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## The Irish Bail and its Impact on Irish Football

You have all read by now that the Irish economy is going through a quite turbulent time, so turbulent that they had to reach out to their EU counterparts for an enormous bail out. The repercussions of such a bailout have had an immedi-



Robbie Keane

ate effect on sports in the country. One of the first casualties it seems from the economic meltdown in the sports world was the manager of the National football team, Giovanni Trapattoni.

The Italian has reportedly taken a €100,000 pay cut to express his solidarity with the people of Ireland who are going through severe financial difficulties at this time. Pay cuts reportedly in excess of five per cent would also apply to other members of the coaching team



such as Marco Tardelli, Fausto Rossi, Mick Martin and Don Givens.

The announcement by Trapp and his team was welcomed by

sports minister Mary Hanafin who said "There are people in this country who are earning over half a million – €1.8 million in Giovanni Trapattoni's case – and there's absolutely no justification for those high levels."

Elsewhere in the Irish football world, the recession has clearly has a massive impact on the local game. In a recent report released by the Players Football Association it was revealed that nearly 90 per cent of all contracted players from last season whose contract was up have not had their contracts renewed.

Clubs that have in previous years been held to ransom by some of the bigger name players around the league are now the ones who hold the upper hand, albeit because they have no cash to offer. The days of the big contracts in a wee league look to be gone as clubs look to get back into their local communities in the search for home-based players that do not come with big demands, only coming with dreams to represent their local team.

## Robbie Keane – The Cash Keeps Coming

One Irish player though that never seems to be affected by any economical issues is Dubliner Robbie Keane. Currently under contract with London based English Premier League side Tottenham Hotspur, the much travelled striker has been told by manager Harry Redknapp that he is free to leave the club to seek permanent football elsewhere, albeit if

I was looking at old issues of the *OhIAN* the other day. It is amazing to see how we far we have come: in content, look and development, in these four years. This is our 49th issue, our 4th Anniversary.

When Cliff and I first met to explore starting the paper, we had no idea the economy was going to tank, or that our vision for a niche paper would turn out to be the path major papers across the United States are turning toward for survival. We can't be all things to all people, and many are now learning that they shouldn't try.

God works in mysterious ways. Everything worthwhile has been forged thru trial. Our strength lies in passionately embracing who we are. No regrets! We have survived; we have thrived, because every day, someone does something to help us.

The holiday season lends itself to recognizing and appreciating all the little things that make our lives great. Each year, we resolve to do that, all year; to appreciate daily the little blessings that we forgetfully come to take for granted. One of the things that makes Facebook so successful is that it allows friends and family to share, and live again, great memories, events and moments, with friends and with strangers. It introduces those strangers



John O'Brien, Jr.

to friends they simply, have not yet met.

The *OhIAN* allows us the same – we share past, present and future, and are reminded, with each new issue, how rich, varied and vibrant our heritage is. We have a massive community – some of whom just simply have not met yet – we consider it soulful to make those introductions of people, places, music and history.

'Tis the season for giving, and there is no shortage of very special fundraisers coming up. Please support what you can, and most importantly, spread the word, so that others can too. We also have several new advertisers to introduce to you this month, please stop by and say hello to them and let them know you saw them in the *OhIAN*. Let those that should be advertising with us know that too.

St. Patrick's season is just around the corner, and spring just beyond that. In the cold corners of January, we only have to think of the little things, and be grateful for them, to be warmed in the embrace of our memories, our traditions and our people.

Happy New Year Readers. We hope 2011 is a year of great happiness, recovery, growth and friendship.

*Until we meet again,*  
John

\* [www.ianohio.com](http://www.ianohio.com), [www.facebook.com/OhioIrishAmericanNews](http://www.facebook.com/OhioIrishAmericanNews),  
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another club comes in with a decent offer.

Another multi-million pound sale of Keane would add to an already high accumulation of transfer fees over the years. Having starting his professional career at Wolverhampton Wanderers, he next moved to Coventry City for a then British record for a teenager when they paid six million pounds for his services. Within a season though the man from Tallaght had caught the eye of Italian giants Inter Milan who came in with an offer of thirteen million pounds, an offer the Sky Blues of Coventry could not refuse.

The move to Italy proved disastrous, making only thirteen appearances before the boss that signed him got sacked and once again he was on the move, this time back to England to Leeds United who agreed to pay twelve million pounds for his known goal scoring services. Keep in mind, the three transfers I have mentioned so far were all within three years and totaled thirty one million pounds.

During his time at Elland Road, Leeds he became somewhat of a cult hero but

he was on the move again. Leeds at the time were going through a rough time financially and had to clear out a lot of their top name players at low prices, and once again Keane was on his way out for a more nominal fee of seven million pounds. This time the destination was London for his first spell at current club Spurs. It was to prove very smart business for Tottenham, in six years at the club

Keane scored eighty goals in 197 games. He also won the clubs player of the year award three times during this stay.

Keane's goal scoring exploits caught the eye of Premier League rivals Liverpool in 2008, who agreed to pay twenty million pounds for his services. This move, however, proved to be a bad one for both Keane and Liverpool. He made only nineteen appearances and scored five goals before being sold back to Spurs eight months later, for twelve million pounds - bringing his cumulative fees to approximately £75 million in just over ten years. Last year he also made a loan move to Scottish giants Celtic due

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to lack of playing time with Tottenham, though he rejoined the London club during the summer in a bid to regain his playing spot.

One the clubs rumored to be looking for Keane's services are the reformed Vancouver Whitecaps, but it is thought that Keane prefers to stay in England and stay close to family. Of course, he is still a part of the National team and a move to North America could hamper his international chances due to less exposure.

## GAA – North American County Board Convention

A regular event on the North American GAA calendar every year is the annual Convention. The North American County Board GAA recently held its annual convention in the nation's capital. Delegates from eight of the nine divisions attended the weekend's meetings, which saw a large number of motions debated.

Delegates and officers were welcomed to Washington by the chair of the Washington D.C. Gaels, Nora Reilly, and also by the chairman of the Mid-Atlantic division, Andrew Healy. The Ard Stiurthoir Paraic Duffy, addressed the convention delegates at both the opening and close of the annual meeting. Representatives from the NACB's sponsor, O'Neill's Sportswear, were also in attendance.

Amongst the many items that were discussed over the weekend was the venue for the 2011 County Board Convention. I am pleased to announce that the 2011 NACB Convention will be held right here in Cleveland. Local club Cleveland St. Pat's GFC had put a motion forward for the annual event to come to Ohio. The club plan on hosting the Convention at the West Side Irish-American Club, Olmsted Falls during the second weekend of November. Stay tuned for more details.

## Trivia

First last month's question: *Dylan Thomas and Sir Harry Lewis both won what Irish sporting prize? Well, they are both horses and have both won the Irish Derby.*

This month's question: *'Fail to prepare, prepare to fail' were famous words on one of Ireland's greatest ever footballers, name him.*

*\*Mark Owens is originally from Derry City, Ireland and has resided in the Cleveland area since 2001, having previously spent time studying at John Carroll University. Send questions, comments or suggestions for future articles to Mark at: markowens@ireland.com.*

## Flanagan's Wake is Back!

### Cleveland's Longest Running Interactive Show Returns to Playhouse Square

Starting Friday, January 7th, performances will be every Friday and Saturday night at 8pm at Kennedy's Down Under at Playhouse Square. The *Wake*, in its several reincarnations has been performed at various locations throughout the city, including Kennedy's Down Under and the Powerhouse Pub. In 2003 on the occasion of its 500th performance, the *Wake*, was presented with a proclamation from the Mayor of Cleveland celebrating its longevity and popularity with Cleveland theatergoers.

*Flanagan's Wake* is one of the longest-running shows in Cleveland theater history. When will it end? According to Brian Ballybunion, Flanagan's best friend and drinkin' mate, "We'll keep waking 'himself' until we get it right."

Join the villagers of the beautiful fictional village of Grapplin, County Sligo, Ireland, as they tell tales, sing songs and mourn the passing of one of their own, Flanagan. You'll be transported to the Emerald Isle to grieve as only the Irish can.

You can share tales of your own experiences and misadventures with dear old Flanagan



or simply enjoy the stories and songs of the locals as they recall life with "himself."

Once you have arrived in Grapplin,

you'll pay your respects to glowering Mother Flanagan and to poor grieving fiancée, Fiona Finn. Listen to a eulogy written by County Sligo's best-known writer, Mickey Finn, and tip a pint with Brian Ballybunion, himself a weaver of tales. You can cross yourself with the blessings from St. Gregory's parish priest, Father Damon Fitzgerald, or cross your fingers that local pagan Kathleen Mooney doesn't cast a spell on you. Mayor Martin O'Doul will preside over the proceedings with an iron hand (and a parched throat).

The Cast features some of Cleveland's finest improvisational talent, including veterans of Second City, Oliver Twisted, Something Dada, Irish Rodeo Clowns, and interactive favorites including *Tony and Tina's Wedding* and *We Gotta Bingo*.

Ticket prices range from \$20.00 to \$23.00 and can be purchased by phone, by calling the Playhouse Square Ticket Office at 216-241-6000 or 866-546-1353. Tickets can also be purchased on-line at [www.playhousesquare.org](http://www.playhousesquare.org)

## How the Irish Saved Theatre

By Terry Boyle

Faced with a title, as the one above, I was beginning to feel somewhat overwhelmed by the task. B.J Jones, director of Northlight Theater, Chicago had invited me to speak about the origins of the Irish National Theatre, later to become more popularly known as the Abbey. But, how was one to prove, substantiate, or qualify such a statement about the Irish contribution to modern theatre? The following is a summary of my attempt to show how Irish theatre shone in the limelight of the world's stage.

Three of the four Irish Nobel prizewinners for literature; Samuel Beckett, G.B Shaw, W.B Yeats and Seamus Heaney, were dramatists. For such a small country, Ireland has produced some of the most influential and innovative writers. By way of introduction, I tried to describe the mood of Ireland during the 1890's. The Irish Parliamentary Party (the Home Rule party), spearheaded by Parnell, was coming undone. News of Parnell's affair with Kitty O'Shea, followed by the Catholic Church's withdrawal of support, heralded a change in Ireland. Parnell's subsequent resignation from the party, created a political vacuum that inspired the movement we now refer to as the Gaelic revival.

Among the leaders of one of these

groups was W.B Yeats. He, along with Lady Gregory, and others sought to create a literary movement that celebrated the diversity of Irish culture. Ireland would stand proud among the other nations of the world, offering a rich tradition of folklore, and artistic talent.

