinlan Doherty was, as a colleague judge said, seen as “an unapologetic seeker of justice.”

Quinlan Doherty family photo

By CHRIS LOVETT

A retired judge who made her mark as a legal defender of adult bookstores, Regina L. Quinlan Doherty had her first skirmish over reading material about sixty years ago, when she was a second-year “scholastic” with the Sisters of St. Joseph of Boston.

At issue were two books given to her by her father, Eugene M. Quinlan, that were intercepted by her superior. One was by Daniel Berrigan, a Jesuit priest, poet, and peace activist. The other was by Dorothy Day, a champion of social justice who became a Catholic convert and, after her death in 1980, a candidate for sainthood.

“I mean, they weren’t salacious books,” Quinlan Doherty recalled. “So, I said to my father, ‘The next time, can you get them again?’” And that was how, the next time around, the work by Dorothy Day became the start of an “underground book swap.”

Day co-founded the Catholic Worker movement in 1933, and the Quinlans were among the many Catholic families in the Boston area that received its newspaper. An attorney who published a newsletter on legal issues, Eugene M. Quinlan had met Dorothy Day and been to the movement’s farm in New York City.

His daughter had another role model in her mother, Alice Mahon Quinlan, a woman she remembers as “very strong” and “very active” at St. Gabriel’s Parish in Brighton. But, for her decision to enter the convent, Quinlan Doherty credits the influence of teachers at her Catholic high school in Brighton.

“I went to Mount St. Joseph’s [Academy] and the teachers – both in the quality of teaching and in who they were – they were powerful women, and I respected them,” she said. “And that was primarily what led me to think, ‘Well, maybe I should do that.’ And, in fact, over the years, it was right. Some of the most powerful and, and brilliant women I know were in the Sisters of St. Joseph that I came into contact with. They were giving, they were strong. They were academically strong, but their views and their visions – the ones that I knew the best – were very connected to what was going on in the world, in the church.”

Quinlan Doherty entered the convent in 1961, after her first year at Regis College, at a time when professional career options for women, even those with degrees, were more limited. But changes were already taking shape in the church and the world at large: the civil rights movement, the new spirit

of “aggiornamento” ushered in by Pope John XXIII and Vatican II, and the election of a young president, John F. Kennedy, with his appeal to national service, especially with creation of the Peace Corps. The undertones could even be heard at a holiday concert by Quinlan and classmates from the convent, who, forbidden direct contact with family members during the season of Advent, started humming the melody to the civil rights anthem “We Shall Overcome.”

Despite the restrictions of convent life, along with the laborious washing of habits, Quinlan Doherty can look back on conversations that ranged from the frontiers of existentialist philosophy to reforms in the church to world events. Making that possible, she explained, was a national movement channeling more Catholic sisters into higher education to prepare for work as teachers and hospital administrators. That meant more exposure to a less cloistered mix of material and teachers – in step with the broader access to higher education. It was a shift encouraged by the GI Bill after World War II, but also by investments in the Boston area’s growing base of Catholic schools.

“And so, we became part of that exposure,” Quinlan Doherty said. “We didn’t watch a lot of television, but we

read a lot of books, and it was a very exciting time. The best friends I have even now are probably my convent friends, because we had a real bond.” And she emphasized that the bond to the “outside” friends did not rule out a bridge to the “inside.”

After receiving her college degree, Quinlan Doherty taught at two Catholic schools, “It was frustrating for me because I liked teaching history,” she said. “I like teaching non-mathematic things, and I was assigned to teach a lot of math.”

‘PEACEFUL’ LEAVING OF CONVENT LIFE

By 1968, some of her friends had left the order to pursue variations of its original 17th-century mission of serving the needy, whether in a bread community, living at the Franklin Field public housing development, or getting involved with the United Farm Workers. Quinlan Doherty left the following year, in a move that she said “came peacefully.”

