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irish american news



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Editor's Corner



John O'Brien, Jr.

So how was your Christmas? I do love seeing all the pics of families sharing comfort and joy with their families, and we, their Facebook families too. For most, maturity is the natural progression of life, to appreciate the little things more as we work through ruts and pray over graves. We light the way for others, when we turn our attention away from ourselves.

Christmas honors our golden past; New Year's opens our golden future ~ more presents, more presence, all.

It's the most wonderful time ... ok, I know that is Christmas, and this is January, but, Janie Mac, it's our Anniversary! Nine years ago this month, our first issue premiered. The cover was by Scott MacGregor, whose wonderful gift has been featured on several covers for us in the following nine years, including last month's gorgeous

Glendalough Round Tower.
Everywhere around us, talent



Our 2007 premier issue

blooms.

We have come a long way. We have gone from 16 pages, to 24 to 32. Humor and hubris, nostalgia and the ever-present music in our lives and loves ripple, as we strive to bring you the movers, shakers and music makers each month.

There are so many 'Don't Miss' events each year. Yet, we miss them, because, often, they are scheduled the same day as another Don't Miss. Choices are never black or white. We have added a new feature, on our last page, called Coming Next Month – not just for events put on by our Ohio Irish American News advertisers, but in our community as well. We are hoping to help reduce double bookings, so we can support in word, wallet and in deed. As we develop an

online calendar, we hope to help planners, plan too. There are too many good causes to not use all those calendars we carry in our "smart" phones.

Submit your annual events to us at jobrien@ianohio.com, and we'll get you "in the books" (Ex: 7/22-24 – Cleveland Irish Cultural Festival, 7/29 – 31 – Dayton Celtic Fest, 8/5-7 – Dublin Irish Fest, etc...). February is getting full, and March is ... Massive!

There is much to be excited about as the calendar moves forward, and much we are grateful for as we look back. In simplest terms, Thank you. Thank you for your support: verbally; for your support as one of the more than 50 advertisers each month; as one of 17 columnists; as one of more than 250 distributors; and most of all, as one of our friends. From all of us at the Ohio Irish American News, we wish you a Happy, Healthy, and Prosperous New Year.

Slán,
John

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Our Cover
Happy New Year
and Happy 9th
Anniversary!.

Photo by
John O'Brien, Jr.

On This Day in Irish History January 2016

5 January 1922 -

Ernest Shackleton, polar explorer, died suddenly in South Georgia as he prepared to lead his fourth expedition to the Antarctic.

7 January 1922 -

Dail Eireann approves the Anglo-Irish Treaty by 64 to 57 votes.

16 January 1922 -

Michael Collins, as chairman of the Provisional Government of Southern Ireland, formally accepted the transfer of power from the British at Dublin Castle.

20 January 1902 -

Birth in Dublin of Kevin Barry, first IRA volunteer to be executed during the Anglo-Irish War.

23 January 1608 -

"Plantation of Ulster" begins. James I allows English and Scottish Protestants to settle on land confiscated from the Gaelic Irish.

25 January 1627 -

Robert Boyle, creator of Boyles Law, is born in Co. Waterford.

26 January 1904 -

Birth of Sean McBride to Maude Gonne in Paris.

30 January 1845 -

Birth of Katherine ("Kitty") O'Shea, mistress and later wife of nationalist leader, Charles Stewart Parnell. Their affair caused a huge scandal, ultimately leading to Parnell's downfall as leader in December 1890.



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Growing UP Irish

by Maureen Ginley



Goodbye, 2015 – Hello, 2016!

the best parts about being Irish: an honest, true sense of self; an open heart when it comes to helping others; and a fearless-



If I had to describe my year using just one word, it would be joy. The past twelve months have presented me with so much that I feel my heart can barely contain it. Countless wonderful opportunities; incredible, new friendships; and a constant sense of excitement about life in general has caused the last 365 days to be a wild ride. I could shout from the top of the Terminal Tower my heart is so full. But considering that it's getting cold and that it would be chilly on top of the Tower, I'm going to shout out my joy and thankfulness for the year to you, the Irish American News readers.

2015 began with my second semester of graduate school, a busy and challenging time that helped me to learn the importance of patience, letting myself make mistakes, and knowing that not every book I read will be something I thoroughly enjoy.

In February, I became an Ohio Rose entrant and met several inspiring women that show me

ness when it comes to going after ones dreams.

I began writing for the Irish American News in March. In writing my "Growing Up Irish" article, I have explored my heritage, learned more about my family, and connected even further to something deep,



something real.

I completed the first year of my MFA program in May, proving to myself that going a high-pressure, writing-heavy graduate degree was what I was meant to be doing.

Over the Summer I turned twenty-three, travelled across the Midwest and East Coast, seeing parts of the country I had only dreamt of up until that point of my life - all the while gaining endless inspiration for future writing.

I began my second year of graduate school at the end of August, immersing myself once again in the fast-paced environment that has pushed me to take my writing to new, unexplored places.

And now in December, as I approach a lengthy Winter Break and the beginning of a new, exciting twelve months, I look back on 2015 with a happy smile and heart. I have blessed beyond measure this year. I have learned about myself, my family and friends, my Irish heritage, and the relationships I have cultivated with the new and old acquaintances in my life. I have laughed and I have cried, I have written and I have arrived, I have travelled and discovered more about how much I truly love my home here in Cleveland.

2015 was great, but I'm ready for the blank slate of a new year. 2016, I'm ready for you.



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SPEAK IRISH

By Bob Carney

a deich (uh-jeh) 10
 a naoi (uh-nee) 9
 a h-ocht (uh-hawkht) 8
 a seacht (uh-shawkht) 7
 a sé (uh-shay) 6
 a cúig (uh-koo-ig) 5
 a ceathair (uh-kya-her) 4
 a trí (uh-tree) 3
 a dó (uh-doe) 2
 a h-aon (uh-hayn) 1

ATHBHLIAIN FAOI MHAISE (ah-vleen fwee vosh-ah) HAPPY NEW YEAR!

I hope everyone enjoyed the holidays. This month I thought we could talk about numbers. Irish uses different number systems for counting, counting things and counting people. We are going to focus on the numbers above, which are basic or cardinal numbers. They are used for simple counting and numbering things, like phone numbers, house numbers and so on. They are also used for telling time. When counting aloud the prefix "a" is used, which puts an "h" (or seimhiú shay -voo) before a number beginning with a vowel. This prefix is omitted when specifying a definite number - suim an sé - add the three, or when speaking of a choice - dó nó trí - two or three.

Here are some other basic numbers
 a náid (uh-noyje) 0

fiche (fee-huh) 20
 a naoi déag (uh-nee jayug) 19
 a h-ocht déag (uh-hawkht jayug) 18
 a seacht déag (uh-shawkht jayug) 17
 a sé déag (uh-shay jayug) 16
 a cúig déag (uh-koo-ig jayug) 15
 a ceathair déag (uh-kya-her) 14
 a trí déag (uh-tree jayug) 13
 a dó dhéag (uh-doe yayug) 12
 a h-aon déag (uh-hayn jayug) 11

The word for ten is déag, it stays a separate word from the smaller number. Notice in the number twelve, the word for two - dó, softens the word déag. Also the word for twenty does not have the prefix "a"; after ten; the multiples of ten do not use the "a" in front of them. After twenty things simplify and follow a pattern.

Ceart go leor (kyart guh leeyor) Ok, anois (ah-nesh) now for some words to use with our new knowledge of basic numbers.

tá (taw) is

níl (neel) is not
 an bhfuil (un -will) is it
 a chlog (uh-khluhg) o'clock
 anois díreach (uh-nesh jee-rahkh) right now
 ar maidin (air ma-jin) in the morning
 san oíche (sun ee-khuh) at night
 sé (shay) he/it
 mé (may) I
 tú (too) you
 sí (shee) she
 tuirseach (ter shock) tired
 tinn (tcheen) sick
 go dona (guh dun-uh) not well
 cliste (klish-tuh) clever
 sean (shan) old
 Séan (shawn) a male name
 beag (bayug) small
 dathúil (dah- hool) handsome
 go h-álainn (guh-hawlin) beautiful
 cén t-am é? (cane tom ay?) what time is it?
 le do thoil (led hull) please

We now have a lot of new sentences possible. Remember Irish sentence structure is different from English. Verb + noun or pronoun + adjective = sentence
 Dia duit ar maidin Good morning
 Cén t-am é le do thoil? What time is it please?

Tá sé a seacht a chlog anois díreach! It's seven o'clock right now!

Go raibh maith agat (gorra mah agut) thank you

Tá fáilte romhat (taw fawl-cha rowat) you're welcome

Slán Tá mé tuirseach, an bhfuil a h-aon déag a chlog? I'm tired, is it eleven o'clock?

Tá sé. It is Tá sí go h-álainn. She is beautiful.

Níl sé a cúig a chlog anois It' not five o'clock now

Tá tú cliste! You are clever

See how many new sentences you can create.

There are plenty of on-line resources for learning Irish; here are some of my favorites.

Teanglann.ie A fantastic dictionary with common uses of words and pronunciation

RTE Radio www.rnag.ie is the National station for Irish language radio

Abhair.tcd.ie is a pronunciation guide that allows you to pick the dialect you prefer

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By J. Michael Finn



The Romans and the Celts

Historians generally disagree as to whether Rome ever sent military forces to conquer Hibernia (the Latin name for Ireland). However, Ireland certainly felt the impact of Rome. The effect was somewhat indirect and it came about from the exchange of commercial goods, religion and ideas between Ireland and the Celts living under Roman occupation in Britain and Gaul (France).

The Romans and the Celts never developed a good relationship. The Celts almost conquered Rome on two occasions. Because of this, the Romans regarded the Celts as a

threat to their survival. Rome's early encounters with the Celts caused the Romans to destroy Celtic culture in Western Europe and attempt to do the same in the portion of Celtic Britain that was under their control.

The first confrontation between the Celts and the Romans occurred in 390 B.C., when Rome sent delegates to the northern Etruscan city of Clusium to mediate a dispute between the Etruscans and a clan of Celts. Since about 387 B.C., Celtic raiders from what is now Austria and Switzerland had threatened northern Italy.