After centuries of colonial rule, the



failed hope of Home Rule and numerous other political factors, the Gaelic revival in all its expressions, G.A.A, Gaelic league etc., encouraged Irish men and women to revive the language, cultivate a greater appreciation of their ancient heritage, and actively work against the British stereotypical view of Irish. For example, the Oxford dictionary had once defined the Irish as illogical, and bad-tempered.

The British, as Terry Eagleton puts it in his book *The Truth About the O' Irish*, considered the Irish, as 'feckless, aggressive and unruly.'

As a new sense of identity, emerging out of centuries of inferiority, enabled Yeats to establish the Irish National Theatre. Among the most notable of the early dramatists was John Millington Synge, a young man, who, on the advice of Yeats, turned his sights from Paris to the West of Ireland. His plays were well received, though he was regularly criticized for his portrayal of his subject matter. His muse, it was suggested, was not the Irish but the Greeks. Was his work truly Irish? But who has not been slighted with the slur of not being Irish enough?

Indeed, I remember when as a graduate student in Ireland, I was offered the chance to act in a series of cable commercials. As a hard up student, living on a government grant, the offer of financial gain was too good to pass up, even if it meant selling used cars! I flew to Oregon from Ireland where I was given four scripts to rehearse for the said commercials. The language of the advertisements was not only 'twee,' folksy, but they were also designed around a very

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## Stories from the Corner Bard

By Sean McCabe



### First Gig O' Mine

My first gig ever was in a pub in Woodside, Queens, called Dillons. I had been in the States a few months and was mad to play. A cousin of mine had loaned me a friend's ovation guitar and told me to go and make a million dollars.

I was impressed by her confidence in me, since I could barely play two chords. I knew about a song and a half. "The Black Velvet Band" and half of "The Body Of An American" by The Pogues. Despite my lack of experience I called just about every bar in New York City telling them I had a great band going and would be happy to play a gig for them, at the right price of course. "Drop in a demo" most of them said, "and we'll see." Needless to say I had no demo tape. Nor did I know any musicians. But I was not to be deterred.

I took my cousin's friend's ovation guitar down to the subway on Times' Square and sang "The Black Velvet Band" a hundred times. Waves of people would hurry through the tunnel every few minutes. Perfect audience, I thought. Perfect place to hone one's craft.

The open guitar case on the ground didn't exactly fill up with coins, but there were enough coins in it to give a young boy hope.

Finally, a girl in Dillons pub in Woodside called the apartment in Brooklyn in which I was staying and told me an opening had come up for a Saturday night, could my band fill in? "Sure, of course" I said. "What's the name of your band?" she said. "Eh," I said, and for a second I had to hesitate because I hadn't thought about that part.

"We're called, eh, 'Blazes'" I said. "How do you spell that?" she said. So I spelled it out. I was reading *Ulysses* by James Joyce at that period in time, and was enthralled by a character called "Blazes Boylan" who was having an af-

fair with Leopold Bloom's wife, Molly Bloom. In fact, that was a perfect name for a band, I thought, as soon as I put the phone down, Blazes Boylan being a frequent-

er of bars and a

rogue. I had three weeks to put my band together. I did not think any of the bars would call me back, but there you go. There was always someone in New York willing to give you a chance.

There was just the slight problem of who would be in the band.

Again, luck was with me. Only a week before, while on my way home from a busking stint at Times Square, I had stumbled across fiddle player, in the Borough Hall station. And, unbelievably, he was playing Irish jigs and reels.

He was a young lad like myself and had long hair (great!) and wore a vast array of necklaces and amulets around neck and wrist. But most importantly, his violin playing sounded divine...

I approached and dropped a dollar into his open violin case, which, I noticed, was chock a block with notes. They liked him, the passing crowd. I recruited him on the spot after he said he would indeed be interested in the gig. When I asked him did he know anyone else who might be interested in playing an Irish gig, he said he did know a drummer whose dream was to play in an Irish band. The three of us showed up in Dillon's on that October night for my first ever show in New York.

I had learnt two dozen songs in my tiny room in Brooklyn in the weeks leading up to the big night. Pogues songs, rebel songs, drinking songs, anything with Irish in it. If I ran out of songs, I would repeat the same ones. The fiddler, Gideon, would play a bunch of jigs and reels.

I quickly learnt to provide him with a rough guitar back up. The drummer, Kevin, would show up at the gig. The bar was packed when

Gideon and I showed up, with his PA. It was a small PA, but Gideon assured me it was good. Kevin was already set up and rarin' to go. He had a nice jolly smile and was a bit overweight, from beerdrinking I presumed, because two full pints of lager sat beside his drumkit on the floor. We were buddies immediately.

Now Gideon had a fondness for American old timey tunes and he suggested that we do a couple on the gig. We did, on the first set. This crowd was comprised of Irish construction workers and a few girls who drank with them, and they were in no mood to listen to old timey tunes from Appalachia. They wanted their "Fisherman's Blues" their "Bang On The Ear" and their REM songs or else!

To concentrate better, I closed my eyes during that first set and sang all the songs I had learnt, including "Dirty Ole Town," and the "Irish Rover." Kevin played with brushes since we were an acoustic act. It was better not to drown out the fiddle and acoustic guitar, he said.

Gideon did a wonderful rendition of some of the jigs and reels. Then together we sang another old timey song which Gideon had taught me called "Bowling Green." We did lovely harmonies together on that one, I thought. And so the first set rolled on until I figured we probably deserved a little beer break.

All that practicing had been worth it, I reflected. A vague feeling of unease, however, came upon me as I opened my eyes for the first time in forty-five minutes. There were four or five people left in the bar. We had emptied the place.

To my great surprise, they let us play out the remaining two sets, and paid us.

A couple of minutes later a construction worker staggered past me on his way to the john. I was putting my guitar away. "Yis were sh--e," he said, and kept on going, issuing a large belch.

I didn't say anything. I put his rudeness down to drunkenness.

The three of us continued to play together however, after that night, and we all became regulars on the Irish music scene, learning of course, as we went along. But please don't tell anybody about that first gig o' mine. We are all a bit better now.



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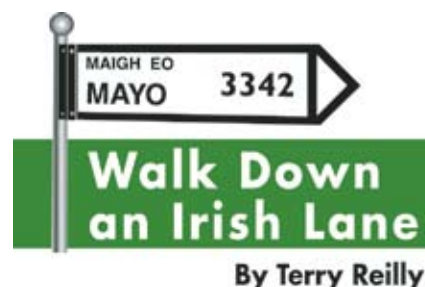
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Standing ovations greeted the premiere performances of my, *On a Wing and A Prayer - The Musical* in The Royal Theatre Castlebar, Co Mayo (Nov 25 to 27). Despite blinding snow and icy conditions, the impressive theatre, which accommodates 2,000 people, was packed, and the Mayo Roscommon Hospice received all monies from the performances.

There were 125 actors/singers/dancers of all ages on the stage, 99% of whom were amateurs, but ever so professional. The singing was out of the top drawer, the music uplifting and inspiring, as the story of Monsignor James Horan unwound in colourful detail over almost two and a half hours. Despite the adverse weather conditions, people travelled from all over the country, from surrounding counties, from Dublin, from the north of Ireland and from England for the premiere.

The attendance on various nights included former Government minister Padraig Flynn and Frank Harrington, who built the runway, and family members of the Horan family, as well as family members of the team who formed the initial Board of Connaught Regional Airport, later Horan International Airport, now called Ireland West Airport Knock—perhaps now more commonly known as Knock Airport.

People have been ringing in to the local radio station, Mid West Radio, asking when will be show be performed again, if it is going to Dublin, to England or America? The show will have another 3-night run at the same venue from January 20 to 22, 2011, again in aid of the Hospice. I co-wrote the story with Tommy Marren. The response of the public was most heartening, and I have been inundated with telephone calls from well-wishers.



On final night on stage I was humbled at the magnificence of the cast and production, and humbled by the support from the general public. Though Ireland is going through a tough economic phase, the resilience of the people will see us through, as it had when Monsignor James Horan was building his airport in the dark and dreary 1980's.

Tommy Marren, who also produced the show and was the narrator, said it had been an amazing journey over many months of auditions and rehearsals, and he too paid tribute to the cast and backstage crew, designers, and the many who had worked behind the scenes. Special tribute was accorded to Lavinia Slater-Gilmartin, the musical director, who worked wonders to ensure a musically brilliant and entertaining show.

See more details on [www.wingandprayer-musical.com](http://www.wingandprayer-musical.com).

### Young People Leaving Ireland

You will have heard that Ireland's economy is going through tough times, with the International Monetary Fund and the European Bank drawing up a package of loans to keep the ship of state on a somewhat even keel for the next four years until the deficit is under control. Given the lack of opportunity caused by cutbacks, a new poll has shown that as many as one third of men aged between 18 and 24 plan to flee Ireland within twelve months.

The current downturn, at least four years of austerity budgets and high unemployment—particular among young work seekers—are combining to convince large numbers of young Irish to move abroad in search of employment and a brighter future.

In the 25-34 year old age bracket, 25 per cent of those surveyed planned to quit the country. This figure compares with just two per cent of those aged over sixty-five. Peo-

ple from Munster were found to be the least likely to go. Overall, eight per cent from the province plan to leave compared to sixteen per cent of those surveyed who are based in Dublin.

Figures for the twelve months up to April of this year show that 65,300 emigrated, the highest level since the 1980's. Other results of the same survey, conducted by the Irish Examiner and Lansdowne Millward Brown, showed that two thirds believe they'll be worse off this time next year. Only nine per cent believe they'll be better off.

And where are our young people emigrating to? The UK of course, and Canada, while Australia is proving a major attraction.

London-based GAA Community Development Officer, Yvonne Morley, who is well-known in Chicago for her work with the GAA, told an Irish newspaper: "Over the past two years we have seen a definite increase in the number of Irish men calling our clubs before they come over to London to find work and accommodation. Prior to that we had clubs that were struggling to even field a team, but now some of them have two."

On the positive side of things, sixty per cent of those questioned still believe that, despite all that's going on, Ireland is still a good country to live in.

Happy New Year to you all!