She insisted that “it wasn’t leaving just to leave and go and live the good life. Everybody wanted to be involved. My friends at least were intent on becoming involved in what was going

(Continued next page)



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on in the world and in the church. So, the church and religion and faith were a huge component of being in the Sisters of St. Joseph. And that's a gift that we never lost."

Also not lost was her early exposure to legal practice. The third of five children, Quinlan Doherty helped with production of her father's newsletters, and she says the two became closer just before she entered the convent. While with her father at St. Ignatius Church on the Chestnut Hill campus of Boston College, she told him about her desire to attend law school. At first, he tried to discourage her, but shortly after they stepped outside the church, he changed his mind.

After passing the bar exam in 1973, Quinlan Doherty's first job as a lawyer was working with her father, as was the case with her brothers Henry and Mike. With the transition to her own practice - as a partner at O'Connell, Welch & Quinlan - came the need for clients. Thanks to a call from an attorney who had just been appointed a judge, there was a chance for her to represent the owners of adult bookstores in Boston's "Combat Zone," a hub of cheap thrills, dim lighting, and a seedy atmosphere.

"So, I met the fellow who ran the bookstores, and he was sort of a character out of 'Guys and Dolls' or something," Quinlan Doherty recalled. "And I had, all of a sudden, 300 cases I had to work on. I got some regular income, so I survived. And it was good."

The opportunity came amid shifting legal boundaries between sexually explicit and obscene, as well as new challenges over community standards for content and range of exposure. That nudged the legal focus from sensational material to classifications and procedures. "But it was all law stuff," Quinlan Doherty explained. "That was what I loved about it. There weren't any disputes on the facts. It was the law. And whether it was the law on searches and seizures or First Amendment, the difference between a book and a magazine, that is how I got into it."

Under then-Boston Mayor Kevin White, the city tried to crack down on the bookstores, even pressuring Quinlan Doherty to reveal the investors backing her clients. Though the bookstores still faced penalties, there was, according to a 1983 report by *The Boston Globe's* Spotlight Team, a fall-off in police enforcement, partly attributed to declining odds of getting a conviction. Even William Weld, the US Attorney for Massachusetts at the time, said he was more concerned with violent crime and public corruption.

In 1981, a US Appeals Court ruled that the city had unconstitutionally refused to renew peep show licenses for three bookstores represented by Quinlan Doherty. Without claiming that the shows were obscene, the city argued that they harmed the "interests of affected citizens" and would increase "disruptive conduct." But the court found the first reason too vague and the second to have been unproven.

Quinlan Doherty's other clients ranged from superior officers on the Bos-

ton Police Department to the mobster Howie Winter. And being a prominent champion of the First Amendment did not prevent her from representing Dick Sinnott, Boston's "city censor" who had headed the agency that regulated licenses in the Combat Zone.

In 1982, Sinnott sued members of the Boston Retirement Board for violation of his privacy, after details of his application for a disability pension were leaked to *The Boston Globe*. Sinnott withdrew the application following the paper's story of his claim to have been traumatized while attending a concert by the popular rock band The Who. But the case generated more headlines as a legal showdown between personal right to privacy and the public's right to know.

During the pre-trial discovery phase of the lawsuit, *The Globe's* reporter, Charles A. Radin, refused to identify the leak's confidential sources. After a lower court ruling in his favor, Radin was found in contempt by the state appeals court. That ruling was overturned by the Supreme Judicial Court (SJC), a decision that was allowed to stand by the US Supreme Court in 1988. The right to know prevailed, and Radin was honored with the first "Freedom of the Press Award" from the National Press Club.