At this time, the number of Celts migrating from the north was large enough to concern the Etruscans and the Romans. The Etruscans refused to consider the Celts' demands for land on which to settle and the negotiations, mediated by the Romans, quickly broke down. A battle followed between the Etruscans and the Celts.

The Romans joined in the battle on the side of the Etruscans. The intervention by the supposedly neutral negotiator angered the Celts. The Celts abandoned their attack on Clusium and immediately marched south toward Rome. Eleven miles north of the city of Rome at the confluence of the River Tiber and River Allia the Celts, under the command of their chieftain Brennus, defeated the Romans at what is known as the Battle of Allia. Brennus then marched unopposed south on Rome and laid siege to the city.

The attack on the city of Rome lasted for seven months. Brennus's sack of Rome was the only time the city was occupied by a non-Roman army until the fall of the city to the Goths in 410 AD. The Celts had almost unopposed access to the city, but they were never able to completely defeat the Romans, who had withdrawn to Capitoline Hill.

After sacking and burning the city of Rome, the Celts mysteriously broke off the

confrontation and suddenly departed. Historians are in disagreement about why the Celts broke off the attack. Initially, the Romans had paid the Celts 1,000 pounds of gold to leave, but a dispute over the accuracy of the Celtic scales led to further disputes.

Some say their departure was due to a worry that the Etruscans might cut off their northern escape route. Others say the Celts stopped the attack due to the amount of sickness caused by the mosquito-infested swamps near the Tiber River. Whatever the reason, the devastation the Celts inflicted upon Rome left the Romans with a sincere hatred for the Celts that would last for centuries.

For the next 150 years, the hatred between Rome and the Celts was intensified by ongoing conflicts between Roman soldiers and wandering Celtic clans. During the Punic Wars of the 2nd Century B.C., the Celts of Spain were allies of Carthage. Carthage, a city on the coast of North Africa, was in competition with Rome for control of the western Mediterranean.

When the Carthaginian Hannibal made his famous passage across the Alps to invade Italy, his army consisted of mostly Spanish Celts. Hannibal was successful in pushing the Roman army back to the gates of Rome. This time the city had improved its defenses and the forces were unable to enter the city. This siege of Rome also ended suddenly. It is speculated that Hannibal needed to return to Carthage to help defend it against the attacks of the successful Roman general Scipio, who had just conquered Spain.

With the defeat of Spain by Scipio, the Spanish Celts, known as Celtiberians by the Romans, became subjects of the Roman Republic. The Celts, however, were never able to peacefully accept occupation by anyone. The European Celtic tribes continued to raid Roman colonial provinces along the Mediterranean coast of Gaul (France). Raiding parties of Celts frequently attacked the small cities and farms, taking with them gold, supplies and slaves. The small Roman garrisons were unable to prevent the sudden hit-and-run attacks of the Celts. These raids were diminishing Roman prestige in the area. Rome was anxious to put an end to the threat.

In 125 B.C., Rome sent its legions into the Rhone River Valley of Gaul to subdue the Celtic tribes bordering Roman territory. This persistent conflict would not end until Julius Caesar finally conquered all of Gaul in 56 B.C. Conquered by Caesar and threatened by the Germanic tribes moving in from the west, the Celts then had no choice but to submit to Rome. Many fled to the islands of Britain or Ireland. With the exception of a few pockets in western Spain

and northern France, the Celtic influence in Western Europe ended.

While stamping out the Celts in Europe, Caesar looked toward Britain. In 55 B.C. Caesar invaded Britain. He knew that many continental Celts had chosen to flee to Britain and, therefore, they posed a threat to the Roman peace in Europe. But Caesar was unable to supply his legions in Britain (it was the furthest outpost of the Roman Empire).

This and other continental distractions caused the Romans to withdraw from Britain. It was not until 42 A.D. that the Roman Emperor Claudius sent four legions back to Britain under the leadership of General Aulus Plautius. Plautius fought and defeated an alliance of various Celtic clans at the battle of Camolodunum (London). The scene of the battle would become the main encampment of the Romans as they went on to conquer the southern half of the island.

The fight raged on, with the Romans consistently defeating the unorganized Celtic clans. As was their tradition, the Celts refused to give up. While Rome essentially pacified the southern portion of Britain, it was unwilling to finance the take-over of the northern half of the island. Northern Britain (Scotland) was the home of the warlike Picts.

So fearful were the Romans of the Picts that the Roman Emperor Hadrian, in 119 A.D. ordered the building of a wall across the border between southern and northern Britain. This wall divided the Britannic Celtic tribes into two groups, one group in the north that hated the Roman Empire and maintained its own Celtic customs and traditions, and one in the south that was forced to become Romanized.

Because of the close proximity between Britain and Ireland, traders regularly exchanged goods and information. In addition, Irish pirates raided the western coast of Britain, bringing plunder and slaves to Ireland. These raids resulted in the capture and enslavement of a young Romano-Celtic boy named Patricus (Patrick) who would eventually change Ireland forever.

The Irish did adopt some of the Roman ideas, such as the Roman alphabet, but the Roman influence was not strong enough to completely disrupt the cultural identity of the Celts in Ireland as it had done with the Celts in continental Europe and Britain.

*J. Michael Finn is the Ohio State Historian for the Ancient Order of Hibernians and Division Historian for the Patrick Pearse Division in Columbus, Ohio. He is also Chairman of the Catholic Record Society for the Diocese of Columbus, Ohio. He writes on Irish and Irish-American history; Ohio history and Ohio Catholic history. You may contact him at


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View From Ireland

By Maurice Fitzpatrick



Hume: From Politics to History

On Sunday 21st November, John Hume's wife, Pat Hume, appeared on Miriam O'Callaghan's "Sunday with Miriam" programme, on RTE Radio 1, to speak about her husband in advance of the launch of a book on his life and work. Of all the issues covered in the conversation, the one that caused most comment in Ireland related to John Hume's health condition. He has, Pat Hume explained, been suffering from dementia for many years and his memory has now deteriorated very considerably. Pat Hume praised the people of Derry City for their compassion and support for her husband: taxi drivers who see him wandering in the streets stop and ensure that he gets home safely. Derry, she stated, is a dementia friendly city. The public outpouring of sympathy for Hume's health, however, is more a reflection of Ireland's view of Hume than the fact that he suffers from a relatively common affliction.

Hume is a figure of rare stature in Ireland, both North and South. In the North, he is inevitably associated with the party he co-founded, the SDLP (Social

Democratic Labour Party), and seen as the dominant nationalist political leader of the latter part of the twentieth century, albeit one who was also largely accepted by unionists as a sane and sensible voice throughout his career. In the South, Hume was for four decades an enormously authoritative political figure. National newspapers, the national broadcaster and successive governments looked to Hume far more than to anyone else as a touchstone for Northern affairs. An interpreter and educator, Hume's authority on the Northern Irish crisis outstripped that of anyone else on the island.

It is fitting, given his older age and the indebtedness that Irish people feel towards Hume, that an insightful and wide-ranging collection of essays on Hume should issue just now. Editors of John Hume: Irish Peacemaker, Sean Farren and Denis Haughey, assembled an illustrious group of politicians, diplomats and academics to assess John Hume's work and legacy in this book.

President Bill Clinton, in his Foreword to this book, praises "John's unwavering willingness to elevate principle and peace over person and party". Hume belongs to that rare species of politician who create a mandate

based on conviction rather than the impulse of self-advancement. It is consistent therefore that when the moment came to "bring the IRA in from the cold" he was willing to do so even at great expense to his party electorally. Along with the Ulster Unionist Party, the centrist parties' hold in the North hollowed out in the wake of the Good Friday Agreement (1998) and more especially after the St Andrew's Agreement (2006). Those resolutely opposed to compromise and power-sharing for decades, did just that when the prospect of holding power in their own hands presented itself.

For a sweep of clearheaded analysis of the Troubles and the Peace Process, Sean O hUiginn's chapter is outstanding. A former Irish Ambassador to the USA, he touches on the importance of US involvement in this book; Nancy Soderberg's chapter develops this theme. Soderberg staffed Irish affairs for President Clinton, as she had done for Senator Ted Kennedy before. She traces US Congressional support for an equitable agreement in the North in tandem with the support of the White House, from President Jimmy Carter's 1977 promise of support through to the Presidency of Bill Clinton. Full awareness of the work that legislators did, and the uninterrupted commitment of Speaker Tip O'Neill in particular, is unfortunately all too often airbrushed out of history now, supplanted by a simplistic reading of the Peace Process as having begun with the "Adams visa" (1994).

Soderberg's historical markers serve as useful correctives against that perspective.

Amid the rostrum of these well qualified commentators on Hume, it may be churlish to identify the absence of other contributors, particularly since all of the dimensions of Hume's career and achievement are certainly impossible to fully encompass in one volume. Still, the testimony of his deputy leader during the 1980s and 1990s, Seamus Mallon, could have given this book an added clarity. Mallon's commentary on Hume in recent years has been critical of his "narrowness" and "selfishness". Does Mallon hold Hume responsible for the increasing marginalisation of the SDLP in Northern Irish affairs? Mallon's criticisms aside, he continues to fulsomely acknowledge Hume's extraordinary capacity and achievement. In their implacable opposition to violence and their commitment to constitutional politics, they always remained united.

This book ends with a chapter by Pat Hume detailing the human and familial side of her husband. Mother to his five children, Pat Hume held down a job as a teacher and yet also managed to be her husband's political manager all her life. (She generously acknowledges the support of friends, family and neighbours in achieving that balancing act). She also credits astute police work which alerted her to the worst attacks and threats to her home: it was repeated bombed, the threat that members of her family could be kidnapped or

harmful was constant, and occasionally the family had to evacuate. When her health started to suffer in the late 1980s as a consequence of this harassment, a weekend house in Donegal became a haven from the chaos of Derry and a succour to the family. In Donegal, after a life of extreme stress, international travel and an exhausting schedule, John Hume is now enjoys peace. As Auden wrote of Melville:

*"Towards the end he sailed into an extraordinary mildness,
And anchored in his home and reached his wife
And rode within the harbour of her hand..."*

Hume is a familiar figure in local restaurants and bars and it is not unknown for him to walk into a restaurant—either in Donegal and Derry—and for everyone to stand up.