Until next time, Slan. [www.terry-reilly.com](http://www.terry-reilly.com) [terryreilly@eircom.net](mailto:terryreilly@eircom.net)

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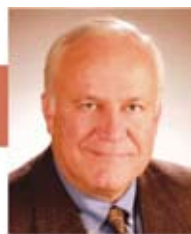
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by **Terry Kenneally**  
A TOP Shelf Selection



**When The Luck Of The Irish Ran Out**

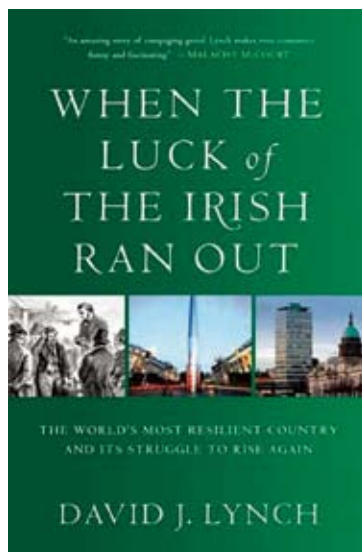
By **David J. Lynch**

Palgrave Macmillan 2010 ISBN 978-0-230-10273-6 248 pp.

"People are dispirited because the economy has been on a downward path. There have been too many failures, too many missed opportunities and a prevailing lack of confidence in our ability to achieve progress... It is evident that conditions are extremely difficult and that there is no room at all for soft options."

One might think this quote was by the current finance minister of Ireland, Brian Lenihan, describing the deplorable state of the Irish economy. Instead the statement was uttered by Ray MacSharry, the finance minister of the Fianna Fail party of Ireland in 1987. It is quoted in David J. Lynch's new book, *When the Luck of the Irish Ran Out*, a topical and timely book of Ireland's attempt, once again, to rise economically having frittered away the economic and cultural prosperity of its 'Celtic Tiger' days.

The economic miracle of the late 1990's dubbed affectionately the "Celtic Tiger," has burst due to the speculative frenzy driven by runaway



banks and real estate developers, all in cozy relationships with leading politicians. Lynch's book details how after celebrating their first taste of affluence, the Irish people are now saddled with a wounded economy and ruined public finances. Unfortunately, the Irish people are now on the hook

for the public debt because the Irish government stepped in to guarantee bank debt, turning private losses into public obligation.

This is a must read book for anyone interested in how the meteoric rise of the Irish economy has plummeted to the point that a massive bail-out by the European Economic Union has become necessary to avoid total collapse. The writer rates it a **TOP SHELF** read.

**Selected Stories**

By **William Trevor**

Viking Press 2010 ISBN 978-0-670-02206-9 567 pp.

Selected by the *New York Times* as one of its 100 Most Notable Books of the Year, Trevor's latest collection of stories is a tour de force of short story writing. Regarded by many in the literary world as one of the two best short story writers (along with Alice Munro) alive today, *Selected Stories* is gathered from Trevor's last four collections. They are frequently melancholy, concerned with loss and disappointment, but warmed with radiant moments of grace and acceptance.

From the very first story, "The Piano Tuner's Wives," a story about a blind piano tuner who married his first wife, Violet, when he was young after rejecting Belle, and then married Belle, when he was old, after Violet died, this is storytelling at its finest. These are stories that wear well and will never go out of fashion. Again,

**William  
Trevor  
Selected  
Stories**

this writer rates the book a **TOP SHELF** read.

*\*Terrence J. Kenneally is an attorney and president of Terrence J. Kenneally and Associates Co. His practice consists of representing insured's and insurance companies in personal injury defense throughout Ohio. He is currently working toward a degree in Irish Studies at John Carroll University. He can be reached at terry@tjkenneally.com.*

**Rating Legend:**

**Top Shelf**

Get it. A good story or recording, entertaining, an authentic setting and/or good educational content.

**Middle Shelf**

Worth a read or a listen if this particular subject/area/person is of interest to you.



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By Susan Mangan



## Sign of the Times

At times words can fail us. How does one describe a turn in a mountain pass that makes one hold one's breath with the danger of brushing so close to the rattling branches of a hedge, only to give way to the serenity of a suddenly beautiful vista marked by open pastures of green? How does one reconcile that hairpin turns are not just the stuff of cartoons and adventure stories? In Ireland, all the brave driver and wary passenger need is a sign.

When I first traveled to Ireland, I was a recent college graduate. My mother and I decided to take our first trip to Europe together. The first leg of our journey was on a motor coach. For six days we bonded with other tourists, from young newlyweds, to families who couldn't fathom navigating a vehicle where the cars traveled on the other side of the road. No need to worry about maps and markers when your faithful leader is sitting in the driver's seat.

Traveling on a coach, you feel at once indestructible and painfully obvious. In small towns with even smaller roads, the frenzied driver has to take his foot from the pedal when a motor coach comes barreling down a narrow street never meant to carry such a titanic vessel. The sense of power quickly fades when you realize that the townsfolk know that you are the tourist and any hope of fitting in, despite your red hair and freckles, is lost.

The motor coach buffers the fear that novice travelers may feel as the vehicle snakes its way along roads bordered by rock on one side and harrowing drops to the sea on the other. Ducking down in your seat surrounded by the oddly comforting smell of industrial deodorizer and the touch of textured fabric, the plunge just below your window seems surreal. Surely, those aren't sheep clinging to the side of that perilously rocky mountainside!

Motor coach drivers are talkative, experienced and brimming with the casual air that defines the Irish. The

hotels are five-star. Ireland is beautiful and safe. On the opposite side, when you and your new husband are ploughing through gale force winds in a red Ford Festiva with only a guidebook in hand, the word adventure takes on a whole new meaning. Suddenly the need for signs becomes a necessity.

Though my husband had journeyed to Ireland countless times before he and I embarked on our honeymoon, he had never made it past the mountains of Mayo. Sure, his family had to travel the three hours from Shannon to Newport, but that only meant one stop in Ennis for tea and a full Irish breakfast: fuel for the twisting, turning, winding roads ahead.

Never did my husband have to leave the road less traveled, that is of course, until he married me. For him, the forests of County Wicklow and the mountains of County Kerry were unknown territories.

As co-pilot I had to shed my robe of complacency and quickly familiarize myself with ever changing localities. Quaint little white and black signs shaped like arrows pointed the direction in which to go. Dingle to the left, Muckross House to the right. American maps often baffled me, but I could easily find my way around the Irish hills. Quite simply, the arrows don't lie.

Each morning that we set out felt like a new adventure. I remember the enormity of the raindrops as they fell on our windshield; the proximity of the ancient rocks engulfed in the mountainside that passed like a swiftly moving reel in a film outside my window; the promising expanse of my future with my husband as our new life together unfolded along the winding tarmac.

Quickly, I realized that life does indeed present a few curves through which to navigate, both metaphorically and literally. Journeying through the forests of Wicklow, my husband was stunned at the dense growth of trees and web of underbrush. I could imagine how the innocent could both

fear and respect the fairies who were said to populate such areas. Thick cords of ivy clung to great gnarled oaks and plush carpets of vivid green moss blanketed the forest floor.

As the road wound through the forest, a sign appeared like an ivory mushroom rising from sodden soil. There were no words, only a drawing that looked distinctly like a woman's hairpin. I laughed nervously as I pointed out the sign to my husband, "hairpin turn ahead." With confidence, my husband crept along at five kilometers an hour, while I held onto the security of my guidebook with white knuckles. As promised, the road emerged from a perfectly straight path into a brief semi-circle skirted by an outlying plunge into yet another deep forest. As the road righted itself, we moved toward another undiscovered destination.

Fast forward the filmstrip ten years later and my husband and I found our Festiva had morphed into a mini-van with three children and a grandmother in tow. This time we traveled the familiar byways of Mayo, but times had changed: huge lorries blocked the streets; cars multiplied and sped down the still narrow winding roads. Perilously, some old ways had remained: stubborn bicyclists vied for space with the many vehicles and walkers made their way into towns.

An old man with a blackthorn stick paused near the edge of a fence by the road. Cars and trucks were his only vantage point. He had been gathering sheep and stopped to wag his head at a busy world gone mad.

Farther up the road toward Westport, signs alone could not prepare the traveler for the road ahead. Rather, in big bold letters the following words were written in close succession directly on the tarmac: Slow! Very Slow! Dead Slow! A portentous sign indeed.

With steady grace we make our way in the world. Mostly, the signs that guide will not be as clear as those on the Westport road. Rarely will they boom with thundering sound. More likely, the most significant signs will arrive quietly as a flash of light in the night sky, propelling you toward the fork in the road and the best path to choose.

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

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## Terry From Derry

by Terry Boyle



up from various parts of the wagon. While the audience is entertained by the cleverness of the craftsmen, the play, ironically, becomes more about human creativity, and invention and less about origins. The creation myth becomes the inspiration for the tradesman, the actor, and the artist, striving towards an ideal realization of their craft.

The play, *The Crucifixion*, takes the opportunity to demonstrate the skillful talents of the tradesmen fur-

If you imagine the modern version of the Renaissance fair, the pageantry, the costumes, and the sense of wonder we find in days gone by, then you have some idea of what the Mystery Cycles aims to present. The difficulty comes when modern pre-occupations are superimposed onto an ancient text and the result can be either sublime or ridiculous.

Sometimes an abundance of creative energy and enthusiasm may prove infectious, show stealing, but miss out on a very important part of the play, the text. The high school performance of the Massacre of the Innocents, Herod's killing of infants, attempts to show the ineffectiveness of a dictatorship to subdue change. Herod, dressed as the archetypal, businessman lives in fear of being usurped.

The beautiful use of music, live and recorded, the choreography, and innovative use of a puppet, all make for a good theatre experience. Unfortunately, the language of the text gets submerged amid the gimmickry. A pivotal moment in the play, the words of the soldiers, wracked with doubt and fear, is lost. The internal conflict of those perpetuating the crime adds a sense of compassion to the work.

But even here, when enthusiasm over reaches and a vital insight into human nature is overlooked, one can still celebrate the limitations of human nature. We aim for perfection, and yet what make us interesting are our failures. However, they might want to change the puppet, who looked more like an evil Chucky than one of innocents.

Another example of how innovation can be entertaining, but not necessarily as intended, is the Transfiguration of Christ. Jesus, accompanied by his chosen disciples, climbs a mountain where his true divine nature is revealed. This serious moment in New Testament is given a non-traditional rendering.

Jesus, played by a very short young man, a possible comment on the rights of small people, is towered over by all the other actors. The social statement, if intended, becomes almost farcical when Jesus is, almost inappropriately, direct eye level with Peter's waist. And the comedy reaches its zenith when at the moment of transfiguration, the true revealing, the son of God looks more like Frodo than the Messiah.

