



Ceili

A Publication of the Southwest Celtic Music Association

Ceili exclusive: Cathie Ryan

Editor's Note: After a lengthy wait between new recordings, Cathie Ryan, one of the North Texas Irish Festival's most popular performers, will release a new album, "Through Wind and Rain," on Sept. 12 on her brand new label – Mo Leanbh Records (available now through her website – cathieryan.com, as well as on Amazon and iTunes).

Ryan, a Detroit-area native, first gained recognition as America's top female Irish singer with Cherish The Ladies, and then as a solo artist since 1999. She has performed before hundreds of thousands of fans in the U.S. and throughout Europe and the United Kingdom. Her NTIF performances are held in front of standing room-only crowds.

Ryan's original works have been recorded by other great Irish singers, including Frances Black and Mary Black. She has been selected as one of the Top 100 Irish Americans by "Irish America Magazine," Chicago's "Irish American News" named her as Irish Female Vocalist of the Decade, and the Los Angeles Times called her, "one of the leading voices in Celtic music."

Cathie lives her life by the belief, "Don't quit five minutes before the miracle," and the proof rests within her new work. Here she is interviewed exclusively by Ceili Editor Chuck Bloom.

It's been seven years between albums; the obvious question is "why so long?"

When "The Farthest Wave" came out, it just took off; I toured on the basis of that music for nearly four years. We were



SCMA photo by Perry Smith
Songstress Cathie Ryan, shown from a memorable 2011 North Texas Irish Festival performance at Dallas' Fair Park, will release her new CD on Sept. 12.

going between Ireland, North America and Europe, so there was no time to think about new music.

I can't write, or collect, songs on the road. When I'm on the road, I'm on the road; I'm in charge of everything – the travel arrangements, dealing with presenters, sound folk, all of it. And it all passed so quickly ... then when I had time, I had to face some things in my personal life that were difficult for me.

I got through that and the economy was in a bad place; it added up to seven years. But there is an old Irish expression: *Is maith an scéalai an aimsir* – "time is a good storyteller." I think there are a lot of good stories on this CD. I couldn't have done it sooner.

You're releasing this album on your own label – Mo Leanbh Records; why this move? The advantages ... and disadvantages?

"Mo leanbh" is what my grandmother

used to call us kids; it means "my child" in Irish. I loved hearing her say it; there was such affection in her voice. When I was choosing a name for my label, I thought of it. And a CD does feel like giving birth to a child in many respects ... so it fit.

The advantage to putting out the record on my own is I own the recordings; and it means a lot to me. I won't have to buy my CDs from a record company now, or feel resentful that I am not making any royalties on sales!

The disadvantages are that it is a lot of work to be a record company – and that's where CD Baby comes in. They send the CDs to Amazon and iTunes, etc.,

See RYAN, pg. 30

**Sept.-
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In this issue



<i>O'Flaherty Retreat</i>	2
<i>President's Letter</i>	3
<i>Toss the Feathers</i>	4
<i>Music and Chat</i>	6
<i>Keltic Dead Music</i>	7
<i>From the editor</i>	10
<i>Top Scottish movies</i>	12
<i>CD reviews</i>	14
<i>Irish Music Youth Camp photos</i>	16
<i>Celtic Calendar</i>	18
<i>Activities, Dance Floor</i>	20, 22
<i>Letters to editor</i>	27

Yearning for learning

O'Flaherty Music Retreat Oct. 26-28 in Waxahachie

The ninth annual O'Flaherty Irish Music Retreat will be held Friday-Sunday, October 26-28, at the Lakeview Camp and Conference Center in Waxahachie, Texas, some 30 minutes south of Dallas.

A series of classes for beginners, called "Basics," are for students who are just learning, or wanting to learn, Irish music and also play at a beginner's level on their instruments. If the Basics classes are not challenging enough, there are other classes if space is available.

Guest instructors will be Angelina Carberry (banjo), Brian Conway (fiddle), Matt Cranitch (fiddle), Dave Curley (singing), Jackie Daly (C#/D button accordion), Fionán de Barra (standard guitar), Mairtin de Cogain (bodhran), Colm Delaney (anglo concertina), Grainne Hambly (harp), James Kelly (fiddle), Oisín McAuley (fiddle), Conal O'Grada (flute) and John Whelan (B/C button accordion).