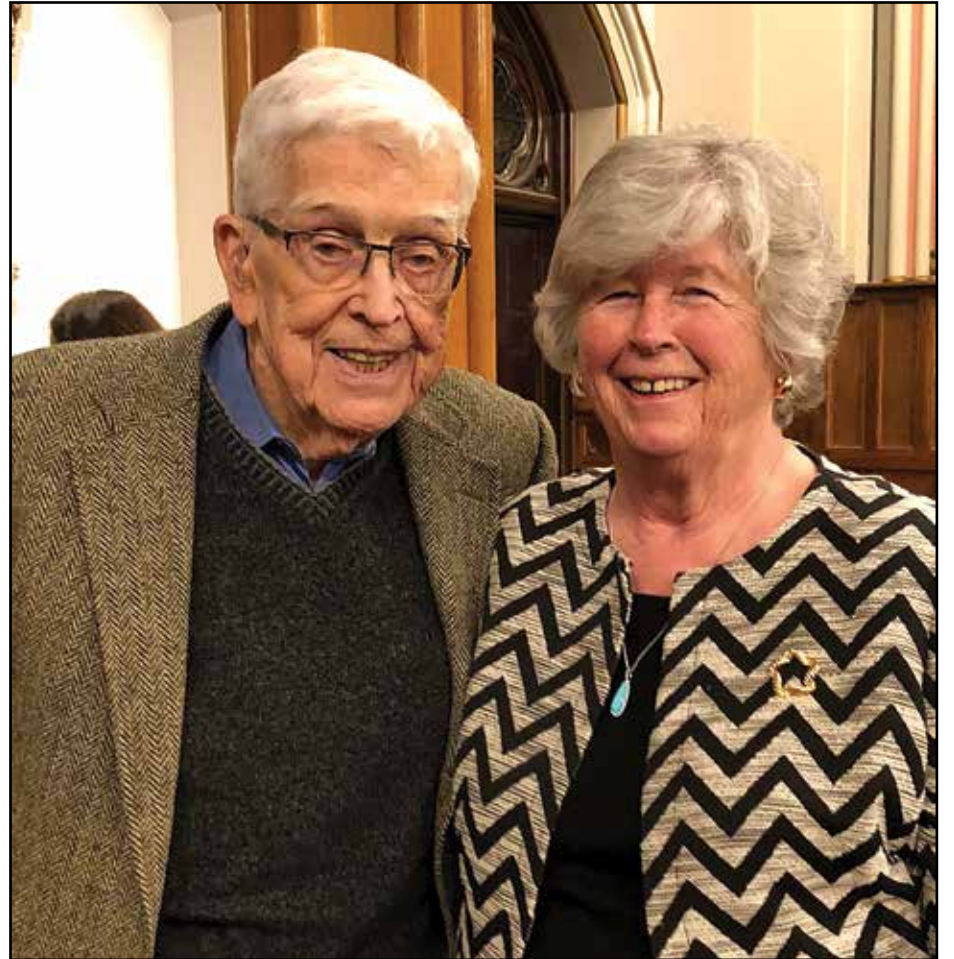
Quinlan Doherty's last book store case, in 1990, was at Hampden Superior Court, in Springfield, Mass., where a jury stopped short of declaring that materials seized by authorities were obscene. Though the case involved the legal distinction between books and magazines, Quinlan Doherty also grounded her case on an anonymous, unpunctuated inscription at the courthouse, beginning with the words, "We believe in America because we are free to choose our government to speak our minds..."

MEETING UP WITH KIP TIERNAN

Two years later, the quote would be recalled by Weld in his new role as the governor who recommended Quinlan Doherty's appointment as an associate justice of the Superior Court. But the speaker at her swearing-in was Kip Tiernan, the Catholic social justice activist who founded Rosie's Place, the first women's shelter in the United States.

Quinlan Doherty met Tiernan through one of her friends from her years in the convent. By the time of the swearing-in, Quinlan Doherty was a regular volunteer at the shelter, as well as the president of its board. If Tiernan's presence was a bridge to a future role, the volunteering was also a link with the past. "You're serving the food, you're washing the pan, you're doing what I did in the convent," Quinlan Doherty said. "And then you got people, you go around, and they're there, and you start talking to them. You find out what they like to talk about. Or some of them just want to say hello."

As she put it, the acts of service were personalized or humanized, less a downflow of assistance than a shared plane of connection. "You get to the point where you really like to help people that like to know who's helping



Above, Judge Quinlan Doherty with her late husband, Gerard F. Doherty, who, she noted, tempered political loyalty with a sense of independence. "He didn't sit there hanging for a call from the Kennedys on any given day. He was there when they needed him."