What makes the Mystery Cycle worth seeing is its exploration of the human desire to believe. Spirituality, whether traditional or not, presents us with a reality beyond ourselves. Religion has been used to incite wars, yet it also encourages compassion and acts of charity. What makes the Mystery Cycle work is that it shows us at our best and worst. The Tragedy of Cain and Abel conveys the tragic consequences of sibling rivalry. Cain, the infamous murderer of his brother Abel, is sympathetically portrayed. His annoyance with the good son, his reluctance to give to God a tithe, is brilliantly dramatized. Cain demonstrates the fickleness of human nature and steals the show.

In each of these plays we see the racist, the hypocrite, the self-righteous, the friend, the lover, the godly, the godless in ourselves. And, having judged ourselves, we are finally led to the *The Final Judgment*. This grand finale is a delightful spectacle of Gothic horror and fantasy. Devils and angels await the judgment of the human race and it is fun to watch the pillars of society, a bishop and other members of the cloth, consigned to the fiery furnace, while the less likely members of society, taxmen and prostitutes, are raised to heavenly heights. One can only imagine that the original audiences would have taken as much satisfaction with that accounting of the final judgment, as we do today.

The Mystery Cycle aims to remind us to become better people. The moral is quite clear, immaterial as to whether we are believers or not, we are all capable of great good or evil. We each share in the contradictions of humanity.

## The Playful Mysteries

It was with excitement, and anticipation that I traveled from Ireland to York, England, where every four years, the city stages the Mystery Cycle, a collection of religious works that dates back to the 14th Century. These plays, older than Shakespeare, are traditionally performed on the feast of Corpus Christi.

A number of wagons process through the city, stopping at various sites, and local craftsmen (guilds) act out stories from the bible. The plays, though heavily didactic, are of various lengths and are rendered accessible to the local audience by using the regional dialect. It is a miracle that these plays have survived, and continue to draw audiences from all over the world.

Over the course of five and a half hours (a ten minute break between part one and two), different groups act out twelve plays, out of a possible fifty-six in the cycle. There is something quite fascinating when one considers the amount of work that goes into bringing such well-known stories to life.

Beginning with *The Creation of the World* to the *Fifth Day* and culminating with *The Final Judgment*, the actors dramatize key moments of the Old and New Testament. If one considers that originally these plays were aimed at an audience who shared a common Christian belief, then the

quest to contemporize such works require creativity from the actors and directors.

Considering that each of these troupes range from professional, semi-professional to amateur, the level of expertise, as one would expect, varies. Experienced players and High school pupils face the same challenge of creatively interpreting the archaic language, without compromising the original work. One has to admire the effort (a parable in itself of human endeavor) and energy that goes into interpreting these ancient texts to a modern secular world.

Added to the difficulty of updating these works, there is also the very real challenge of working within a confined area.

Since the plays take place on wagons, the space afforded to the actors is extremely limited. The lack of space means that every part of the wagon is utilized to aid the performance. The technical ingenuity required to showcase such performances demonstrates the skillfulness of the craftsmen.

For instance, in the creation story, the only actor present, playing the role of God, narrates the first five days of creation, and as he does painted wooden depictions of the sun, moon, animals, plants and the sea all pop

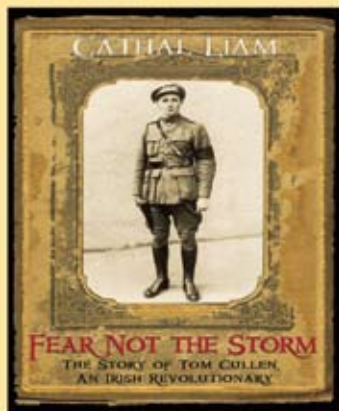


ther by creating a very intricate Calvary scene. Whereas the Creation play celebrates the positive aspect of technical expertise, the elaborate construction of the cross demonstrates the ability to turn such advancements into weapons of destruction. In both these works, the directors have, consciously, or unconsciously, shift the emphasis from the metaphysical to the physical, from the divine to the human, so that we learn more about the complexity of human nature. We are capable of greatness, and destruction.

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## How the Irish Saved Theatre

Cont'd from page 3

stereotypical accent only to be found in the movie *Darby O'Gill and the Little People*.

I negotiated with the director, who kindly let me change everything about the script, and come up with something that would not prove embarrassing, and would compliment my strong northern brogue. Having sold my soul to the corporate god, I was pleased with the finished product.

My employer, also quite 'chuffed' with my efforts, brought me back for a second series of ads. When I arrived at his office in Oregon, the secretary reported to me that she had received a call from an unhappy viewer. The caller, who had friends who lived in Ireland, was calling to complain about my accent. People in Ireland didn't speak that way. It seems that even if you're born and raised on the Fair Isle, you still might not be Irish enough. The quest to discover what is authentically Irish is not without its problems as Synge discovered.

Synge's affluent Protestant background, or as Heaney puts it 'the other side of the house,' was enough for ardent Catholic nationalists to suspect him of not being the real McCoy, or Murphy. To his credit, he was undaunted by these slights, and went on to produce wonderful dramas, culminating in the famous *The Playboy of the Western World*.

Even before the play was produced, the cast warned him that his realistic portrayal of the West would prove to be controversial. They particularly alerted him to his use of 'strong' language. After a number of revisions, the play was eventually staged in 1907.

Yeats, a strong supporter of Synge, was at the time lecturing in Aberdeen, Scotland. When the lecture was over, Yeats received a telegram stating that the 'Play great success.' The telegram, which had been sent after the second act of *Playboy*, was premature.

At 1 a.m., he was woken up and given another telegram, which read: 'Audience broke up in disorder at the word shift (Petticoat for those too young to re-

member this word). Over forty young men, sitting at the front of the theatre 'stamped and shouted and blown trumpets from the rise to the fall of the curtain' (and we think that the odd cell phone ringing out some worn out tune is a disruption!). The theatre was in complete chaos. Actors were hard pressed to continue amid such a cacophony of riotous sound.

The moral right wing of the Catholic Church publicly upbraided the playwright for his suggestion that a young woman would sleep under the same roof as an alleged murderer, at least not without a chaperone. Synge had morally offended the moral sensibilities of his Catholic audience. 'This,' they declared, 'was not the West.'

Yeats entered the fray, coming to the defense of his protégée, but his attempts to calm the mob were ineffective. At one point, Synge came to the poet's side and told him, 'A young doctor has just told me that he can hardly keep himself from jumping onto a seat and pointing out in that howling mob those whom he is treating for venereal disease.' I am assuming that those self-righteous castigators were at least chaperoned when they contracted the disease.

As Yeats later said while defending O'Casey, "Dublin has once again rocked the cradle of genius, from such a scene in this theatre went forth the fame of Synge."

*Playboy* has become one of the most celebrated Irish plays. Its themes are timeless, and universal. His true genius lives on in the works of subsequent generations of dramatists, such as Samuel Beckett, the Nobel Prize winner.

A successor of Synge's, Sean O'Casey, is credited with saving the Abbey from financial ruin. Known as the dramatist of the Dublin slums, O'Casey's plays are, as Seamus Deane puts it, 'a mixture of bitter satire with poignant studies of nobility and generosity lurking in unlikely places.'

O'Casey, the working class hero, underlines the Dublin plays with his own socialist perspective. He derides nationalist idealism for not addressing the plight of the working classes. In

O'Casey's view, if the change of flag does not improve the quality of life for the worker then nationalism has failed.

Ten years after the 1916 Rising, O'Casey's play, *The Plough and the Stars*, was greeted with disdain. In a decade public opinion had dramatically changed. The rebels who, initially, were treated with ridicule, spat at by those they were fighting to liberate, were by 1926 treated as heroes. The execution of the Rising leaders by the British, helped to fuel an overwhelming sympathy for the rebels, who now acquired the status of martyrs.

It was against this background of idolatry that O'Casey chose to satirize the nationalist cause. Each society has its sacred cow. Try caricaturing Mohammed, or claim that your band is greater than Jesus Christ and see how quickly the crowd bays for blood.

The villains in *The Plough* are the vainglorious rebels intent on ruining the lives of those they are trying to save. O'Casey is scathing in his criticism of the now venerated victims of British Im-

perialism. It probably didn't help O'Casey cause when he juxtaposed the frisky Rosie Redmond soliciting the favor of young men in a bar with the Speaker, a shadowy representation of Pearse, soliciting foolish young men for the cause of Ireland. Synge might have been accused of inappropriate behavior between an Irishman and woman, but O'Casey offense was worse, when he suggested there were Irishwomen involved in the oldest trade, prostitution.

To add insult to injury, Ireland, herself was nothing more than an old whore thriving on the sacrifice of young men. The reaction of the audience was? Yes, you guessed it. Riots! Once more, the 'cradle of genius' was rocked. Those whose moral and political sensibilities were publicly assaulted rose up against O'Casey, and soon after he left Ireland to live in England.

We miss those exciting times when theatre meant something. How often do you hear of riots in the aisles? Where are the protests, the cries of blasphemy, or political treachery? Ireland may not have single handedly saved

theatre but it certainly dominated the world stage for a time.

The actions of the Irish public towards Synge and O'Casey should bring hope to all dramatists who seriously want to stir up their audience's imagination. The early years of the Irish National Theatre saved drama from simply becoming a fourth wall in our lives. Those early pioneers of Irish theatre not only placed talented playwrights on the international scene, but they also made it easier for new talent, modernists, to continue their experimental work.

The Gate theatre, Dublin, along with the Peacock, saved Irish theatre from becoming insular and stale. A new generation of artists took on the mantle of Yeats and his contemporaries, staging European modernists, and creating a milieu for future Irish dramatists to experiment with form. Ireland was not only discovering its own identity as a nation, but a nation equal with its European neighbors. Having established its own unique voice, Irish theatre could now join its voice with the rest of Europe, and the world.

## The Greater Cleveland Irish Directory Now Being Compiled



submit their information online only, at [www.clevelandirish.org/thedirectory](http://www.clevelandirish.org/thedirectory), through January 14th, 2011. Categories include: Band/Performer/Artist, Dance School, Elected Official, Festival/Event, Hibernian (AOH/LAOH), Import Store/Vendor, Irish Organization/Club/Sports Team, Media, Restaurant/Pub/Bar/Caterer, Speaker/Author/Teacher, Travel/Tourism, Venue.

Under the auspices of the Irish American Charitable Foundation, in partnership with the *Ohio Irish American News*, The Greater Cleveland Irish Directory will gather, update and offer for research/promotion information on Irish organizations, locations, performers and events, in a printed publication scheduled to be released in celebration of St. Patrick's Day, 2011.