Historical figures emerge more slowly than political ones, but when they do their permanence is far more secure. Hume's political career concluded more than a decade ago and the delicate shift towards seeing his place in Irish history as distinct from his presence within the contemporary political landscape will become more pronounced as time passes. This book plays an admirable part in the ordering and chronicling of Hume's role in Irish history. Time itself will do the rest.

John Hume: Irish Peacemaker, Edited by Sean Farren and Denis Haughey is published by Four Courts Press

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A Repressive Force of Prohibition

"The ultimate mark of power may be its invisibility," said Michel-Rolph Trouillot. The power of the British Parliament and the Protestant Ascendancy in Ireland created a structural and functional hegemony that allowed for Famine, and for holocaust. That was last month's article. This month we make note that the construction of historical narratives encompasses the asymmetrical influence of opposing groups and individuals who have inequitable access to the means for such construction. We do not want to re-create that unequal understanding of Irish history by simplifying our narrative to a listing of the laws of Parliament and to the dictates of a monarchy and wealthy land owners. The people need their voice.

The power of the British government is typically seen as a repressive force of prohibition. It is a negative conceptualization of power. The omnipotence of the state and all its apparatuses is far from being able to occupy the whole field of power relations. Power relations in their expression is discourse, an interaction between the hegemonic state and the individual. Michel Foucault notes, "Every discourse of power gives us an opportunity for resistance. A chance to not conform, to evade, to subvert or contest strategies of power." Irish history is a history of the limits of hegemony and resistance.

The Irish narrative from 1760 to 1840 included at least one major outbreak of rural discontent very decade. Rural rebels adapted a clandestine form of collective action making repression difficult. These rebels included groups like the Whiteboys of 1761-5, the Oakboys of 1763, the Right-

boys of 1785-8, the Houghers of 1778-9, the Defenders of 1795, the Threshers of 1806-7, the Ribbonmen of 1819-1820 and the Rockites of 1821-1824. These movements in their totality touched every region of Ireland and pervaded the Irish ethos. By the time of the Famine, agrarian rebellion had become an embedded Irish tradition.

Each major instance of agrarian resistance in Ireland shared the same underlying cause: the subsistence problems of the rural Catholic population. This population was comprised of small farmers and rural laborers who shared poverty, religion and grievances. The clandestine organizations they formed redressed the economic grievances of the poor against landowners and merchants.

Just as Irish History cannot be reduced to the power of the British state, it is not reducible to religion. However, religion did make possible the construction of "the other" vis-a-vis the British state. The shared faith of the rural poor allowed for the symbolic and ideological space from the authority of the British state. Catholicism differentiated the rural poor from those who they saw as their oppressors. Symbolically, it eliminated the mystification of the British royalty. Despite the fact that fewer than half of the rural poor attended Mass on a regular basis, they self-defined as Catholic and as different from those they rebelled against.

There was not a perfect binary of Catholicism and Protestantism. The rural poor did not limit their resistance to just Protestant landowners and merchants. Catholic landowners and merchants felt the wrath of agrarian resistance as well. Catholicism contributed to a unified ethos of the rural poor. Wealth defined the wealthy, be they Protestant or Catholic.

The Catholic rural poor established clandestine organizations to resist the power of the British state and address local grievances. These organizations acquired customary features that included a quasi-military structure, oaths of loyalty and secrecy, codes of behavior, and rituals of power and punishment. These organizations were a direct challenge to the hegemony of the British state. A separate hierarchy of social standing and ability to make and enforce law, including the right to use violence. The constant presence of these organizations in Irish history illustrates the limits of the state and the agency of the Irish people. The narrative of the Caravats and Shanavests is an example of the agency of the Irish people both in relation to the state and each other.

The Caravats (Carabhaiti) were a Whiteboy organization; in general, a secret society of rural poor who exercised control of local economies and addressed local grievances. Caravats displayed a more intense general hostility to the middle class as compared to earlier Whiteboy organizations. The Shanavests (Sean-Bheisteanna) were an anti-Whiteboy movement which combined vigilantism and early forms of nationalism. Between 1806 and 1811 the Caravat-Shanavest conflict was manifest in Tipperary, Waterford, Kilkenny, Limerick, Cork, Carlow, Wexford, Clare, Kerry, and Kildare.

According to accounts of the time, Nicholas Hanley was hanged in Clonmel in the winter of 1805. A hostile mob of passionate devotees and unpleasant adversaries attended the event. His enemies were led by Patrick Connors, aka "Paudeen Gar" or Sharp Paddy. Mr. Connors was known by his battered old waistcoat, or shanavest. Hanley was nicknamed after his elegant caravat. Sharp Paddy insulted Hanley and compared Hanley's caravat to the noose that was being placed around his neck. Before his execution, Hanley retorted with an insult of Connors's shanavest. Stay gold, Ponyboy.

The followers of each of these men had already been in conflict. Whiteboy movements were responsible for at least twelve

murders in Tipperary alone. Victims were "guilty" of land grabbing, or taking control of tenant land at the end of a rental term. The Whiteboys of Tipperary were also known as the Moyle Rangers and were led by Nicholas Hanley. Hanley was a flamboyant fellow who wore pistols and committed a serious of robberies in the area when not addressing agrarian grievances.

Connors and his "Paudeen Gar's Boys" were from the middle class and the target of the local Whitboy movement. Connors was a publican and a large farmer. A local "boss" with connections and political clout, he was responsible for the local roads being built and appears to have made a nice profit in the process. He planned to lead the local rebellion if the French landed. It was some of his followers who prosecuted Hanley.

Open feuding of the two groups was widespread and rather violent. Each group expanded membership and spread from Tipperary to surrounding counties. For years the battle based on class association continued in defiance and disregard of the power of the government. Eventually, the government responded by sending in soldiers and contemplated imposing martial law and the insurrection act. In 1811, the government sentenced twenty men to death, and seventeen to be transported, flogged or imprisoned. This did not end the fighting but both groups became more clandestine. In the years following 1815, the rise of Irish Nationalism lessened the divide of the rural poor and the middle class. Factions focused on a common enemy.

What does Sharp Paddy add to the Irish narrative? The Irish were a people with shared and competing goals and were far from homogeneous. Many became victims of the famine and the hegemony that was responsible for it. They were more than just victims. They fought the power of the British government in multiple spaces both in their ideology and actions. They fought the hegemony of Parliament even when they fought each other. As we reproduce the history of the Irish people we cannot allow them to lose their voice.

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Fr. Ted

One night in April of 1995, there was a metaphorical flutter of butterfly wings, an irreverent lockstep with the changes that were occurring in Irish culture. It was the kind that are serendipitous with unexpected climatic consequences. The event was the debut of a television show that has become iconic, quoted and beloved in Ireland, "Father Ted". The opening credits give an accurate depiction of the silliness that is to follow. There is an aerial shot that pans over water, to the famous shipwreck on Inis Oirr. It settles on a house that is actually in the Burren, in Co. Clare. That house has become famous similar to Cleveland's "Christmas Story" house and opens to allow cultural pilgrims inside for a tea service. But I digress, as the camera closes in on the frantically waving characters, you sense the comic desperation of their waving, is it a greeting or a frantic plea for help from what looks like a place so desolate that no one would like to have to stay there. There is a sense of off-balance that is akin to Monty Python.

The basic premise of the show is that three disgraced priests are sent to a conveniently remote place, Craggy Island, where they can do minimal harm. One of the priests, Father Ted Crilly, was perhaps engaging in some mildly inappropriate financial transactions in Las Vegas.

Ted is the heart of the show. He is vain and full of desires for money and power and does not seem religious at all. Yet Ted is the voice of sense, he is the rock in the sea of farce. For all of his faults, he is a very likable character. He is always scheming to get ahead, but most of his schemes blow up in his face, a kind of Irish coyote.

Ted was portrayed by the Irish comedian Dermot Morgan. Another comedian, Ardal O'Hanlon, was chosen to play his dimwitted hapless foil, Father Dougal Maguire. Dougal has many of the good lines in the show, he is a wise fool. The other characters in the house were portrayed by actors.

Father Jack Hackett is almost unrecognizably the actor Frank Kelly. Jack is the old school kind of wicked priest. The portrayal of a drunken, disheveled priest is way over the top, obsessed with drinking everything in sight including Toilet Duck cleaner. The cast is complete by the default house mother, Mrs. Doyle, played by Pauline McLynn. She is frumpy and funny and deeply believes in tea and hospitality. Her insistence on plying people with treats, tea in particular, generated one of the show's most memorable lines, "Ah, you will, you will, you will, go on, go on go on....".

One of the most ironic things about the show is that this most Irish of comedies was created by two Englishmen and produced by an English television company. It was filmed primarily in front of a live audience in a studio in London. The writers, Graham Linehan and Arthur Mathews, did spend some time holidaying Clare over the years.

The show featured the clergy and had location shots filmed in Ireland, so it was accused of being anti both of those things. Yet no one involved with the show felt that way about it; he clergy was just a lens to view humanity through. The writers believed that the Irish have a right to be as absurd as anyone else. The show is full of slapstick, satire and farce in almost equal measure.

Some Irish people did take offense at the depiction of Ireland. It just so happens that almost none of the offended actually lived in Ireland. "Father Ted" is not sparing in its depictions of the despicable weather and small town tyrannies of the rural west. The first episode shows a hilarious small town fair in all of its absurd shabbiness, complete with a pond of terror featuring a plastic fish in a blow-up pool. Other episodes satirized things like feuding couples, frisky milkmen, male competition and the Eurovision song contest. Some episodes are classics. There are lines that can be quoted to this day and would be immediately recognized in Ireland.

It is undeniable that the show has a sweet and innocent heart. Ted

and Dougal are a great double act. The chemistry between the actors is one of the things that make the show so wonderful. So many of the guest actors are well known Irish comedians; episodes featured Graham Norton, Tommy Tiernan, Jon Kenny and Joe Rooney among others. The brilliant Pat Shortt played a unbrowed yokel sporting an "I Shot JR" t-shirt, in an ongoing role. That character popped up again in the 2011 Brendan Gleeson film, "The Guard".