Below, Regina Quinlan of Brighton, a Sister of St. Joseph whose friends in the order were intent on being involved in what was going on in the world and in the church. "The church and religion and faith were a huge component of being in the Sisters of St. Joseph. And that's a gift we never lost," she said.

Family photos



them. And you see it in that dimension," she said, extending the principle to the mission of a judge.

Christopher J. Muse, a retired judge who was nominated to Superior Court in 2001, said he considered Quinlan Doherty a mentor who was "very helpful" with his transition from counsel table to bench. "It's a different position, and she was very helpful," he said. "One of the best things that happened was that she's such an easy person to like, and she's friendly, and she's engaging, and she's social. So that's a nice start. The second part of it is she's brilliant. And the third thing is that she is an unapologetic seeker of justice. And she doesn't wear it on her sleeve, but it's there."

As an attorney, Muse and his father,

Robert Muse, had made headlines for nine years of efforts to help Bobby Joe Leaster overturn his 1971 conviction for the murder of a variety store manager in Dorchester. Missing from the original trial was corroboration that Leaster had been elsewhere when the crime took place, as well as physical evidence connecting him to the crime. And, in July of 1985, a new eyewitness came forward who was willing to testify that the crime had been committed by someone else. After Leaster was granted a new trial in 1986, the Suffolk County District Attorney's Office dropped the charges.

Reflecting on his experience as an attorney and later colleague of Quinlan Doherty, Muse observed, "The best of the system works, and it works most



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of the time. Sometimes, it doesn't. Sometimes you see things that are just not right. Sometimes, you have a feeling about the case. It is always good to have someone else to talk to. And, if you wanted to know who my someone else was, it was mostly her."

Another former colleague on Superior Court was Geraldine S. Hines, who would later become the first Black woman appointed to the SJC, serving there until retirement in 2017. She recalls Quinlan Doherty as a "tower of strength. I mean, she's fearless, courageous, funny, supportive. When I first came onto the court, she was one of the first people to reach out to me, invited me to her place for dinner, to just talk."

Like Muse, Hines praised Quinlan Doherty for dedication to objectivity. She also said that, when there were fewer women in courtrooms acting as lawyers and judges, Quinlan Doherty stood out.

"Fifty-three years ago, as a new lawyer," Hines recalled, "I was representing indigent criminal defendants, and I used to see Regina in court, and I always thought I want to be like her, because she was one of those women who didn't speak with a soft voice. That was a thing back then: women had soft voices, and they were afraid to be heard, literally and figuratively."

That is, unless they were in a Catholic school. "The nuns ruled at Catholic school," Hines conceded. "When you're in the courtroom, it's the boys who rule - that's a difference. The nuns were the queens of the place, so of course they were going to be heard."

As a Superior Court judge, Quinlan Doherty made news for overturning the conviction of a Harvard grad student, Alexander Pring-Wilson, for voluntary manslaughter in the fatal stabbing of 18-year-old Michael Colono during a fight in 2003. There was conflicting testimony about who started the fight, with Pring-Wilson claiming he acted in self-defense. But, during the trial, Quinlan Doherty complied with state law by refusing to admit evidence of the victim's history of violent behavior.

Five months later, the restriction on that evidence was eliminated by the SJC. Quinlan Doherty decided to allow a new trial, with the additional evidence. After the second trial ended in a hung jury, Pring-Wilson pleaded guilty to a lesser charge of involuntary manslaughter, which resulted in a lighter sentence.

In addition to contacts at work, Hines and Muse both would occasionally get together with Quinlan Doherty and other judges for dinner and socializing at restaurants in a grouping they called the "Motley Crew." In May 2019, the three of them would be among the 78 retired justices who voiced their objection to the federal indictment of Newton District Court Judge Shelley Joseph and a court official.