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Please pass this on to any person or organization that may be interested in being included in the Greater Cleveland Irish Directory.

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# Celtic Kitchen —Pure and Simple

By Julianna Finney



## A Chicken in Every Oven

As the winter weather continues to get colder and the skies get greyer, the desire for classic, warm foods begins to grow. At first, it's the savory tastes of hearty meats, winter vegetables, and rustic bread that interest the cook and diner alike. The memories of the soothing aromas which would fill the air as the roast patiently took its proper time in the oven, absorbing the heat and flavors assigned to it come to mind. Then finally as the designated time arrived, the cook would reach in the oven and reveal the items, one at a time that were so anxiously anticipated.

One of these items was, more than likely, a roast with a golden crust of herbs and spices, not so delicately rubbed into the fat. An extra spritz or pat of fat into or onto the said roast and then with a caring love tap, set into a 425°F degree oven. The only trouble with roasts is that they tend to take a long time. Granted, they are thick and full of meat, fat and

connective tissue that needs to be broken down, as only time and a hot oven will allow. Yet I have recently been introduced to a 'new' timesaving technique that is older to Ireland than the original pint of Guinness. This technique is called 'spatchcocking.'

I worked a seasonal job at Williams-Sonoma over the holidays and was asked to prepare and demonstrate 'A Time-Savers Thanksgiving,' using the spatchcocking technique. Since I was unsure of that method, I researched the term and procedure, finding it was an old Irish technique that split poultry or fowl down the backbone, cutting it out, and opening it outwards as if to 'butterfly' it. I was concerned about the specifications, so I literally watched and read three different demos recorded on the internet about how to exactly spatchcock. Once I taught the class, using another instructor's suggestions on seasonings, I quickly added it to my cookbook

of easy recipes and techniques.

Just a few words on its history first. The word spatchcock comes from the Irish 'dispatch' (or quick) and 'cock,' any fowl, such as chicken, rooster or the like. Unfortunately, it is also associated with 'spitchcock,' the dressing of sautéed eels. Definitely also Irish, but not applicable here. By opening up the chicken, it would cook on both sides until crispy, cook faster without being 3D, and fit easier into their ovens (probably the AGA, a uniquely Irish oven). Spatchcocking also allowed for whatever spices and seasonings used to actually stay in place and not run down the sides, unless extra fat was added. As mentioned though, the best reason is timing. Poultry would (and still does) take 20 minutes to the pound to cook. So if it is figured that a twelve pound turkey would take just over four hours, a spatchcocked turkey would be around two hours and a few minutes. This timing depends on if the poultry was just removed from the refrigerator or sitting on the counter for 15 minutes after it was seasoned.

Sounds intriguing, yet the question remains regarding how to actually spatchcock the chicken. First, make sure the knife or kitchen shears are very sharp. This will be the decider

if it is done again. Dull equipment will hamper the process. Then place the rinsed chicken, breast side down, on a solid cutting board. If the board slips, place a damp towel under the board. Then locate the backbone starting at the neck all the way down to the tail. With a knife cut a deep slit on both sides, making it easier to follow the backbone. Finally, cut along both sides along the backbone, through the bones being VERY CAREFUL with the bones. The smaller the bird, the sharper the bones. Hit the breastbone once or twice with the back of the knife blade to crack it, then flip over and press into the breastbone, flattening the bird. You

are done. Easy, right? Actually, once you've done it or watched a couple videos, it does become easier and the technique allows for the invention of great recipes which will undoubtedly be used again and again.

Through my technique class at Williams-Sonoma kitchen store, I discovered an ancient process that today, more than ever, suits the requirements for easy-prep dishes and accommodates the need for traditional comfort food. So anytime I look for an easy yet classic and very tasty dish this winter, I look to the kitchens of the homeland for their versions of fast food and know it will be better than most ready-in-minutes boxed meal. Bon appetit!



## Roasted Spatchcocked Chicken with Canadian Seasoning and Herbs de Provence

4-5 lb. whole chicken, rinsed and offal (liver, heart, neck) packet removed

1/2 c. Canadian steak seasoning

1/2 c. herbs de Provence, in small bowl

1/2 c. olive or canola oil, in small bowl

Preheat oven to 425°F. Spatchcock chicken. Place on grill rack with liner. Rub oil over bird, covering both sides. Starting on inside, generously sprinkle Canadian seasoning then the herbs de province. Rub in slightly, then flip bird over and repeat. Put in oven for 45 minutes, then turn temp down to 350°F. Do not open door during this time. After another 45 minutes, test doneness with meat thermometer in thickest part of breast, careful not to touch bone. It should register 180°F. When done, let sit with tin foil tent for 15 minutes. Carve and serve.

Along side the chicken I served roasted carrots and parsnips, and added onion, salt and pepper and served piping hot. Wonderful, colorful, tasty... enjoy!

Julianna Leber is a graduate of the professional food and wine courses at Ballymaloe Cookery School in County Cork, Ireland. She occasionally serves as a personal chef while also continuing her studies toward a dietetics/nutrition degree at The University of Akron, Ohio. Julianna can be contacted at [julileber@hotmail.com](mailto:julileber@hotmail.com) and will respond to your questions and comments as soon as possible.

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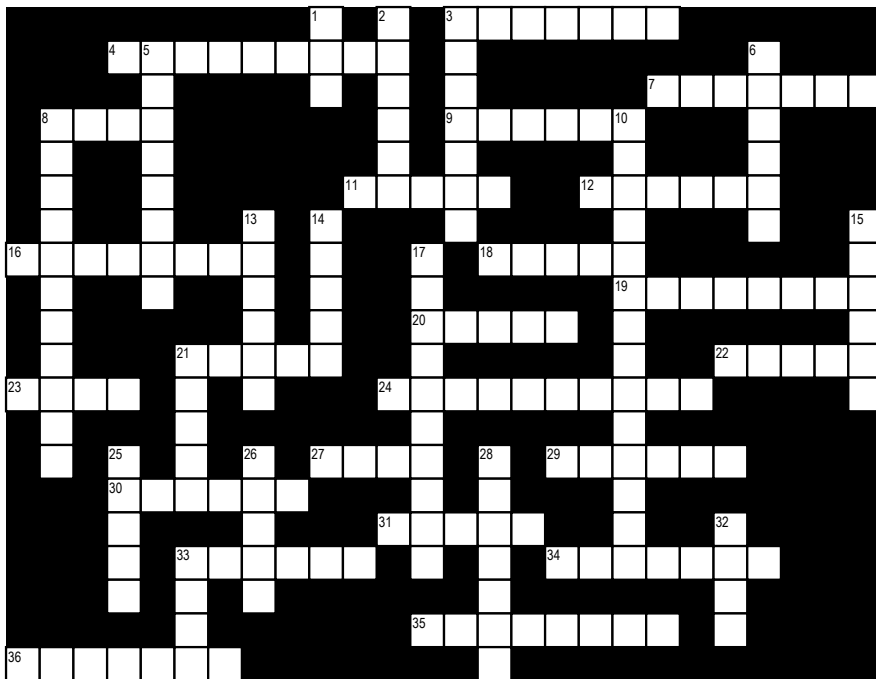


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## 40 Great Irish People



## ACROSS

- 3 \_\_\_\_ Moore (1945 - ) Music  
 4 Theobald \_\_\_\_ (1763-1798) Politics  
 7 Colin \_\_\_\_ (1976 - ) Acting  
 8 \_\_\_\_ (1960- ) Music, Charity  
 9 Sean \_\_\_\_ (1899-1971) Politics  
 11 John B. \_\_\_\_ (1928-2002) Literature  
 12 Liam \_\_\_\_ (1952 - ) Acting  
 16 Eamon \_\_\_\_ (1882-1975) Politics  
 18 John ' \_\_\_\_ (1944 - ) Charity  
 19 Mary \_\_\_\_ (1944 - ) Politics  
 20 Adi \_\_\_\_ (1955 - ) Charity  
 21 Louis \_\_\_\_ (1952 - ) Music  
 22 James \_\_\_\_ (1882 -1941) Literature  
 23 \_\_\_\_ McGrath (1959 - ) Sport  
 24 Garrett \_\_\_\_ (1926 - ) Politics  
 27 Christy \_\_\_\_ (1920-1979) Sport  
 29 Phil \_\_\_\_ (1951-1986) Music  
 30 Michael ' \_\_\_\_ (1961 - ) Business  
 31 Joe \_\_\_\_ (1939-2007) Music  
 33 Seamus \_\_\_\_ (1939 - ) Literature  
 34 Bob \_\_\_\_ (1951 - ) Charity, Music  
 35 James \_\_\_\_ (1868-1916) Politics  
 36 Charles \_\_\_\_ (1925-2006) Politics

## DOWN

- 1 \_\_\_\_ Keane (1971 - ) Sport  
 2 Patrick \_\_\_\_ (1879-1916) Politics  
 3 Michael \_\_\_\_ (1890-1922) Politics  
 5 Daniel ' \_\_\_\_ (1775-1847) Politics  
 6 Noel \_\_\_\_ (1915-1997) Politics  
 8 William \_\_\_\_ (1865 - 1939) Literature  
 10 Charles \_\_\_\_ (1846-1891) Politics  
 13 Stephen \_\_\_\_ (1976-2009) Music  
 14 Jack \_\_\_\_ (1917-1999) Politics, Sport  
 15 \_\_\_\_ O'Donnell (1961- ) Music  
 17 Padraig \_\_\_\_ (1971 - ) Sport  
 21 Oscar \_\_\_\_ (1854-1900) Literature  
 25 \_\_\_\_ O'Sullivan (1969 - ) Sport  
 26 \_\_\_\_ O'Driscoll (1979 - ) Sport  
 28 Ronan \_\_\_\_ (1977 - ) Music  
 32 Ronnie \_\_\_\_ (1934-2008) Music  
 33 John \_\_\_\_ (1937- ) Politics

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By **J. Michael Finn**

## The Young Ireland Movement – Part 1 The Beginnings of Rebellion

On January 1, 1801 the Act of Union between England and Ireland became effective. This act joined the governments of Britain and Ireland. It was supposed to benefit Ireland. Instead, it brought only misery and subjugation to British rule.

As the years passed, English investment in Ireland proved to be a delusion. Free trade enabled England to use Ireland as a dumping ground for surplus English goods. Irish industry collapsed, unemployment grew. Catholic emancipation, which was promised immediately after the union, was achieved in 1829, only after an extreme struggle.

Ireland began to seek a repeal of the Act of Union, and by 1843, the strength of that movement, lead by Daniel O'Connell, had grown to the point that it was beginning to worry the British. The peasantry was becoming organized and large sums of money were

being raised in support of repeal.