I was first exposed to "Father Ted" one evening here via the local PBS station. I believe that it aired at 10 pm on Saturday night. By chance, it was a now infamous episode, "Kicking Bishop Brennan Up the A***". It was surprisingly irreverent and very funny.

The episode satirized authority, vanity and how hard it can be to behave in the face of them. The characters just happened to be priests. The show never survived more than a few episodes here. The outcry from the Catholic, Christian and Irish community was fierce and PBS pulled the show.

Ted itself was only intended to run for three years. No one involved wanted to see it run thin and repeat itself. The last episode was filmed in 1998. Within hours, Dermot Morgan, who had played Ted, died from a heart attack.

The year that "Father Ted" debuted was the same one that divorce became legal, via referendum, in Ireland. That referendum passed by a very slim margin and the first divorce was not granted for another two years. Ted seemed to give the Irish a great opportunity to laugh at themselves and the Church that held so much power over them. Only to see them a short twenty years later become the first country to legalize gay marriage, and not by the few percentage points of divorce but by a huge majority, despite clerical admonishments to vote in the opposite way. Did Ted coincide with the beginning of the cultural openness in Ireland or did the ability to laugh at everything remove the mystery from people who were ready to see it go?

Sources: "Small, Far Away-The World of Father Ted" Father Ted documentary https://en.m.wikipedia.org/wiki/Father_Ted

Many episodes of "Father Ted" are available on YouTube.

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An Interview With Singer Frances Black

OhIAN: *You're coming to Cleveland for a benefit concert at the Music Box on January 17th, what can your fans expect?*

We're doing a series of concerts, in New York, Boston, and Cleveland to benefit the RISE Foundation and the work being done here in Ireland to help family members with a loved one in addiction.

The Cleveland concert is the grand finale. During the show, I'll explain a little bit about why RISE deserves your support but mostly it will be great music and hopefully great fun. I'll sing some of my hit songs like After the Ball, Wall of Tears, and All the Lies. I'll do a song or two about Easter 1916.

My daughter Aoife Scott will be joining me. I am so fortunate to be able to sing with my daughter on stage and as a proud Mom, I am happy for her awards and achievements. Now, I would be quite critical, but I think the songs she is writing are great. She is so passionate about the music, and is not looking for fame. She just loves to do music, and is getting to see the world with it. She will sing her new single, "Wild Atlantic Way," which hit Number 1 on the iTunes download chart on the of its release in Ireland. She'll have a new CD out by the time we are in Cleveland and will do some of her new songs.

I am absolutely thrilled that Liz Carroll will be coming in from Chicago. Liz is one of the most brilliant Irish fiddle players in the world – if not the most brilliant. She's a really lovely person and a great supporter of the work we're doing at RISE.

We're also so fortunate to have The New Barleycorn. I reconnected with John Delaney when we both performed at the Cleveland Irish Cultural Festival last summer. I was familiar with his work when he was with Barleycorn in Ireland. Of course, it was fantastic to meet Alec – a fellow Dub. I'm really looking forward to seeing them perform and sharing the stage The New Barleycorn, I know it will be brilliant.

I hope we get a crowd, I know we'll have a great time.

OhIAN: *With your success and music career, some might advise to stay clear of topics like drinking and addiction but you have been outspoken. Why?*

I suppose I have spoken very openly about my own recovery believing that if my story helps one other person, it's worth my telling it. So I first told my story on the Late Late Show and I couldn't believe the overwhelming reaction, the station was inundated, particularly with family members looking for someone to talk to about their own frustrations.

OhIAN: *You have done more than tell your story. You got directly involved in treating others. How did that come about?*

Back in 2003, My mother passed away and she left us all a few bob. I really wanted to make her proud. I really wanted to do something that would be very special for her so I went back to college to become an addiction counselor. I wanted to learn, I believed knowledge is power. For me finishing college with a diploma in addiction counselling is better than any of the awards I got for my albums. While in school, I did go to work and train in a treatment center here called the Rutland Centre and then stayed on after graduation. It was there that I saw the heartbreak and powerlessness that a family member feels when they have a loved one with a drug, alcohol or gambling problem. The addict would be getting the best treatment available yet there would be the mother or father, the spouse, the child in the waiting room and you could see the stress, the sadness, the anguish on their faces.

So, I set up a charitable organization here in Ireland that only supports the family member. We help the family member understand what's going on with their feelings of sleeplessness, anxiety, depression, anger, sadness, loss. We provide a program that supports them.

IAN: *Why the focus on family members?*

Every day, family members feel like they are watching someone they love slowly killing themselves. No matter how many times they may ask them to stop, unfortunately their loved in addiction just can't hear them. Family members feel like they are grieving for the person they are losing to addiction. We help them with their feelings of powerlessness, depression, fear, anger, anxiety, loss, and sadness. The reality of addiction is that it doesn't just destroy the person, it destroys relation-

ships, self-worth, and the family unit. My philosophy is that it is important for the whole family to step into recovery. Addiction is a family disease.

OhIAN: *Has the program been successful?*

The program is going really, really, really well. We're inundated with people coming to us all the time but with Ireland coming out of recession, funding is always an issue. But that is part of life.

We do have Charity status in the US now, which can only help. I suppose I am fortunate to have some way and to give back to Ireland, to the country that I love so much. And I feel that alcoholism and addiction are becoming much more of a problem now. I believe that by helping the families we can really make change.

We would like to go nationwide with our programs. We're in Kilkenny, Carlow, Portlaoise, Dublin, and Swords. I'd like to expand to the West, to Donegal, to Mayo, to Kerry and right around to Cork, and Waterford and Wexford.

OhIAN: *What have you been doing lately?*

Well, with my music, in the past year I started doing a series of reunion concerts with Kieran Goss. I sang with Kieran after I left Arcady, right around the time A Woman's Heart was released, which was such an amazing success. We did shows last month (November) in Kilkenny, Limerick, Killarney, at the Grand Opera House in Belfast, at the Millenium in Derry, and at one of my personal favorite venues, the Olympia Theatre in Dublin. The shows have been such an amazing success that we are booked to do fourteen more gigs together in the month of February.

And I've been helping Aoife the best I can with her new video and CD projects.

For RISE, we have a number of events going on in Ireland, including our annual Christmas party for the participants. It's a very special evening of performance and sharing.

In October, we walked the St James Way or Camino as a fundraising event for RISE. We had about 30 wonderful people follow the Camino, which is quite a once -in-a-lifetime adventure across northern Spain. Each person donates or raises money for RISE in order to participate. It's a great personal and spiritual experience and great fundraiser for RISE.

I'm also working with a group called 'Reclaim the Vision of 1916, to make sure that the 100th anniversary of the Rising will be honored and celebrated in an appropriate fashion. A lot of artists, like Brian Friel and Robert Ballagh and meself are involved, so we can count on some creativity to help bring the history to life.

So, it's been very busy and hectic but it's all part of life. I feel very grateful to have the motivation to be able to sing, to perform, to make albums, to perform with my children and also to give back.





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With the advent of a new year, my mood frequently vacillates between hopeful and helpless. This year is no exception. My wife, Mary Ann, is on the road to recovering from a knee replacement as we plan for a long visit back to Ireland in March. I'm also having success recuperating from heart surgery, vowing, once again, to lose a few pounds and regain some measure of lost fitness. I also must make a commitment to finishing my fifth novel or stop kidding myself. That's all on the plus side.

On the other hand, world events especially in Paris, San Bernardino, Charleston, Roseburg and sadly, too many others, give me pause, wondering what this old world is becoming. ISIL or Daesh continues spreading its venomous intimidations while their virulent campaign of hatred and death casts an ominous shroud over the entire civilised world. Sure, it's not a pretty picture, but we must persevere, keep the bright side out, and refuse to submit to any campaign of fear or hate mongering.

In reflection, I'm certain we share many of the same feelings America experienced back in the spring of 1865. Turmoil, confusion, worry and uncertainty must have rained down on both Confederate and Union adherents as the US Civil War finally ground to a close. But, Abraham Lincoln, knowing his country's despair, stepped forward...most notably at Gettysburg on 19 November 1863. He spoke of a new birth of freedom, conceived in liberty and dedicated to equality. He challenged the living that America, under God, will uphold a government of, by and for the people.

Fifty-three years later, another president, an Irish president, Pádraig Henry Pearse, spoke of similar ideals while standing before Dublin's General Post Office on 24 April 1916, signalling the beginning of Ireland's Easter Rebellion. The courageous

leader of the newly established Irish Republic, much as Lincoln had before him in Pennsylvania, asserted Ireland's right to independence, sovereignty, freedom and its exaltation among nations. Pearse pledged his nation's intent to grant religious and civil liberties, while establishing full rights and equal opportunities to all under the protection of God the most high.

Comparing Lincoln's Address and Pearse's Proclamation, I'm struck by their similarities of intent and dedicated purpose. The parallel between these two men doesn't end with their promises to their respective people. On 15 April, only six days after Lincoln rejoiced at the formal declaration of peace between North and South, he died from an assassin's bullet while Pearse's fate was as equally dramatic. Just nine days after reading his Proclamation, Pádraig Pearse was murdered by a British military firing squad.

Later, a banner on the facade of Washington, DC's Ford Theatre, the site of Lincoln's assassination, declared "The Nation Mourns" while in Dublin a sign affixed to Liberty Hall soon after the 1916 leaders were executed read, "James Connolly murdered 12 May 1916." [Connolly along with Pearse led the Dublin 1916 Rebellion.]

Regardless of your feelings about these two devoted leaders, whether you glorify or demonise them, Lincoln and Pearse stand head and shoulders above their peers. They deserve the acclaim of their nations.

Speaking of honoured heroes, the Irish Government recently paid a fitting tribute to a fallen 'forgotten hero' in Castlelyons [near Fermoy] in Co. Cork on Friday, 18 September.

After petitions by his family, first to the British then to the Irish Government, the body of Irish Volunteer Thomas Kent, executed by a British firing squad on 9 May 1916 for his "participation in an armed rebellion" in

the aftermath of Easter Week 1916, was finally laid to rest in his family's vault.