CHALLENGING THE FEDERAL INDICTMENT OF A SITTING JUDGE

According to the indictment, the two had helped an immigrant who was in the US illegally evade arrest at the courthouse by a federal immigration enforcement agent in 2018. In a move that met with resistance in some local



Regina's mother and father, Alice and Eugene Quinlan.

communities, federal agents were trying to detain unauthorized immigrants at courthouses, arguing that arrests at these locations were safer for the general public. But judges who contested the indictment - for obstruction of justice - maintained that the policy threatened the independence of the courts and access to justice.

Federal prosecutors dismissed the charges in 2022, after Joseph agreed to a review by the state's Commission on Judicial Conduct. In November of that year, she was reinstated by the SJC, pending the review. Two years later, Quinlan-Doherty stands by her decision to join with the other retired judges who expressed their opinion in a public statement and an amicus brief for a motion to have the charges dismissed.

"This is one of the moments in my professional career of which I am most proud," she wrote. "To have been a part of the core group was an honor. I would like to think of myself as one who speaks out on important issues. However, none were more important than that of judicial independence in this case."

Quinlan Doherty says that she and some other retired judges received an email about the case from Hines. But Hines credits her with being the "heart and soul" of the effort.

"There was this group of retired judges who were drawn to that effort, in large part because of Regina and her reputation as somebody who appreciated the benefits of an independent judiciary," said Hines. "That was at the core of it, because that was what always drove her, her thinking and her actions. We're independent for a reason - to do the right thing."

In 2018, two years after her retirement from Superior Court, Quinlan Doherty assumed yet another role through her marriage to Gerard F. Doherty, a longtime political figure from Charlestown noted as a Democratic campaign strategist and for his friendship with three Kennedy brothers - John F., Robert F., and Edward M. At the time of the wedding, she was 75 years old. Doherty, whose first wife of 61 years, Marilyn, had passed in 2016, was 90.

While living in Charlestown, Quinlan Doherty had known the Dohertys for years, sometimes joining them for

dinner on Sundays and hearing Gerard tell his stories. One that Doherty told at the JFK Library in 2017 was about his role in helping RFK win his first presidential primary in 1968, in Indiana. Doherty had argued against campaign advisors who were telling Kennedy to skip the primary, and he also played a hand in efforts to mobilize support from Black voters, who would be the senator's strongest base.

Coming a month before RFK's assassination, the victory in Indiana would be overshadowed by a single campaign event: his impromptu address - from a flatbed truck - to a rally crowd of mostly Black voters, just hours after the assassination of Martin Luther King, Jr.

Quinlan Doherty praised her husband for his generosity to his lifelong community, and for tempering political loyalty with a sense of independence.

"He lived his own life," she said. "He didn't sit there hanging for a call from the Kennedys at any given day. He was there when they needed him. When they wanted him, they called. If there was something that had to be done, they called him, and it got done."

Hines recalls being at their wedding, which she described as a "very simple, beautiful ceremony" at St. Mary's Church in Charlestown. "It was the most wonderful thing to see, the two of them, finding love at their age," said Hines. "It was most of her colleagues there. We were all in tears at that event."

Among those taking part in the ceremony was Fr. Tom Conway, of the Order of Friars Minor, the executive director of St. Anthony Shrine. Located on Arch Street, two blocks from Downtown Crossing, the Franciscan shrine had become Quinlan Doherty's regular place of worship, starting in the 1990s, amid the turmoil in many Catholic parishes over sexual abuse by priests. She said she was drawn by the sermons, the music, and efforts by its leaders to create "a real community," but St. Anthony's is also noted for programs in recovery and grief support, as well as its LGBTQ+ ministry.

With its low ceiling and subdued lighting, the shrine's chapel has the unimposing aspect of a church basement. On a recent quiet Sunday afternoon, with two priests on duty for confessions, an elderly friar walked the aisles while solitary visitors stood or knelt, backlit

by a glowing statue or banks of candles before the figure of the weeping Jesus.