In addition, the Repeal Movement, beginning in March 1843, was holding large "monster" rallies. Thousands flocked to hear O'Connell speak in favor of repeal. At the Hill of Tara, 100,000 gathered to hear him speak.

England, however, was not willing to consider a repeal of the Act of Union. In 1843 Prime Minister Robert Peel made this clear when he said, "There is no influence, no power, no authority which the prerogatives of the Crown and the existing law give to the government, which shall not be exercised for the purpose of maintaining the Union; the dissolution of which would involve not merely the repeal of an act of parliament, but the dismemberment of this great empire." Nothing would convince the British to repeal the Union and the government was ready to use any means neces-

sary to prevent repeal.

O'Connell was devoutly committed to non-violence. His dislike of armed rebellion came from his memories of the hangings and torturing that had followed the Rising of 1798. O'Connell's followers pledged to obtain repeal only by legal and constitutional means. "Human blood," said O'Connell "is no cement for the temple of liberty." Nonetheless, the English, expecting armed rebellion, kept a regiment of infantry in the courtyard of Dublin Castle under arms and ready to suppress any revolt.

In October 1843, O'Connell was arrested on a charge of trying to alter the constitution by force. Convicted by a packed partisan jury he was sent to prison in February 1844. The House of Lords reversed the verdict on September 4, 1844 and he was released. But, by then, O'Connell was a broken man. The strain of the arrest, trial and imprisonment proved too much for the 70 year old O'Connell. He would die three

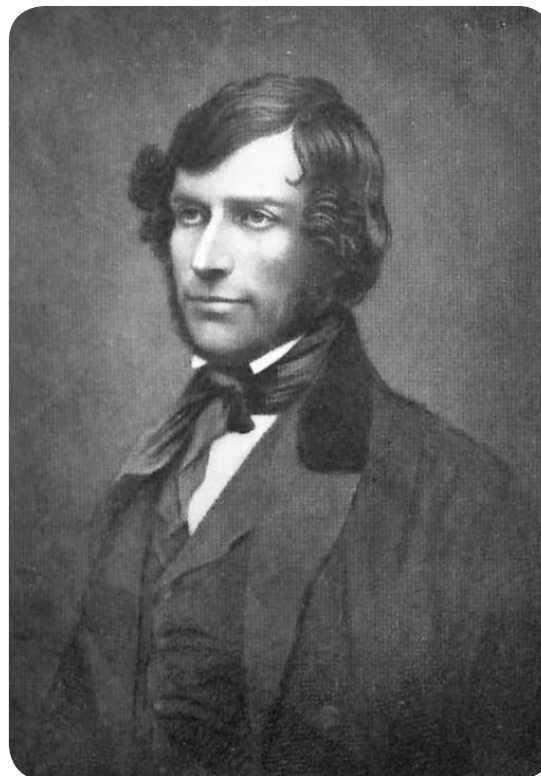
years later, in 1847.

In 1845, the first failure of the potato crop occurred, marking the beginning of the darkest page of Irish history—The Great Hunger. Disease and starvation became widespread. The Irish were being starved by England's refusal to stop the

The tragic decline of Daniel O'Connell resulted in his son John gaining control of the Repeal Association. He was not the same man as his father. He detested the Young Irelanders and the Young Irelanders detested him. The Repeal Association collapsed when the

Young Irelanders split from the organization. The Young Irelanders blamed John O'Connell. One wrote, "His father began with a dozen followers and increased them to millions; he began with millions and reduced them to a dozen." The bitterness was so intense that when the potato crop failed, the disaster took second place to the fight within the repeal movement.

The leader of the Young Ireland Party was William Smith O'Brien. He was forty-five years old, a Protestant patriot landlord who had sat in Parliament for more than fifteen years. O'Brien and three other men were noteworthy to the



John Mitchell

export of food from Ireland. It was not the time to think of armed rebellion. When a revolutionary movement arrived, it originated, not with the starving, but with the young intellectual middle class.

O'Connell's Repeal Association should have been the voice and champion of the Irish people. Sadly, during this period the Association turned its back on the suffering of the Great Hunger and became absorbed in party politics.

The reason for this situation was the split in July 1846 of the Young Ireland Party from the Repeal Association. The Young Irelanders left the Association because they refused to pledge themselves never, under any circumstances, to resort to physical force and armed rebellion. It was not that they were in favor of armed rebellion; they just didn't want it to be ruled out completely as an option.

Young Ireland Movement.

Charles Gavan Duffy, son of a Catholic grocer, was one of the founders and editor of the radical newspaper, *The Nation*, which was the main voice of Young Ireland. Another leader was Thomas Francis Meagher, who was the Catholic mayor of Waterford. He was twenty-four years of age and had gained fame from a fiery speech he made in 1846 in which he declared, "I do not disclaim the use of arms as immoral... be it for defense or be it for the assertion of a nation's liberty; I look upon the sword as a sacred weapon!" After this speech Meagher was known as Meagher of the Sword.

The third important leader, and probably the most impressive, was **John Mitchel**, the son of a Presbyterian minister in Ulster, and the principal writer on *The Nation*. With outstanding abilities, John Mitchel possessed an extraordinary hatred



## Back for another round! **Flanagan's Wake**

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for the British Government. His writings in *The Nation* had the gift of being able to incite the masses.

At this moment of confusion and political bickering, a new and revolutionary force appeared in Irish politics. **James Fintan Lalor** had lived for nearly forty years on a farm in County Laois. He began writing a series of letters which Mitchel published in *The Nation*.

Lalor realized that the Great Hunger had changed everything. It had made issues such as repeal irrelevant. Lalor wrote, "The principle I state and mean to stand upon is this, that the entire ownership of Ireland, moral and material, up to the sun and down to the center, is vested of right in the people of Ireland. Forever henceforth the owners of our soil must be Irish." Lalor's philosophy was that the issue of overriding importance was no longer repeal of the Union, but Irish land ownership.

This call for land ownership and reform was brand new. Among the Young Irelanders, Lalor's message created a sensation and throughout 1847 the message gained support until the message took over the movement. Land became the main focus of the Young Ireland Movement.

Lalor was hesitant to call for armed rebellion, but Mitchel enthusiastically welcomed the prospect of resorting to arms.

Although some in the movement disagreed with Mitchel's militancy, they eventually came around to his way of thinking. Duffy wrote, "Ireland's opportunity has come at last... We must resist, we must act, we must leap all barriers... if needs be we must die rather than let this providential hour pass over us unliberated." Meagher

wrote, "...if the government of Ireland insists upon being a government of dragoons and

ideas were written and spoken, but the movement had no secrecy, no underground organization, very little money and no arms.

In next month's column we will consider the beginning of the actual rebellion and its physical consequences on those involved and its ideological consequences for the future of Irish republicanism.

\*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

writes extensively on Irish and Irish-American history; Ohio history and Ohio Catholic history. You may contact him at [FCoolavin@aol.com](mailto:FCoolavin@aol.com)



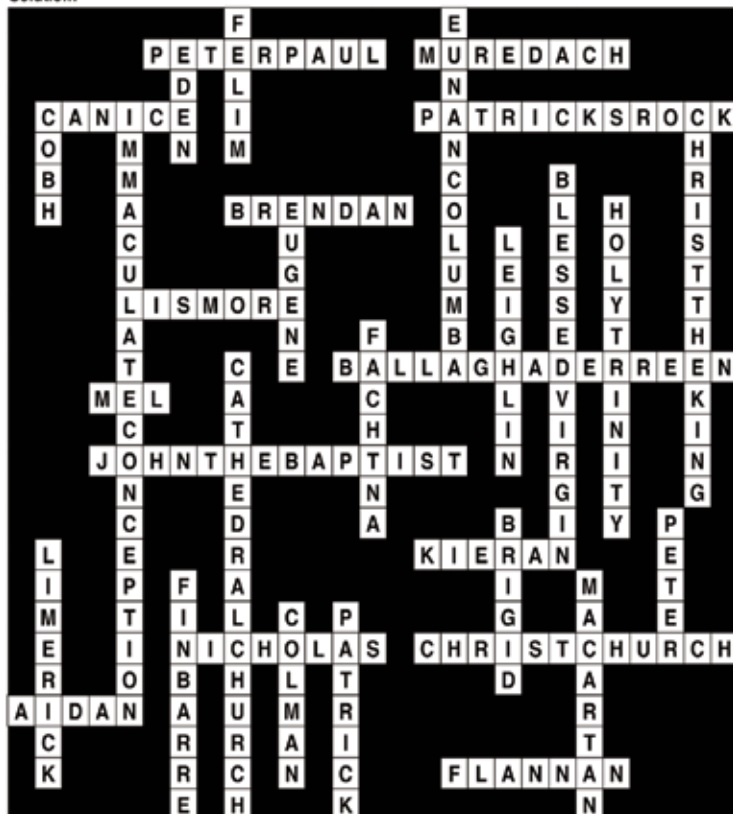
James Fintan Lalor

bombardiers, of detectives and light infantry—then up with the barricades and invoke the god of battles!"

Fighting words and noble

## December Crossword Puzzle Answers Cathedrals of Ireland

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**Cleveland****Cleveland Pops at Severance Hall**

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**Cleveland (cont'd)**

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Jan...5th-Lonesome Stars; 7th-Walking Cane; 8th-The PorterSharks; 12th-\$100.00 Trio; 14th-Chris Allen; 15th-Fior Gael; 19th-Lonesome Stars; 21st-Cats on Holiday; 22nd-The Porter Sharks; 26th-\$100.00 Trio. 4408 Detroit Road, 44113.

**Cleveland (cont'd)**

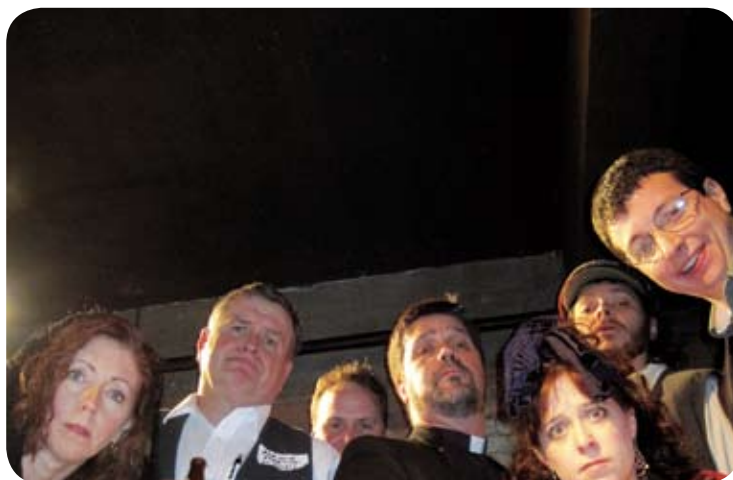
[www.the-harp.com](http://www.the-harp.com).