Kent, a Volunteer whose family had a long tradition of fighting against the injustices suffered by small farmers dating back to the Land Wars of the 1880s, had not taken up arms during the 1916 Rebellion. However, he was arrested following a fire-fight with police when his family resisted being arrested during a general round-up of nationalist agitators on 2 May. [Apart from the remarkable story of Roger Casement, Thomas Kent was the only person outside of Dublin executed for his role in events surrounding Easter Week.]

After arrest, Thomas and his brother were transported to Victoria Barracks in Cork City. There, Thomas was tried by military court-martial, found guilty and promptly executed by a firing squad. Afterwards, his body was unceremoniously buried in a shallow, quicklime grave inside the prison confines where it remained undisturbed until this year. All attempts to have his body exhumed and moved to the family plot in Castlelyons were previously unsuccessful.

Finally, with plans for the 1916 Centenary underway, the Irish Government decided to honour the final member of the oft-quoted 'executed sixteen.' Thus, as one of the pre-Easter 2016 events, a state funeral was planned for September 18th.

Members of the Kent family led the mourners on a cloudy, mild day. Most fittingly, many dignitaries were present to pay their final respects including Irish President Michael D Higgins, Taoiseach Enda Kenny, Tánaiste Joan Burton, Fianna Fáil leader Michael Martin and Sinn Féin leader Gerry Adams. An honour guard of Irish military presided along with the Bishop of Cloyne, William Creen.

Delivering the graveside oration, the Taoiseach spoke most eloquently, citing Thomas's zeal for life and his profound conviction for finally gaining Irish freedom. He noted Thomas's courage, dignity and self-sacrifice, stating that Ireland needs more people who put their country ahead of personal ambition.

After a military rifle salute and the haunting notes of "The Last Post", this 1916 Volunteer was fittingly laid to rest in a touching ceremony that certainly must have provided closure to many, especially for members of the Kent family. A true feeling of national pride and passionate Irish patriotism permeated the

assembled throng.

So, with Kent's reburial, following as it did on this summer's powerful tribute to O'Donovan Rossa, the Irish Government must be congratulated for their well-planned staging of events in the run-up to Easter, 2016. Happy New Year,

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Daily Epiphanies

When I traveled to London with my youngest son, I recall sitting at the window of our high-rise hotel. Located in the Edgware district, our accommodations were in an ethnically diverse

neighborhood. Middle Eastern greengrocers shared the street with traditional English inns. A busy thoroughfare rattled outside our window. The tube station was next to The GreenMan Pub, and I could just spy the entryway of the café where I purchased my

daily coffee.

What impressed me was the ordinariness of the scene. Growing up in Chicago, I was well-accustomed to bustling city transportation and exhaust infused air, but I never thought that this familiar act would play out three thousand miles away from my home.

A busy mother pushed her baby in a pram, while tugging her preschoolers at her side. Enacting wheelies with a cheap stroller, the older sibling attempted to amuse a discontent toddler. The mother chastened the children with a wag of her finger. School-aged children raced to and fro around the city bus stop on scooters, nearly colliding with the busy family waiting for the bus.

At last the bus arrived. The mother dragged the children, five in tow, while wrestling Mark's and Spencer's shopping bags and her collapsible buggy. The only difference between this London mother and the nameless Chicago mothers from my youth was a black burka veiling her form. Despite birth, geography, ethnicity, and religion, we are all, in some way, the same.

Our world has become an increasingly frightening place, but we cannot forget how to live, how to empathize, how to hope. As I sat on the speed-driven Underground carriages, I remembered the bombing that occurred in Russell Square a few summers ago. Without fear, I felt a sense of resolve and intimate connectedness to the strangers packed at my sides. In some philosophical way, we were one human body moving forward on our respective journeys. We had no control over the future, but could live fully for the moment.

That particular April day bloomed brightly in Russell Square. My son ran from the buzz of springtime bees that hovered around colorful new blossoms. I breathed deeply of the curiously warm air and silently thanked God for our blessings.

My son and I time traveled in the Bloomsbury home of Charles Dickens. We ate jam-filled Bakewell tarts in every pastry shop upon which we stumbled. Above all, we enjoyed our day, albeit in innocence or perhaps ignorance, but we lived



Irish Americans Ohio Democrats Chair David Pepper, DNC Chair Amy Kathleen Dacey and John Myers meet in Cleveland to engage with members of Ohio's Irish American community and representatives of Ohio's rich array of ethnic communities.

without fear.

In one of my favorite movies, "Before Sunset," Ethan Hawke plays Jesse, a young man who meets and loses his soul mate in the course of one night, and later writes about that evening in a celebrated novel. During a book signing, Jesse tells his audience that he doesn't know much about guns, violence or political intrigue, but does know about humanity, love found and lost. He paraphrases the words of American writer Thomas Wolfe, "We are the sum of all the moments of our lives - all that is ours is in them." Wolfe's tale is one of everyday life, everyday struggle, everyday joy; this is the tale that Jesse crafts in his writing. This is also the story that I choose to tell.

As yet another year fades into the past, I am reminded of my successes and failings, my goals achieved and longings yet unmet. I am reminded of my insecurities and my strengths. I am reminded of my vulnerability, my utter humanness.

Throughout the course of the year, I once again dreamt of writing the next great American novel. I imagined the exact shade of dove grey for the awning on my future cookie boutique. In reality, none of these dreams came to pass, but the future lies in wait.

While stringing fresh boughs of incense cedar and clipping holly from shrubs this Christmastide, my mind began to wander as it often does in the clarity that only nature can provide. I realized that my chapped hands and tat-

tered nails would look awful in a bright pink shade of "I'll Take Manhattan," but are perfect for tying greenery with florist wire. Increasingly gnarled, my fingers no longer look young and smooth, but are aging with character and productivity.

With these hands, I baked a thousand cookies for my cottage industry and planted fresh herbs in the garden. I held my husband's hand as we celebrated 19 years of marriage and embraced my children in their sorrow and their joy. I crafted twelve more editions of "Blowin' In" and brought confidence to newly minted writers. I helped my young students realize that reading is an invaluable gift. I cuddled and cared for my new puppy. I folded my hands in prayer.

With resolve, I will continue to walk in kindness and understanding. I will hold my hand out to both neighbor and stranger, in full realization that each has their own story to tell. I will not use my hands to shield myself from the harsh truths of reality, but will use them daily to forge peace and enlightenment in some small way. In the words of Thomas Wolfe, "We cannot turn back the days that are lost," but we can look forward to each new year that dawns with irrepressible hope.

*Susan holds a Master's Degree in English from John Carroll University and a Master's Degree in Education from Baldwin-Wallace University. She may be contacted at suemangan@yahoo.com.

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by Terry Kenneally
A TOP Shelf Selection



A SLANTING OF THE SUN
Stories by Ryan Steerforth Press ISBN
978-1-58642-235-6 2015 204 PP.

Donal Ryan's first two books, *The Spinning Heart* and *The Thing About December* were previously reviewed in this column. This month's selection is his first venture into short stories, *A Slanting of the Sun*. A great strength of the book is Ryan's ability to capture the vernacular of contemporary Ireland and its diverse citizens. They range from newly arrived immigrants to jaded old men "drinking the farm" in local pubs to young students with stacks of useless ambition.

In *The Passion*, the opening story, a young man crashes a car and a young woman dies. A wave of fury flows toward the hapless perpetrator, while an unexpected sensual attraction develops between the young driver and the girl's mother. *Losers Weepers* is a charming, engaging story about a lost engagement ring, which ends with the kind of twist in the tale which is quite unexpected.

In *The Squad*, a young man rapes a young woman and is subsequently shot dead in a revenge act. Despite his crime, one is swayed to curiosity about the young man who we never hear

from and who is released from prison six years before the end of his sentence.

There are twenty stories in the book and not all the stories work so well. There is an unevenness in some of them which take away from the overall quality of the writing; despite that

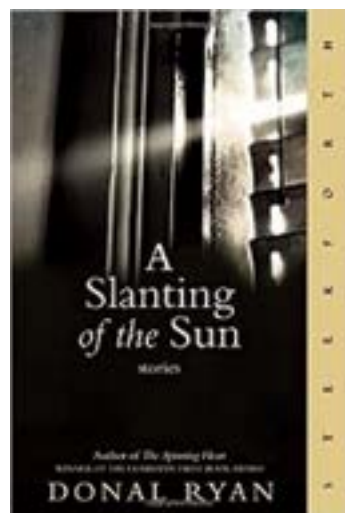
criticism, the prose is lyrical and the forces authentic. As Man Booker Prize Winner, Anne Enright says in the *Guardian Observer*, "every so often, a writer comes along who cheers Ireland up, not because the books are cheerful... but because the writing enlarges a particular sense we have of ourselves. Claire Keegan is one such writer, John McGahern is perhaps the best known, and

Donal Ryan is the latest edition to this distinguished line."

A Slanting of the Sun solidifies Donal Ryan as a major writer in modern day Ireland and is a TOP SHELF read.

*Terrence J Kenneally is an attorney and owner of Terrence J. Kenneally & Assoc. in Rocky River, Ohio. He handles insurance defense cases throughout the state of Ohio for insureds and insurance companies. Mr. Kenneally also teaches Irish Studies at Holy Name High School.

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R.I.P. Maureen O'Hara

by Linda Burke

Answers on page 26



4 Played Min Wead in The Wings of _____ (1957)

5 Maureen married Gen. Charles _____ in 1968.

6 Played Mary O'Donnell in The Long Gray _____ (1955).

7 She starred in 5 movies with John _____.

9 _____ FitzSimons was the only child of Maureen O'Hara.