Behind the altar is a triptych mosaic depicting St. Anthony in heaven and, to both sides, in the world, feeding the hungry or preaching to attentive humans and the legendary waters teeming with captivated fish. The saint is a 13th century Franciscan among figures who could be from different eras, even from the present shrine's opening in the mid-20th century. And the timespan is reaffirmed when a visitor rose from the kneeler before the weeping Jesus, made a sign of the cross and headed toward the exit before he turned around, quickly genuflected, then made the gesture one more time.

Outside the chapel, and off to one side of the lobby, are more figures, in a glass display case with 26 "nun dolls" representing different communities, including Blessed Mother Teresa. They were created by a member of the friar community, Brother John Jaskowiak, but their rescue from oblivion and presence in the lobby was arranged with support by Quinlan Doherty.

In 2018, the shrine honored her with its Pope Francis Award. "Regina Quinlan Doherty embodies the heart and spirit of our Franciscan mission here at St. Anthony Shrine," said Fr. Conway in a written statement. "Her lifelong dedication to justice, courage, and compassion reflects the essence of our faith. Whether serving as a teacher, lawyer, or judge, Regina has always championed the dignity of every person. Her steadfast devotion to the Catholic faith and her service to others have made her an inspiration to all of us. We are blessed to have Regina as part of our community."

Muse characterized Quinlan Doherty another way: as reflecting a "genuine, historic ethic" of Boston's Irish immigrants, with their devotion to education, faith professed in service to others, and justice.

"I think there's a lot of people that are drawn from that history and tradition to actually understand that the pursuit of justice is not only honorable, but necessary," he said. "And so Regina hit the trifecta on that."

Chris Lovett, the longtime news anchor for Boston Neighborhood Network, is a regular contributor to *The Dorchester Reporter*.



As the judge said goodbye to courthouse life, a officer wipes away her tears.

Into the West: the 2025 Ashford Castle History Festival

Ashford Castle has announced details of its 2025 History Festival featuring four of Ireland's leading historians, broadcasters, and historic writers who will explore the rich, complex, and fascinating history of the west of Ireland.

The now annual event will take place over two days, Feb. 28-March 1 in the historic castle in Cong. This enriching event will feature lively discussions and talks covering key historic moments, pivotal players, and previously untold stories from the west. The themed festival will take place in the castle's private cinema featuring:

- Prof. Diarmaid Ferriter, one of Ireland's best-known historians who will reflect on the trials and triumphs of the West of Ireland through the ages in his talk "All That Had Edge."
- Ryan Tubridy returns to one of his favorite spots in Ireland with his talk "Tubridy's West." Covering 1913-1923, a period in history with which he has long been fascinated, the broadcaster will explore critical moments and the key players of the time - from Roger Casement to his maternal grandfather, Todd Andrews.
- Myles Dungan's talk will explore the



fascinating life and legacy of "Captain" Charles Cunningham Boycott, an English land agent who took up residence in Co. Mayo, and whose ostracism by his local community gave the English language the term "boycott."

• Festival regular Turtle Bunbury will address guests on Vanishing Ireland, homing in on the people and professions whose stories are rarely told and whom Turtle interviewed for his Vanishing Ireland books and podcasts.

The festival will conclude on the Saturday evening with an entertaining panel discussion moderated by Tubridy,

the self-professed history fanatic who, in 2016 explored his connections with 1916 for an RTE documentary series on The Rising. Guests will enjoy also dinner in Ashford Castle's George V dining room on one evening of the festival where each speaker will host a table, and the discussions and debates will extend long into the evening.

Accommodation Choices

Guests will enjoy world-class hospitality and a true west of Ireland welcome on the Ashford estate and can choose to stay in Ashford Castle or sister hotel, The Lodge at Ashford.

From €1,700 for two people sharing, enjoy the history festival with two nights at Ashford Castle. With an award-winning breakfast each morning, guests will also enjoy dinner on the second evening in the George V dining room in the company of the festival speakers

Or stay in The Lodge from €1,180 for two people sharing, together with a full Irish breakfast each morning and dinner in the George V dining room with the four speakers, as part of the West of Ireland festival

All guests can make full use of the complimentary nine-hole golf course, tennis courts, estate bicycles, and the Ashford estate's health & fitness centre Éalú with pool, sauna and steam rooms and enjoy the estate's daily guided walks.