**PJ McIntyre's**

Jan...1st- Cosmic Candy; 5th-Monthly Pub Quiz w Mike D.7pm; 7th-400 Pieces; 8th-Cruisin; 14th-Carlos Jones; 15th-That 80's Band; 21st-The Kreellers; 22nd-Mary's Lane; 28th-Logan Wells; 29th-Velvetshake; 2/6- SUPER BOWL PARTY, \$5000 in prizes, Call for Details. 17119 Lorain Avenue, 44111. [www.pjmcintyres.com](http://www.pjmcintyres.com).

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**Shamrock Club Events**

Jan...6th-Bardic Circle; 8th-Irish Darts; 9th General Meeting; 11th-Euchre; 14th-Ladies of Longford; 20th-Bardic Circle; 21st-Kirby Sessions; 22nd-Quiz Night; 23rd-General Meeting; 28th-Mossy Moran. Now open on Mondays with adult Irish Dance lessons! Happy Hour every Friday from 5-7pm! 60 W. Castle Rd., Columbus, 43207. 614-491-4449. [www.shamrock-clubofcolumbus.com](http://www.shamrock-clubofcolumbus.com).

**Dayton****AOH & LAOH Events**

<http://www.aworldafair>.

**Dayton (cont'd)**

<http://unitedirishofdayton.org>. JFK Division #1 / Ladies Ancient Order of Hibernians, Mary of the Gael, Division # 1 & Member Organizations, [www.aoh-dayton.org](http://www.aoh-dayton.org).

**Euclid****Irish American Club East Side**

PUB 7:30-10:30: Jan...7th-Kevin McCarthy; 14th-The Craic Brothers and (Phil Walsh Room) 630-8 Dan Coughlin Book Signing; 21st- Mary Agnes Kennedy; 28th-Marcus Dirk and Friends. UPPER HALL:15th-The Kreellers; 22nd-7:30 Anniversary Dance with Clansmen II. IACES, 22770 Lake Shore Blvd., Euclid, 44123. 216-731-4003. [www.irishamericanclub-eastside.org](http://www.irishamericanclub-eastside.org).



*Connor O'Brien as Joseph and his dreamcoat*

**Lakewood****Beck Center for the Arts**

Jan...1st-2nd-*Joseph and the Amazing Technicolor Dreamcoat*; 6th-Kids Club; 13th-Hear and Touch the Music/Flute; 20th-Early Childhood ABC; 22nd-Super Saturday. 17801 Detroit Avenue, Lakewood, 44107. (216) 521-2540. [www.beckcenter.org](http://www.beckcenter.org).

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**Medina****Sully's**

Dec... 3rd—The Craic Brothers; 4th—The New Barleycorn; 10th—Marys Lane; 11th—Scully; 17th—Morrison & McCarthy; 18th—Donal O'Shaughnessy; 23rd—Michael Crawley; 31st—New Years Eve with The Music Men. 117 West Liberty, Medina, 44256. [www.sullysmedina.com](http://www.sullysmedina.com).

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**North Olmsted****Little Brothers & Sisters of the Eucharist 12th Annual Visitation Home Reunion Dance**

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**Westlake****St. Augustine Health Campus 40th Anniversary**

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**Willoughby****Mullarkey's**

Jan...1st-Kevin McCarthy; 8th One More Pint; 15th-Dan McCoy; 22nd -Terriers; 29th-West Side Steve. Karaoke Every Wednesday. Thursday is Ladies Night w/ D.J. 4110 Erie Street; Willoughby, OH. [www.mullarkeys.com](http://www.mullarkeys.com).

**Detroit, MI****Andy Cooney at Gaelic League**

Jan...23rd-Andy Cooney and his Irish Show Band at the Gaelic League of Detroit, 2068 Michigan Ave, Detroit, MI 48216. 5-8pm Tickets \$20 adv, \$23 door. 313-96-IRISH. [www.gaelicleagueofdetroit.org](http://www.gaelicleagueofdetroit.org).

**Irish Dignitaries Meet with Publishers**

(L to R) American Irish Media publishers John O'Brien Jr., Sean Canniffe and Jim Brooks, Tanaiste Mary Coughlan, AIM Publishers Cliff Carlson, Siobhan Gallagher, Pete Maher and Connell Gallagher, at a recent meeting in Chicago to promote the idea of American students doing several years of their schooling in Ireland.



Let us know of your upcoming events by the 10th of the month prior, and we will include it in the Out & About Ohio section.

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This month's cover photo is by Ronan O'Sullivan, who also photographed our Kilmainham Jail Cover.

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## A Letter From Ireland

by **Cathal Liam** www.cathalliam.com



Happy New Year. The fires of Christmas past are now but a warm memory with the cold of winter wrapping its arms around us as we brace for three months of weather... rain, wind, frost and even snow with the odd sunny day thrown in to remind us of the coming spring.

I'm sure you know our economic/banking debacle finally did in Brian Cowan and Fianna Fail. After thirteen years of coalition governments, they are as good as gone. Left behind is their 17% national approval rating and a countrywide immigration tally expected to top 160,000 this year. The much denied EU/IMF 'bail-out' has, in fact, become reality with only the details remaining to be decided.

The country's in shambles. We were forced to come, hat in hand, to our European monetary partners, asking for their help after our country's leaders assured us it wouldn't be necessary. Yes, I realise our Eurozone partners pressurised us, fearing a general euro financial collapse, but that doesn't make the bitterness any sweeter. The sooner a general election is called, a new government elected and a new four-year budget agreed

to, the better things will be for Ireland. After months of uncertainty, the last thing we need is more of the same.

I'll not rehash all our woes here, sure many of my friends joke about the economy. But when you probe beneath that thin veil of humour, the pain is palpable. As a result, whinging, Ireland's shameful attempt to justify a wrong, is fast becoming our national sport. But in the meantime, most seem helpless as the dominos keep falling. Poignantly, my Galway friend Tom 'The Publican' Richardson, speaking for many, said, "Keep blind to the faith and with our heads down, maybe just maybe, we'll all pull through."

Oh, by the by, in case you haven't driven through rural Ireland lately, you'll likely be surprised as you gaze upon field after field of American corn. With a little imagination, you might think you're in Iowa or Ohio. You see, to the Irish, 'corn' is a generic term for any grain crop while 'American corn' is called 'maize.' Recently, some farmers, particularly in parts of Munster, have discontinued their reliance on growing 'sugar beets' to feed their winter livestock and are supplementing hay with maize. [I don't think Orville Redenbacher need feel threatened, though.]

Speaking of trends, my wife pointed out to me you can tell a television programme's audience by its commercials. If so, I doubt anyone under fifty ever watches the national evening news in the States. Its viewers are bombarded with adverts for back-pain, stool softeners, sleepless-nights, erectile dysfunction, heart-burn, hypertension, incontinence, osteoporosis and high cholesterol, just to mention a few.

That certainly isn't the case in Ireland. Either the Irish aren't as health obsessed as Americans are or they aren't bothered with all the usual infirmities Yanks are. Lots of advertising in Ireland centres on food, drink and maybe the occasional headache. Whoops, maybe that's why I've noticed more overweight people these days.

One other observation that surprises me... coffee shops and the interest in drinking its black magic is clearly on the rise in Ireland. Don't see many Starbucks down the country, but Ireland has its own chains dispensing caffeine. But what does amaze me are the

number of pubs that now have their own coffee machines serving espressos, cappuccinos and lattes to their clientele at all hours of the day and night.

But one reassuring trend continues... go to any farmer's market and buy a dozen fresh eggs. Sure as not, when you open the carton, if you don't find a feather or two stuck to one of the eggs, you should feel cheated.

Now recently, just outside of Skibbereen I'd an unfortunate episode. Driving out of town, I couldn't find a particular short cut. The road I was on was a typical two lane thoroughfare with a footpath on the one side separated from the roadway by a narrow grass verge.

Suddenly, I spied a middle-aged, nicely turned out woman on the walkway. With no one else in sight and no shops in which to inquire, I drove past the woman, proceed on ahead, turned around and backtracked. This brought me alongside the woman who was walking toward town.

I pulled over, partly on the grass, lowered my window and begging her pardon for disturbing her, I asked for directions. She knew the road and told me it's just up ahead, towards town. I thanked her and she continued on her way. I remained parked for a minute or so, studying my map. Now, I must tell you about ten minutes before all this, there'd been a heavy rain shower and the road was wet.

By this time the woman is several hundred yards ahead of me, walking briskly. Off I drive, keeping one eye on the road and the other on my map. As I gained on the woman, a coach, with a line of motor cars behind it, approached from the opposite direction.

Suddenly, as I'm almost abreast of the woman, I notice a huge puddle covering most of my lane. Unable to stop in time or pull out into the other lane to avoid the water, I drive straight through it.

From my left-hand wing mirror, I see a wave of water heading for the kindly woman. Jaysus, what should I do? Stop and apologise? Drive on, hoping the water had missed her or what?

I'll tell you what happened in my next letter. Until then, God bless and all the best, Cathal

[Cathal's latest book, *Fear Not The Storm, The Story of Tom Cullen, An Irish Revolutionary*, will be available later this month.]