10 Maureen O'Hara was born Maureen _____.

12 Played Toni Donne in The _____ Sparrow (1943).

14 Her autobiography is titled "Tis _____."

18 Played Lady Godiva in Lady Godiva of _____ (1955)

20 Played Doris Walker in _____ on 34th Street (1947)

23 Played Mary Kate _____ in The Quiet Man (1952),

24 Played Julie Beck / Weatherly in _____ Journey (1946)

27 Played Angharad in How Green Was My _____ (1941) Girl Played Judy O'Brien in Dance, _____, Dance (1940)

30 She was born in Ranelagh, _____

31 Played Katie Howard in Comanche _____ (1950).

32 Maureen's third husband, Charles, died in a _____ crash.

36 Played Louisa Frederici Cody in _____ Bill (1944)

37 Played Eileen O'Shea (as Maureen FitzSimons) in Little _____ Molly (1938)

39 Played Elaine Corwin in War _____ (1953)

41 Maureen's birth-day was _____ 17, 1920.

43 Played Martha McCandles in Big _____ (1971)

ACROSS

1 Played Contessa Francesca in The _____ Main (1945)

3 Played Rose Muldoon in Only the _____ (1991)

8 Another nickname was The _____ Queen.

11 Maureen lived in _____, Co. Cork for many years.

13 At the time of her death, Maureen lived in _____ near her grandson.

15 Maureen died on _____ 24, 2015.

16 Played Martha Price in The _____ Breed (1966)

17 Played a _____ (as Maureen FitzSimons) 1938

The Playboy

19 Played _____ Tanya

in Flame of Araby

21 Played Tacey King in Sitting _____ (1948)

22 Big _____ was one of her nicknames.

25 Played Adelaide '_____' Culver in The Forbidden Street (1949)

26 Played Mrs. Kathleen Yorke in Rio _____ (1950).

28 Played Esmeralda in The _____ of Notre Dame (1939).

29 John _____ directed many of her movies.

33 She was married to Charles Price from 1941-1953

34 Played Lady Margaret Denby in The _____ Swan (1942).

35 At age 14, Maureen was accepted into the prestigious _____ Theatre.

37 Played Olivia Spencer in Spencer's _____ (1963).

38 Played _____ Gilhooley McLintock in McLintock! (1963).

40 Played Peggy Hobbs in Mr. Hobbs Takes a _____ (1962).

42 Played Maggie McKendrick in The _____ Trap (1961).

44 Played Elizabeth Cooper in Father Was a _____ (1949).

45 Played Joan Madison in Everything But the _____ (1956)

DOWN

1 Played Shireen in _____ the Sailor (1947)

2 In Elsie Waltz in How Do I _____ Thee? (1970)

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A Journeys End and a New Beginning For Ireland in 2016?

The Irish international soccer and rugby teams have plenty to look forward to in 2016, a year that once again promises to be a memorable year in Irish sport.

Let's commence with the former.

The Irish soccer team finished 2015 in a whirlwind of romance. First they overcame the current World Champions, Germany to keep their qualifications hopes alive for next summer's European Championships and they went on achieve this ambition by beating Bosnia and Herzegovina in a two-legged playoff.

It was a significant achievement for the players who had come through a decidedly tough group alongside the aforementioned Germany, Poland and neighbours Scotland and it was a major feather in the cap for the management team of Martin O'Neill, and his assistant Roy Keane, to qualify for a major tournament in their first campaign.

It seems that the good old 'olé olé' days of yesteryear are back to entice and inspire a new generation.

A Journeys End

In mid-December, the Republic of Ireland were drawn into a decidedly challenging tournament grouping alongside: the present number one ranked team in the world, Belgium, perennial European powerhouse, Italy and a Zlatan Ibrahimovic inspired Sweden.

Although it certainly characterises a tough draw for Ireland, there is undoubtedly reasons for hope.

If Ireland can take one lesson from the last major international tournament, the 2014 World Cup, is that there is currently no great team in international football. I would concede that there are certainly great players but argue that no international team has the cohesion or the array of talent

that is being housed at the very best clubs sides in Europe.

In my opinion, the last international side worthy of the 'great' depiction was the Spanish side



that reigned from 2008-2012.

In the last World Cup, teams with the better attitude and work-rate routinely overcame opponents with the greater reputations. We saw the USA devour Cristiano Ronaldo and his Portuguese teammates, but no team epitomised this attitude more in that tournament than Costa Rica.

Grouped with England, Uruguay and Italy, they were viewed by many commentators as the least likely team in the entire tournament to make it to the knock-out stages. Many established football commentators had them losing every game. Yet they ended up topping the 'Group of Death' and made it all the way to the quarter finals, where they were a penalty shootout away from making the final four.

It was a heroic performance based on a competitive spirit and hard work added to a stellar belief in themselves.

These particular traits are what this Irish soccer team has in spades. So many times dur-

ing the qualifying campaign, Ireland's never-say-die attitude earned them valuable points. There was Aiden McGeady's last minute winner away in Georgia, John O'Shea's injury time equalizer in Germany and Shane Long's late goal at home to Poland.

It has become the defining characteristic of this Irish team and one of the reasons why the Irish public are again taking the fortunes of their soccer squad to heart.

For a side that lacks its fill of high calibre technical players, their attitude is a strength that should serve them well in next summer's tournament.

A New Beginning

In contrast the Irish rugby team finished a four-year cycle, which culminated at last year's World Cup.

After a season that started so promising, with winning their second successive Six Nations championship, it ended with a whimper.

Harbouring ambitions of at least making it to the final four of the tournament, they won all their group games, and were particularly impressive against France, to progress to the quarter-finals as group winners. However, they were thoroughly defeated by an inspired Argentina in their last eight match-up.

Ireland's lack of strength in depth in key positions was of the reason for their undoing. Additionally, the absence of key leadership on the field also added to their defeat to Argentina.

For coach Joe Schmidt, it was

his first significant professional disappointment since he arrived in Ireland as Leinster coach in 2010. At club level he won two Heineken Cups, two Pro-12 League titles and the European Challenge Cup. As the Irish international head coach, he won two Six Nation championships in his first two attempts.

However, losing in the RWC quarter final will be a noteworthy failure for Schmidt, but what will be of great interest is how he will approach the beginning of another new four year cycle.

Will he go with the same tried and trusted group he took to the last World Cup or will he decide to blood new players into the side with one eye to the future?

There are many young players in Ireland with terrific ability that, as of yet, are not getting regular games with their provinces as the provincial coaches have tended to go with experience over potential. At Leinster Gary Ringrose and Billy Dardis have the capability to be international stars, while Stephen Fitzgerald of Munster and Sam Arnold of Ulster are two others with the capacity to succeed at the highest level.

Since the Heineken Cup was restructured to become the Champions Cup, the Irish provinces have lost much their attracting power to their European counterparts.

The television deals in Eng-

land and particularly in France has seen even the lesser established teams being able to routinely outspend the Irish and the other Pro 12 sides in terms of wages to attract the best foreign imports.

After the recent World Cup there was a mass exodus from New Zealand, Australia and South Africa, as players looked to earn higher wages in Europe. Munster, Leinster and Ulster, even up to two years ago, were popular stopping points for these foreign stars.

However, this has changed significantly.

Over the last year, Munster made plays for Adam Ashley Cooper of Australia and New Zealand's Conrad Smith, both veteran players who wanted a new rugby experience in Europe before retiring.

That Munster lost out on both targets to teams not competing for honours in the French League shows how far the Irish provinces have fallen in enticing the best foreign talent to augment their indigenous players.

At the moment, the thought of the top Irish players themselves leaving for better money in France seems almost inevitable.

Unless the provinces come together and fight for changes to better their plight, it could threaten, not just Irish sides competing for the top honours in Europe, the game itself in Ireland.

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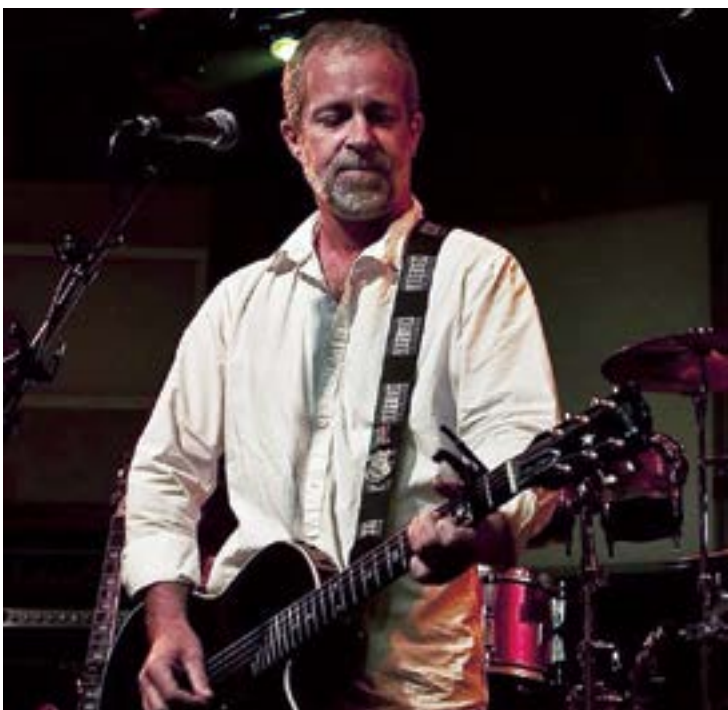
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Terry From Derry

by Terry Boyle



Waiting On The Muse

For most people who write or aspire to write the hardest thing to work in collaboration with the idea or inspiration in order to create a thing of beauty, or at least effort. I was recently chatting to a friend who writes, and we were discussing our experiences of approaching an idea that refuses to be moulded into what we want it to be. For me it was my first attempt at a play. In my mind the plot, the structure, and the story all made sense. I had a reading, which went well, but did not quite satisfy my expectation for the dramatic piece. There was something wrong or misshapen about the telling of the story, and to compound matters theatre is such a different medium to prose so if your actors don't understand what you're trying to communicate the whole thing is dead in the water.

I put the project aside, and worked on other things while keeping my eye on the beast that refused to be tamed. Other stories began and worked out fine without as much effort. The difference was akin to trying work with a dog and a fox; the domestic pet and the wild animal. What I failed to understand is that fiction, whether it be prose, poetry, or drama, is not just about storytelling, it's about how you deal with a living, creative force that does not always conform to your shaping, and design. Some ideas will comply, they, like house pets will wag their tail and sit by your feet while you feed them interesting asides and plots. But there is always one thing that will not conform to your will, and refuses to acquiesce to your impatience.