Prices are based on two adults sharing and are subject to availability at the time of booking. T&Cs apply. Advance reservation is required for all dining and activities at the hotel.

Reservations: ashfordcastle.com.

Email Reservations@ashfordcastle.com or call 094 954 6003

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Galway City's Festive Market sparkles during holiday times

The City of the Tribes has been aglow with the magnificent Galway Christmas Market since Nov. 8 and it will stay that way through Sun., January 5.

The Galway Continental Christmas Market, now in its 14th year, received more than 450,000 visitors last year and there were more than 50 wooden chalets located

at Eyre Square along with the Big Wheel, Carousel, Santa's Grotto, the German Bier Keller and numerous other theatrical delights throughout the four-week fair.

Christmas Market Hours: Monday - Wednesday: Noon - 8 p.m. (bar until 10 p.m.); Thursday - Saturday: 10 a.m. - 10 p.m.; Sunday: 10 a.m. - 8 p.m.

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James Patrick ('Seamus') Mulligan dies at 89; chronicler of Irish music, history; manager of the Irish Festival

James Patrick "Seamus" Mulligan, 89, a longtime resident of Randolph, died peacefully at Good Samaritan Medical Center in Brockton on Sunday, Nov. 17, 2024. He was the husband of Mary Ellen (Welch) Mulligan for 34 years. Son of the late Patrick J. and Ellen "Nellie" (Carron) Mulligan, he was born in Co. Monaghan, Ireland, and raised in Tullamore, Co. Offaly, Ireland.

Jim came to the United States in 1959 and eventually settled in Stoughton for 15 years before moving to Randolph over 40 years ago. He worked for the First National Bank of Boston for many years and was a partner at the Irish Cottage Shops for 25 years. He was known to many as Seamus Mulligan, the radio presenter of "A Feast of Irish Music" since 1988 on WATD and WROL.

He also served as past president of the Irish Cultural Centre in Canton and ran its Irish Festival for many years. Renowned for his love and knowledge of Irish history and Irish music, he



Mary Ellen and Seamus Mulligan

appeared in the documentary film "Pray: The Story of Patrick Peyton" and was quoted extensively in "See You at the Hall; Boston's Golden Era of Irish Music and Dance," a book by Susan Gedutis.

In recognition for his service, he was awarded its Gold Medal by the Eire Society of Boston and highlighted in "Boston Irish," photographer Bill Brett's exploration of the local Irish American experience through portraits and profiles of its people.

Jim Mulligan leaves his children, Lorraine T.E. Mulligan Ryan of Norton, Gary P. Mulligan and his

wife Annette of Florida, James F. Mulligan and his partner Kathy Seery of Raynham, and Kevin B. Mulligan and his wife Susan of Norton as well as his grandchildren, Caitlin, Bridget, Catherine and Patrice Mulligan. He was the brother of Thomas Mulligan of East Walpole, Evelyn Hedrick of Birmingham, AL, Helen Mulligan and Francis Mulligan both of Ireland and the late Collette Houlihan, Patrick Mulligan, Bernard Mulligan, and Mary Hanley. He also leaves many nieces and nephews.

Remembering my brother Bill, whose passing marked 'end of an era'

APPRECIATION

BY GREG WAYLAND
SPECIAL TO BOSTON IRISH

In a 1940 journal entry, my mother marveled at her five-year-old son's fascination with radio. "Billy is a radio enthusiast," she wrote. "He listens to all programs indiscriminately." One evening, that included a "thrilling drama of murder and intrigue," something the little boy happened upon while twirling the knobs. But he wouldn't let mom shut it off. No way. It was radio, and he loved it.

Bill Wayland turned that childhood love of radio into a long career, doing some announcing in college, ultimately preferring the business side, becoming sales manager and account executive for Boston stations that included WHDH, WRKO, and WCOZ. He couldn't bring himself to retire, working well into his eighties for WCAP in Lowell.