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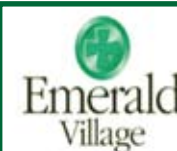


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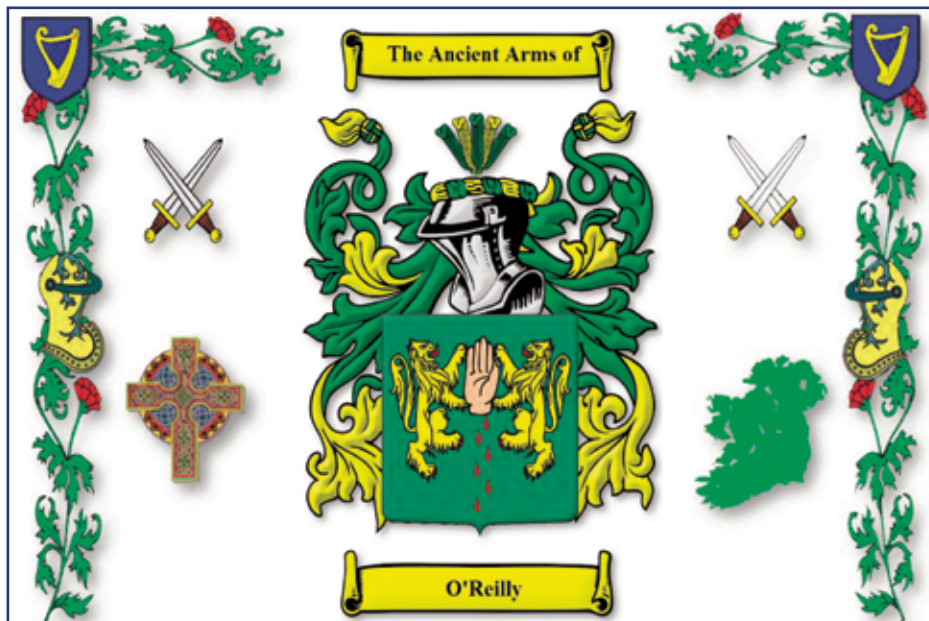
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**A**ll Irish surnames have a distinct meaning. The meaning behind the name O'Reilly begins when the name originally appeared in Gaelic as O Raghalligh, which means descendant of Raghallach. World history has seldom been influenced more by any other race than by that of the Irish people. Not only does Ireland have the world's oldest standing structure, and was home to the earliest missionaries to Scotland and England, and was possessed of a refined culture, but there is also reasonable claim to the statement that the Irish were the first settlers in North America.

Entwined amongst the romantic chronicles of this great land is the distinguished history of the Irish sept O'Reilly. The works of O'Hart, McLysaght and O'Brien, the Four Masters and Woulfe, supplemented by church baptisms, parish records, and ancient land grants, have been used to reconstruct the family name history.

We found that the family name O'Reilly was first recorded in county Cavan, where they held a family seat from very ancient times.

Several spelling variations of the name were found in the archives and mainly these variations were the result of families translating the name from the Gaelic into English. Recorded versions of the name O'Reilly included O'Reilly, O'Reilley, O'Reily, O'Rielly, O'Riley, O'Rilley, Reel and many more. Frequently a name was spelt several different ways during the lifetime of the same person, when he or she was born, married and died.

The legendary Kings of Ireland, some 1500 years B.C., were descended from King Milesius of Spain, the grandson of Breoghan (Brian), King of Galicia, Andalusia, Murcia, Castile and Portugal. Milesius turned his attention northward to Ireland to fulfill an ancient Druidic prophecy. He sent an army to explore this fertile island. On finding that his son had been murdered by the three resident Irish Kings (the Danans), Milesius vengefully gathered another army. He died before he embarked on the voyage but his surviving eight sons conquered Ireland.

Hereon, eldest son of Milesius, reigned in Ireland for fourteen years, along with his brothers Heber, Ir, and Ithe. They named the land Scotia or Scota, their mother's name, the land of the Scots. This name would later be taken by the Irish King Colla in 357 A.D., when he was exiled to Scotland, leaving the name 'Ir-land', land of Ir, the youngest of the four sons of Milesius, to the Emerald Isle.

The great Gaelic family of O'Reilly emerged in later years in County Cavan. They were known as the Princes of East Breffny, descended from Raghallach, Prince of Breffny in 981. They maintained their territory during the Anglo-Norman invasion of Strongbow, Earl of Pembroke, in 1172, but Sir John O'Reilly, Prince of Breffny surrendered the principality to Queen Elizabeth I thereby ensuring that his territories remained intact. They branched into county Louth, at Knockabbey Castle and moved north to Scarvagh in county Down. However during the Cromwellian invasion of the 17th century the Clann became scattered and many fled to France and Spain joining the Irish Brigades. Count John O'Reilly was a brilliant military Commander in Austria, France, and Spain, but finished his days as the Governor of Louisiana. Notable amongst the family at this time was Count John O'Reilly.

In 1172 A.D., Dermott McMurrough, King of Leinster, requested King Henry II of England for assistance in achieving the Kingship of all Ireland. Through treachery, many proud native Irish families lost their chieftainships, territories and the spoils were divided amongst the Norman knights and nobles. This was followed by Cromwell's invasion in 1640 and later, Ulster in the north was seeded with Protestant Scottish and English.

In 1845, the great potato famine caused widespread poverty, and the exodus from Ireland began. Many Irish joined the armada of sailing ships which sailed from Belfast, Dublin, Cork, Holyhead, Liverpool, and Glasgow, bound for the New World or to Australia. Some romantics called these ships the White Sails, others, more realistically, called these vessels the "Coffin Ships," when 30% to 40% of the passengers died of disease and the elements.

In North America, early immigrants bearing the O'Reilly surname, and perhaps kinsmen of the Irish sept O'Reilly, include the families who settled in Newfoundland - in St. John's, Tilton Harbour, Placentia, Tickle Bay, Tilt Cove, and many more, between 1805 and 1871; James O'Reilly settled in New York in 1823; Alexander, Bernard, Christopher, James, Patrick, Terence, Thomas O'Reilly arrived in Philadelphia, Pennsylvania, between 1840 and 1860; John Reileigh settled in the Barbados in 1654; Andrew, Edward, Garret, Hugh, James, Jeremiah, Michael, Patrick, Phillip, Thomas, Riley all arrived in Philadelphia between 1840 and 1860; John Reilley arrived in Boston in 1823; Andrew, Bernard, Charles, Christopher, Cornelius, Edward, Francis, Hugh, James, John, Mary, Michael, Owen, Patrick, Terence, Thomas and William Reilly all arrived in Philadelphia between 1840 and 1860; William Reilly and his wife settled in Prescott Ontario with six children in 1825.

In the New World the Irish played an important part in building the nation, the railroads, coal mines, bridges and canals. They lent their culture to the arts, sciences, commerce, religion and the professions.

The Irish moved westward with the wagon trains, and settled the mid west, some trekking over the Rockies to the distant west coast. During the American War of Independence some were loyal to the cause, joining the Irish Brigades. Others were loyal to the Crown, and moved north into Canada, becoming known as the United Empire Loyalists and being granted lands on the banks of the St. Lawrence and the Niagara Peninsula.

Prominent bearers of the family name O'Reilly from recent history include Bridget Louise Riley, famous British Artist; Harry Lister Riley, DSc., ARCS, DIC, FRIC, Consultant; Sir Patrick Reilly, British Diplomat; Sir Paul Reilly, Industrial Design; Robert Reilly, Australian Surgeon.

The coat of arms found for a bearer of the O'Reilly surname did not include a motto. Under most heraldic authorities, a motto is an optional component of the coat of arms, and many families have chosen not to display a motto.

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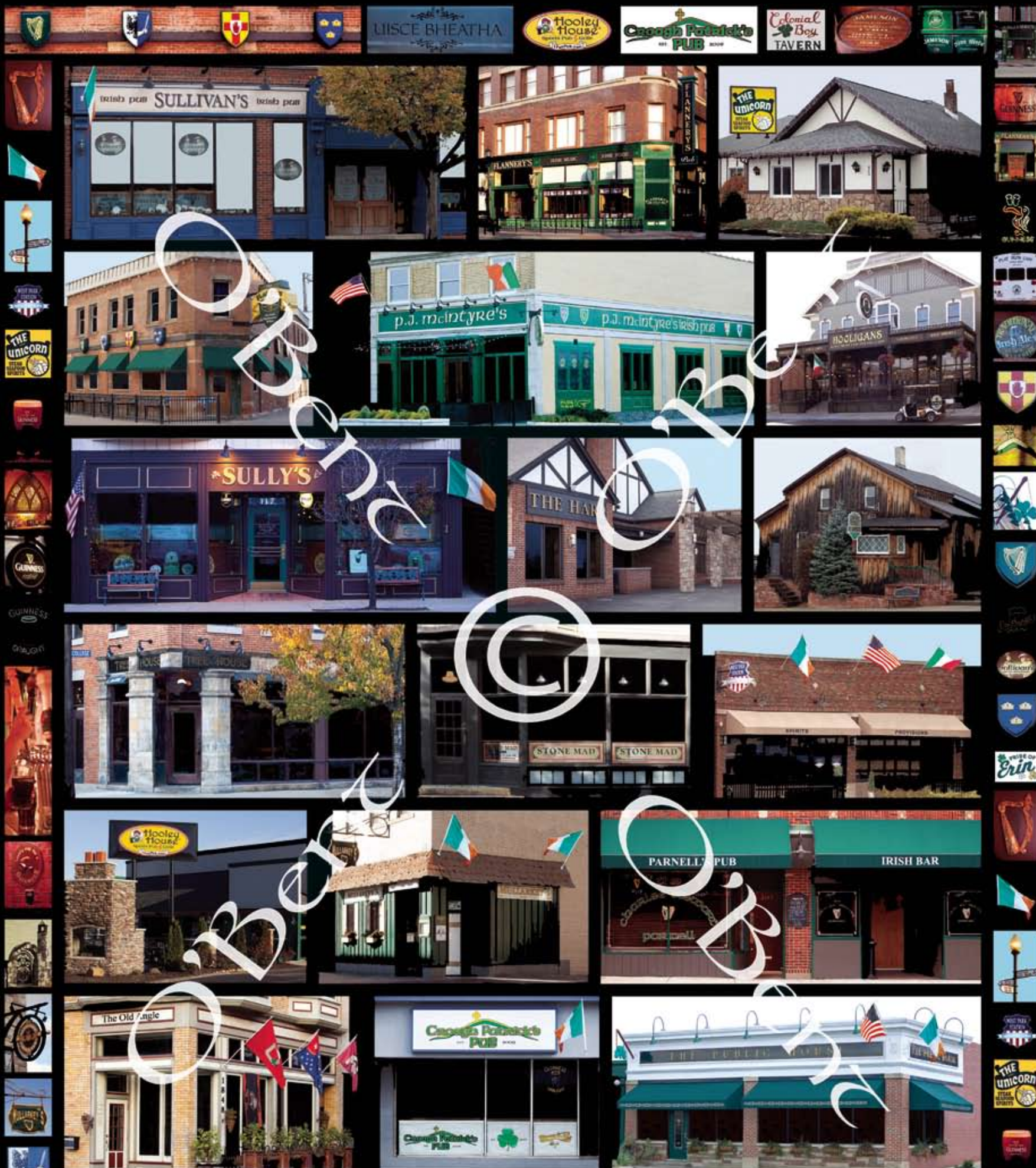
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