Every work of fiction is a different animal, and as such needs to be treated in a way that makes it want to give up its complete autonomy. I was reminded of Antoine de Saint-Exupéry's story 'The Little Prince'. When the little prince encounters the fox he assumes that they will establish a quick and sudden rapport. He has determined that the fox will become a friend without having spent any time or effort; a misconception that the four legged creature refuses to substantiate, and instead demands that the boy learn the art of friendship. In order to 'tame' the fox, the human has to prove himself worthy of the fox's company. The subsequent dialogue between the fox and the little prince elucidates the skill and patience required in developing a relationship.

And while this scene in the story is a great parable for friendship it also can be applied to the writer and his muse. Authors frequently talk about waiting on their muse, their source of inspiration, to move them to write when sometimes it's the muse who waits for the author. Sometimes a story is not what one expects it should be, and this should be no surprise since life is rarely what we expect it to be. Friends begin as either immediate connections that require little or no effort, whereas others require work, and extreme patience. Sometimes the best friendships are not the easiest to establish. The 'stone sharpening stone' effect has more permanency and affects us at a much deeper level.

It is only when I was sharing with my friend my frustration with this play that I thought of the dialogue between the fox and the little prince. I began to realize that this

animal was not as compliant as domestic pet, but was something else, and my efforts to pet and cajole it as I would a tame animal would never work. I was faced with something unfamiliar, untamed, and therefore my approach, if I were to be successful in capturing its essence, would have to change.

I would love to finish this musing by commending my patience, and pat myself on the back for understanding the finer nuances of the muse, but I can't. The metaphorical fox refuses to give up its freedom until I understand that it's a two way process. The waiting, which appears to be a waste of time, is invaluable. When we tame an animal, we are also tamed by what we learn about the creature that we are trying to persuade into submission. The art of conversation begins only when there is genuine interaction. Our muse is not simply an idea, or an inspiration; it's a new impression and one that is unlike the others. It is only when we begin to understand this can we move forward.

It has been almost 7 years now since I began with this play, and I'm only now beginning to understand what it wants to say. It may not amount to anything, and bring no pleasure to anyone but me, but the process has been truly transformative. I've learned that ideas, like people, are filtered through our own personal judgments and prejudices. They can remain stagnant, and undeveloped, if we do not allow them to change us, and re-make our preconceptions. The frustration, and despondency wrought through this experience is not for naught. We are not immediately grati-

fied, but if we are prepared to travel with the idea or the person on a less familiar path, the effect is transforming.

The fox waits each day, watching, as we learn to wait until we are given permission to come closer. Each must learn to trust the other, and this is not without patience and fortitude. Eventually, the two become secure, and mutually tamed.



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AOH Award Commodore John Barry Medal

The Ancient Order of Hibernians ("AOH"), Irish Brigade Division #1 of Medina County honored current division historian, David Manley with the Commodore John Barry medal for his service to the order and to the division. David, who was recently elected Hibernian State Director, also co-chaired the Ohio State Hibernian Convention in July. He has been instrumental in promoting the division through his history reports during the meetings and assisting in fundraising endeavors.

Commodore John Barry, an Irishman, is recognized as the first flag officer of the American Navy. The John Barry Medal is presented by Hibernians throughout the United States to commemorate outstanding academic, cultural and civic achievement.

The Ancient Order of Hibernians in America is an Irish-Catholic men's organization that was founded in New

York in 1836 and currently has members located throughout the United States. For more information on the AOH in Medina County, contact Tony Manley at 440-292-7497.

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Cleveland Comhrá

Cleveland Conversation

by Bob Carney
carneyspeakirish@gmail.com

The New Year is upon us; the holidays have passed. It is time to put things anew and start the year positively. One way is to take better care of ourselves; a little exercise is good for the body as well as the



mind. Why not have fun doing it?

The Cleveland Céilí Club was established in 1993 by a group of people who wished to learn Irish set dancing. Since then they have grown and have participants from all over northern Ohio. They promote the traditional dances of Ireland, and partner with both the Eastside and Westside Irish American Clubs in furthering Irish culture in the Cleveland area. Classes and dances are held weekly and all adults who wish to participate are welcome.

We recently had the good fortune to sit down with the very active Maureen Conway Reich and discuss the Céilí Club, dancing, music and enjoy her fiddle playing (every Thursday evening at The Plank Rd. Tavern's weekly Irish music session).

OhIAN: Hello Maureen, thank you for taking time to speak to us. I understand your Irish roots are very near.

MCR: Yes, I'm first generation American, my Dad's from Ballycroy and my Mom's from just outside Castlebar. I grew up going back to Ireland quite a bit; half the family is still over there, so we have family coming here as well. I started playing violin as a little kid, but left it as an adult. I left

Cleveland after I finished school and didn't come back till I was about thirty. When I did, I started to get back into family events.

My Aunt Bridie Conway dragged me into set dancing and I never turned back. I signed up for céilí dance lessons at the Westside Irish American Club around 1995 because I was tired of going to weddings and parties and there would be all these Irish Céilí dances and I never learned them. It was frustrating, so I decided to learn. So

I was taking lessons, and the set dancers had started maybe a year earlier. For some reason they didn't have enough dancers and my Aunt Bridie said, "You don't need to do this céilí dancing thing anymore, we need you on Tuesday nights!" That's how I started set dancing!

OhIAN: You're a great fiddle player, is anyone else in your family musical and when did you come back to playing?

MCR: My father is a great singer, but otherwise no. Dancing renewed my interest in playing. I kept thinking, I know all these tunes!

OhIAN: How did you come to play the violin initially?

MCR: I started to play a child's organ when I was about four. I got it for Christmas and I was instantly playing songs on it. Instead of getting the step dancing shoes that I really, really wanted as a little girl, I got musical instruments! My parents sent me to Tom McCaffrey for fiddle lessons.

OhIAN: You spoke earlier of set dancing and céilí dancing, what's the difference?

MCR: Well, a céilí is a big party that has dancing. Céilí dances are dances that can be done by a large group of people in different styles and formations; danced by

couples or threesomes, in lines, squares and circles.

Set dancing is kind of like American square dancing. Usually done by four couples facing one another. Traditionally step dancing was taught informally at home, while céilí dancing is taught by a dance teacher. A true céilí (fíor céilí) will only have céilí dancing, and is often conducted in Irish.

OhIAN: Is the music similar?

MCR: It's the same jigs, reels, hornpipes and polkas. Very fast! It's great exercise you can definitely work up a sweat and get your heart pumping!

OhIAN: Where can we go to try this?

MCR: Tuesday nights we have a group that meets at St. Clarence Church in No. Olmsted from 8pm -10pm, and Wednesday at the Eastside Irish American Club 7pm - 9pm. Those are both set dancing and both are free. Thursday nights Maura Manning teaches céilí dancing at the Westside Irish American Club for a small fee. We have a very diverse group of people from their early twenties to eighties!

OhIAN: Is it difficult to learn?

MCR: No, we'll teach anyone and eventually you'll get better! It's fun! Sometimes we laugh more than we dance.

OhIAN: Before we go, you're involved in quite a few other things beside dancing tell us about them please.

MCR: Well I have my own band an Irish folk group called Ballinloch, I play fiddle, mandolin and banjo. I also assist John O'Brien, Jr. with the Cleveland Irish Cultural Festival, with the Temple Bar. All these things keep me pretty busy. I always look forward to Wednesday nights when I can forget everything for a couple of hours, have a pint, dance and laugh!

For more info contact the Cleveland Céilí Club at CeiliClubCleveland@gmail.com or like them on Facebook>

Irish Sundays at the Music Box Supper Club:

1/3 - The Kilroys Céilí & set dancing
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Oireachtas 2015

As the 2015 calendar year is winding down, so is the competitive Irish dance year. I often get asked when dance "season" is, and my answer is always 'all year'. People assume that Irish dance, like any other sport, has a season during which all competitions occur. There are more local feiseanna (dance competitions) during the spring and summer months, but the major competitions are spaced evenly throughout the year.

The World Championships are held the week preceding Easter, Nationals are held the week of Independence Day, and the Oireachtas (regional championship) happens the weekend following Thanksgiving. The Oireachtas signifies the end of what always feels like a whirlwind year of practices, performances, and competitions. Even though the competition season never ends, there is always a small respite after the Oireachtas, a brief break to celebrate the year's accomplishments and the holidays before dance resumes and training for Worlds begins.

This year's Oireachtas was a hugely successful one for my dance school, and I think we are all looking forward to some rest after an eventful and exciting weekend. It took place in Minneapolis, Minnesota. Ohio is part of a large region, so the championship is held in different cities around the region every year. This was the second year in a row the competition was held in Minneapolis, but it has been held in St. Louis, Chicago and Columbus in the past.

After a 12 hour car ride from Cleveland, we arrived in snow-covered Minneapolis on Thanksgiving morning. My mom and I checked into our room before we met our friends for Thanksgiving "dinner" around 1 p.m. We braved the 30° weather (a major improvement over the 6° it was last year) to go to Buca di Beppo, which we discovered last year is likely the only non-buffet-style restaurant open on Thanksgiving in Minneapolis. I was perfectly fine having Italian on Thanksgiving; I don't really like turkey, anyway.

Following our Italian feast, we headed back to the hotel to get ready for practice at 6 p.m. Several of my classmates and I danced on Friday, so we had to have a practice Thanksgiving night. Practice went smoothly, and afterward we went back to our hotel to finish final preparations for the next day: polishing shoes, curling hair, and packing snacks to sneak into the Convention Center (because \$8 for a ham sandwich is ridiculous). Competitions always start early in the morning, so I went to bed around 10

p.m., feeling prepared but still nervous.

When my alarm went off at 6 a.m. Friday morning, I hit snooze several times until my mom forced me to get up. I slowly got dressed, still wiping the sleep from my eyes. My competition started at 9 a.m., so I had to be at the Convention Center at 7 a.m. to do my make-up and have my hair done. After a bit of a rushed make-up job and not nearly enough cof-



fee, I was side stage and ready to go on time.

Each dancer is assigned a competitor number, and one number is randomly chosen to start each round. I was about a quarter of the way through the 52 girls in my competition. When it was my turn, I stepped up onto the stage with a smile on my face and tried to remember to breathe. It may sound crazy, but I tend to hold my breath when I dance. As you might imagine, it tires me out pretty quickly!