Regional instructors will include Kevin Alewine (Irish guitar fundamentals), Russ Alvey (sound production), Bill Cummings (introduction to Music Theory for Irish Players and Melodies for bodhran), Janis Deane (basic tin whistle and flute), Travis Ener (sound production), Donna Fitch (workshop tracing Irish songs in America), Ken Fleming (Irish tunes played slow), Peggy Fleming (melodies for Irish guitar fundamentals), Susan and Michael Harrison (Lone Star Ceili – Saturday night), David Mehalko (workshop – introduction to Irish fiddle for classical violinists), John Liestman (mandolin), Valerie Plested (basic fiddle), Linda Relp (melodies for standard guitar), Rick Roberts (learning ABCs) and Eric Ryan-Johnson (basic fiddle).



The late Jim O'Flaherty

Tuition (for three days, includes concerts, but not housing, meals or campus access wrist bands) is \$225 for adults and \$135 for youth ages 11-18.

For non-student guests wanting tickets for the evening concert series (Friday, Saturday and Sunday), cost is \$15 per person and \$9 for students 18-years-old and younger. Children ages 6-and-under are free (no ticket required). Tickets can be purchased online, or at the Retreat Booth.

Housing costs vary according to differing levels (hotel, cabins, RV sites to tents). A \$75 deposit will hold a reservation for any one of them. Check-in will be at 3 p.m. and check-out is Monday at noon.

Reserved hotel rooms or cabin beds at the retreat location will find meals (three per day on Friday, Saturday and Sunday) included in the lodging packages.

For RV, tent campers and people not lodging at the camp, meals can be ordered online with enrollment at the following prices – \$9 for breakfast, \$10 for lunch or dinner. Children 6-12 accompanied by a paid parent are charged half-price per meal, and those under age 6 eat free.

Breakfast will NOT be served on Monday morning at the dining hall. Instead, muffins, fruit, coffee and juice will be for sale "a la carte" at the retreat booth.

The "meet-and-greet" barbecue on Thursday, Oct. 25, is not included in the lodging-meal packages and must be purchased separately for \$10.

Those interested in the retreat can obtain complete information on the retreat's **website**, or by contacting organizers via e-mail at info@oflahertyretreat.org, or by calling retreat director Ken Fleming at (972) 798-7890.

For **enrollment and lodging questions**, contact Rick Roberts at enroll@oflahertyretreat.org. For **online registration software questions**, e-mail Glenn Standefer at glenn_standefer@hotmail.com.

To get on the mailing list, send an e-mail to info@oflahertyretreat.org and request to be added.

History

The first O'Flaherty Irish Music Retreat was held on Oct. 30-31, 2004, at the Springhill Retreat Center in Richardson. More than 140 students of all ages gathered to learn traditional Irish music on different instruments, taught by teachers (mostly from the Dallas area). The enrollment was higher than expected, and demonstrated the strong interest in Irish music throughout Texas and the Southwest region.

For many years, Irish music has been played in Dallas pubs and festivals. But unlike other major American cities, the music

See O'FLAHERTY, pg. 29



SCMA photo by Phil Wirth

Performing during one of the 2011 concerts were guitarist Jeff Moore (left) and fiddler Martin Hayes.

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**Deadline for Nov.-
Dec., 2012 Issue:
Friday, Sept. 28**

FROM THE PRESIDENT'S DESK

By Sheri Bush
SCMA President



As usual it's been a hot summer here in Texas. For a change, it's also been a hot summer all over the U.S.! I don't think anyone has escaped the heat this year. I thought a lot about trying to morph into a penguin and head for Antarctica – bet it was at least cooler there! Hope you all survived and thrived through it all.

Most of the people who are aware that SCMA exists are also aware of us because of the North Texas Irish Festival (NTIF). For those of us a little closer to the heart of SCMA, the festival is a wonderful and entertaining means to an end. The festival allows us to create the necessary funds to not only produce a world class festival every year, but to also present concerts ... and, very importantly, sponsor other organizations that are also fulfilling our mission statement.

TIMES, or the Traditional Irish Music Education Society, is one such organization which we proudly sponsor. The organizers of TIMES produce the O'Flaherty Irish Music Retreat, held each year in October (dates for this year are Oct. 26-28 in Waxahachie). This fabulous retreat has become very well-known and respected here in the U.S. and abroad, bringing in master, international instructors for an intense music immersion weekend.

They also hold a two-day Youth Camp in July, aimed at both the youngsters out there who wish to learn Irish music and are brand new to it, and the young people who have a bit more knowledge – both of the music and an instrument.