"He was known all over town," says lifelong friend and Dorchester resident and Della Chiesa, former host of "Music America" at WGBH. "He was a walking encyclopedia of the business, and a little older than the rest of us, so we called him "Daddy

Wayland."

Bill died on Nov. 4 at Lawrence General Hospital after a long illness. He was 89, the oldest of us five Dorchester-born children and the reason so many of us pursued broadcast careers. Twin brothers Ron and Doug became radio sales executives in Boston and Denver. I spent four decades in TV news. Bill's Spanish-speaking son Christopher worked for Telemundo. Today, our nephew, Christian Wayland, is vice president and general manager of Boston's NBC 10/NECN.

Bill worked briefly in the New York during the '70s, but missed his broadcast cronies back in Boston who included Della Chiesa, WCVB's John Henning, and locally renowned disc jockeys J.J. Jeffrey and Arnie "Woo Woo" Ginsberg, both of whom also turned from the microphone to sales and management positions.

"So many of that generation are gone now," says Della Chiesa. "Bill's passing is the end of an era."

Bill was also an avid "sparkie" and scanner buff, following the work of Boston firefighters. And for several years at



Bill Wayland

Christmastime, he became the voice of Santa Claus during the late David Brudnoy's evening call-in show on WHDH.

Friends and family gathered on Nov. 11 for a funeral service for Bill at O'Connor's Funeral Home on Adams Street, Dorchester. His wife Judy had passed away earlier this year. They were longtime residents of Andover and Methuen, survived by sons Christopher of Phoenix, Will of San Anselmo, and many loving nieces, nephews and grandchildren. Our sister Anne passed away in 2016.

There is so much we will miss about Bill, including that little ripple of laughter that seemed to punctuate his every sentence. Bill loved to laugh. I guess that's why he got to play Santa Claus.

Patrick J. "Doc" Walsh has died; recalled as 'the face behind most benefits in the Irish community'

"Every neighborhood has its behind-the-scenes hero someone who keeps things going, who always has an eye out who everyone knows they can turn to in times of trouble. In Dorchester, Doc Walsh is that guy."

- Award citation 2014

When an older brother decided not to take a trip to the US, Patrick Walsh took his place and emigrated to Boston, settling first in Norwood. Once here, he enlisted in the Army National Guard, and when assigned a job in the base hospital at Fort Dix, NJ, a buddy nicknamed him "Doc," and the name stuck.

As a young man, he loved dancing, and frequented local Irish dance halls, meeting the "love of his life," Bridget Fahy, and together they had three children. In 1982, his wife suffered a brain aneurysm and survived in a coma until her death in 1992. He raised their three children, first working as a groundskeeper for the Columban Fathers, and later establishing his own landscaping and clean-out business.



Patrick "Doc" Walsh launched Launched Irish Hearts for Haiti

A 2021 tribute by the Irish Pastoral Centre said of him, "He became involved in helping his fellow Irishman who would had hit hard times and was in need of assistance. He has been involved in

countless benefits, including the African missions, the Columban Fathers, the Columban Sisters, and he helped launch the annual fundraiser Irish Hearts for Haiti.

"The Irish community rallied behind the Walsh family and quickly organized a benefit to help Doc, who was now a single parent, raise his family. It was this kindness that would help Doc become the man he is today, and the face behind most benefits that have been organized in the Irish community over the last 30 years."

He leaves two sons, John P. Walsh and his wife Julie of Milton; Brian J. Walsh of Dorchester, and a daughter, Laura A. Creed and her husband James of Bridgewater. Devoted Papa of Patrick Joseph "PJ" Walsh, Caroline Walsh, Bridget Creed, Emma Creed and William Doc Creed. Brother of Mary Flaherty of Norwood, Bert Walsh and Mattie Walsh, both of Ireland, and the late John Walsh, Martin Walsh, Tommy Walsh and Micheal Walsh.

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