This time I remembered to breathe through the whole dance. The music started and I began my first round, a hard shoe dance called a hornpipe. In hard shoe dances, it is necessary to have good rhythm, loud sound, and high kicks. I felt pretty good about the dance until the very end when my foot slipped. It was a small bobble and I hoped it wasn't enough to receive low scores from the judges. As I agonized over the slip, I prepared for my next round.

The second round is done in soft shoes, which are made of soft leather and make

no noise. The soft shoe round focuses on pretty footwork and high energy. I danced early in the round and came off the stage with mixed feelings about my performance. I knew my footwork was good, but I didn't feel as though I danced with enough energy.

After the first two rounds, all the dancers have to wait for the recalls. The scores of the first two rounds are converted into Irish points then added up, and the top half of the dancers are called back to dance a third round, a hard shoe dance called a set. Unfortunately, I did not recall. Although I was bummed, three of my friends recalled, so I got to watch them dance their sets. After the third round, the competitions concluded and it was time to wait for results.

My Mom and I went to cheer on my classmates as they got their awards. Results are announced in a big auditorium where all the dance schools convene. There is a lot of applause and fanfare, so awards last for a couple of hours. When they finally got to my friend Cassie's competition, we held our breath. Her goal was to qualify for the World Championships next year, and she needed to place in the top 6 to do it. When they called her name for 5th place, we went bananas. Everyone was screaming, hugging, cheering and crying; I gave her a huge hug when she came off the stage, still crying from all the excitement. My friends Brandon and Alyssa also qualified for Worlds, with Brandon winning his competition, and Alyssa coming in 7th in hers. After results, we went out to celebrate.

I slept in a little Saturday morning which was so nice after a long, eventful Friday. I wish I could have stayed all weekend to watch the rest of the competitions, but I had to work on Sunday. I grudgingly packed my bags and we headed home. Thanks to social media and texting, I was able to stay updated about the competitions on Saturday and Sunday. Several girls from my school recalled on Saturday, and my school had a wonderful day on Sunday. Every one of our Sunday dancers recalled, and my friend Lia also qualified for Worlds, placing 11th out of a group of 164!

We had four days off after the Oireachtas, and now we are back at class learning new material, and preparing for next year. Our longer, two-week break is coming up and I think everyone is ready for some well-earned time off. But as soon as the holidays are over, we will be eager to come back to class and begin preparing for another whirlwind year. 2015 has been a crazy, thrilling, stressful, exciting, amazing year, and I can't wait to see what 2016 has in store.



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Sunday
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w/ Colleen Corrigan Day & Eddie Fitzpatrick
1pm - 3pm: *Echoes of Erin* WCWA AM 1230 w/ John Connolly
6pm - 7pm: *Songs of Britain & Ireland* WCPN FM 90.3
w/ Joe Nichols & Kevin McGinty
4pm - 6pm: *Beyond the Pale* WRUW FM 91.1 w/ Roger Weist
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Tara Hall - Traditional Irish music w General Guinness Band & Friends 2nd Friday 8:00 - 11:00pm. 274 E. Innis Ave. Columbus, 43207 614.444.5949.

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Ceili dancing lessons, Thursdays, October 1, 8, 29, 7-9 pm, West Side Irish

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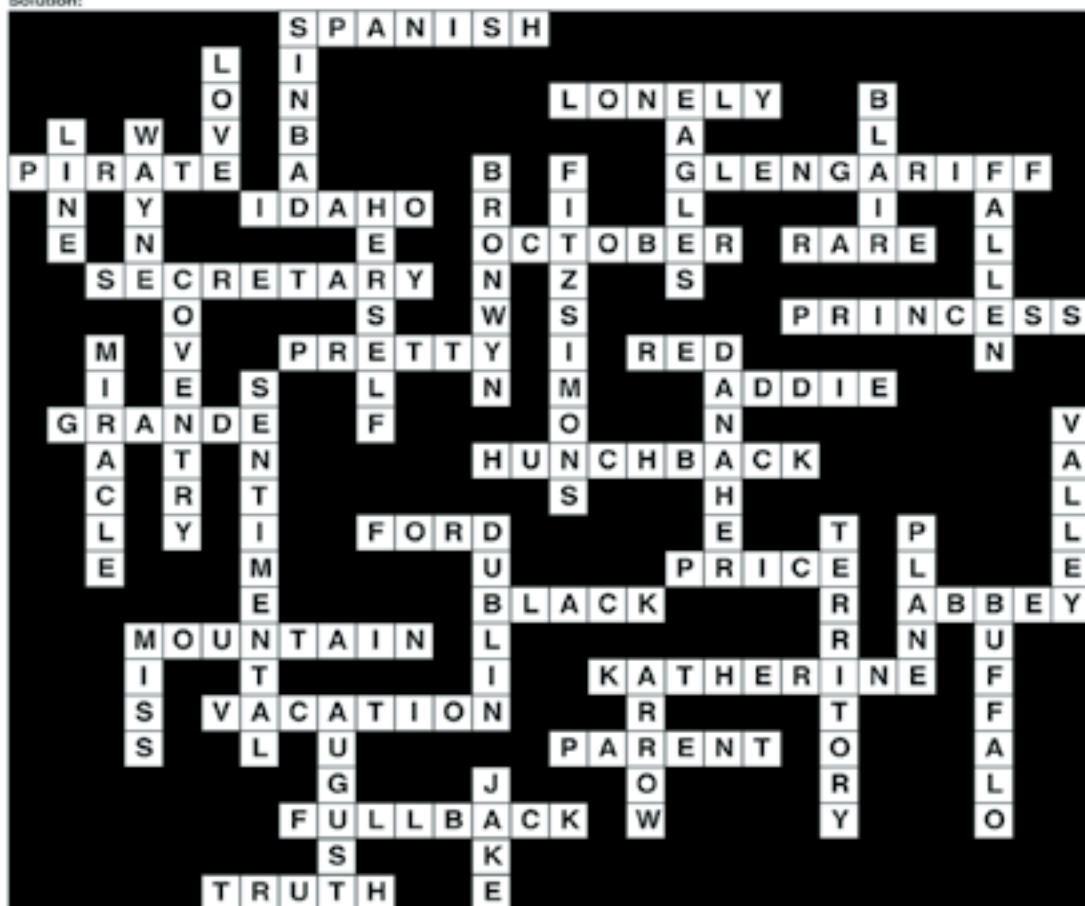
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by Linda Burke

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ing this annual Spring arts tradition. For more information on the Cleveland International Film Festival, please visit www.clevelandfilm.org or call 216.623.3456. The Cleveland International Film Festival is supported in part by the residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.



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Living With Lardie

by Richard Lardie



Ding Ding Ding

The constant ding ding ding brought me slowly into a sense of awareness that someone was in my hotel room and staring at me. I pulled the sheet tighter (I was a little cold in my underwear) and slowly opened my eyes. A man and woman, very nicely dressed, were looking down at me in astonishment. "What are you doing in my room?" I exclaimed.

"Your room?" This is the elevator," they said in unison. The elevator door opened as a voice said, "Lobby". I looked out the door and saw three people about to get on. They took one look at me and said; "Let's get the other one."

I jumped up, gathering the sheet around me, and pushed a button to go to another floor. The door closed and I headed up to the 7th floor. It was at this moment that I realized I did not know what floor I was supposed to be on, how I got on the elevator in the first place or even what hotel I was in.

I was living in a Jason Bourne novel. Let us go back 36 hours to see how our hero got into another fine mess.

In 1964 I was part owner of a tavern named Kelly's Bar, on E185th street. We had a crazy bunch of young twenty somethings that hung around in the bar and a group of us decided to go to the Notre Dame game that weekend. We had a very good friend playing on that team under Ara Parseghian and we wanted to show our support.

A lot of planning took place. Tickets were purchased. Reservations were made. Rides were arranged. We were ready for the weekend of our lives. We closed the bar at 2:30 am and 6 or 7 of us headed up to South Bend. We arrived at about 8 am, and of course, went right to a bar where we stayed till game time. There are things that happened at that game that can be documented and it was on TV. I will only talk about things that happened to me on this trip so as to avoid making enemies with those 6 or 7 that want the story written

but do not want me to use anyone's name. I was just at a reunion 12/5/2015 and was regaled with "Talk about the time we put you in the elevator."

It was a good game, won by Notre Dame, and our friend played great. When the game was over, we all headed to Chicago for a night on the town. We checked into the hotel (I wasn't driving and paid little attention to the check in process). We went up to the room and I was talking as we rode up (Imagine, me talking?).

We all started taking showers and getting fancy for going out on The Town. I need to break in here and say I had developed a reaction to the new materials, other than cotton, in socks. I had a major foot odor problem if I didn't get clean ones on every day. The ones I had were on for 24 hrs, but I had brought clean ones. I laid them out and got in the shower. While I was in the shower one of my friends (?) took my clean socks, leaving me with the ones I had worn for about 24 hrs.

No one would fess up, so I rinsed my old socks as best I could and put them back on. Out we went and I don't think Chicago has ever been the same. Fun was had by all; when we finally headed back home, it was in shifts because we had separated.

It was now 2 am Sunday morning and we had all been up since Friday

morning. When I stripped down for bed I knew that my foot odor was in bad shape so I left my shoes on and fell asleep. One of the next guys home saw me with my shoes on and thought he would do me a favor and take them off for my comfort. I have then pieced together what happened next from various people.

The next group to arrive could not stand the odor so they picked up the mattress and sheet and put me in the hall. They thought this was funny. A short time later another couple of guys came home and thought it would be funnier if I was in the elevator. So that is where they put me at about 3:30 am.

I rode the elevator all night without waking, until I accompanied those two people on their way to church. I know they were going to church because that is what the desk clerk told me when he found me on the third floor walking the halls trying to figure out what room I was in.

I told him my mattress was on the 7th floor and I was in one of two rooms booked by someone from Cleveland. He told me to stay put and covered in my sheet. Eventually he came back with the room number and after much knocking, when the laughter subsided, the door was opened.

It had its' ups and downs but all in all It was a good nights' sleep.



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