I was privileged to visit the Youth Camp on its final day in July, and was able to take a tour of the wonderful facility. I saw some of the classes going on, and even after two full days, these kids were still engaged, involved and working hard to learn their tunes.

The harp instructors set up several different harps, and every child attending could get acquainted with a harp. Harps tend to fascinate, and I'm sure that instrument picked up some new fans and students over those few days!

I also had the chance, along with Christy McLeod, to "judge" the "Tune Tussle," the finale of the camp. The kids are set up in groups, each group with one of the instructors, and they come up with a skit and/or a tune set to perform in front of each other and their parents. The instructors' job is simply to guide and facilitate, not create the ideas.

It turned into a hugely fun afternoon; everyone did a great job and was very brave to do that public performance. The future of Irish music in this area is alive, well, and in very good hands!

It's a pleasure to know that SCMA has a part in helping make sure events such as this continue to happen and grow. Kudos to everyone involved, and thanks for giving me a bit of fun!

See **PRESIDENT'S LETTER**, pg. 11

Toss The Feathers

By Rilee McGee
Roving Reporter

A goodbye to a great volunteer

Saying goodbye: One of NTIF's best volunteers will be unable to join the annual festival for at least two years – and it's ALL good news. Lisa Martin Skinner, and her new husband, Capt. B.J. Skinner, are relocating to South Korea, where he has been reassigned by the U.S. Army. It's the culmination of a whirlwind six months for the couple, who worked the Performer Products booth at the 2012 event.

Lisa and B.J. became engaged prior to the festival with a May 5 wedding planned (and held) in Kaufman. However, because paperwork had to be completed for inclusion on benefits, medical insurance, etc., they actually were "married" (by a justice of the peace) on the Saturday of NTIF ... and returned the next morning to complete another shift!



Capt. Brandon J. Skinner and his wife, Lisa, pose for wedding photos at the Dallas Arboretum.



B.J. was named as the booth's Volunteer of the Year (Lisa had earned the honor a few years prior) for his efforts, and sacrificing the honeymoon to be part of the festival.

Lisa, already the mother of a wonderful 8-year-old girl, (Grace), discovered, just prior to their relocation, that she was expecting! So the changes just keep coming!

"Brandon and I and our family love working in the volunteer booth, and I will always help out anytime I'm in the states myself!" she said.

Lisa will become a "commander's wife," working with the Family Readiness Program, concentrating on morals and communication between the soldier and families of those soldiers back in the States.

Our sincerest good wishes to the family and hoping to see all of them return safely to the U.S. and to NTIF!

Back on stage: One of the legendary groups playing Irish-Celtic music – **Clannad** – has returned to the stage for the first time in 20 years! The group will sport its original lineup (when it formed in 1970) during a North American tour, from September until late November.

In the parish of Gweedore, Donegal, located in the secluded northwest, three sisters – Maire, Pol and Ciaran Brennan – sang and played (at an early age) in their father's pub, Leo's Tavern. Soon

they were joined by their uncles, Padraig and Noel Duggan, eventually winning a talent contest in Letterkenny in 1970. The group's first album, "Clannad," was released in 1973.

Of course, there is a fourth sister – Enya Brennan (yes, THAT Enya!) and she sang on Clannad's 1982 album, "Fuaim."

Clannad is also working on its first CD since 1998's "Landmarks." However, earlier this year, Sony International released a two-CD package "The Essential Clannad," which contains almost all of the group's most popular efforts, including "Theme from 'Harry's Game,'" and "In a Lifetime," the collaboration with U2's Bono.

As of press time, no regional dates had been announced, but fans can check by going to www.clannad.ie.

Keep your eyes on Eisemann: Three of Celtic music's biggest names – heck, in the ENTIRE the music world – are coming to the Dallas area to perform at the Eisemann Center for the Performing Arts, located on U.S. 75 (Central Expressway) right at the Richardson-Plano border.

On March 2, **Sir James Galway** will perform at the Hill Performance Hall, joined by his wife, Lady Jeanne Galway, while **Cherish the Ladies** have a concert date on February 19.

And recently added is a return visit by Canadian violin virtuoso **Natalie MacMaster**, to perform with the Plano Symphony (under the baton of conductor Hector Guzman) in a Hill Performance Hall show, "Dueling Fiddles." She will be joined by violinist Vesselin Demirev, the long-time former Concertmaster of the Plano Symphony (now the Concertmaster of the Aalborg Symphony Orchestra in Denmark).

MacMaster was one of the stars of the 2012 North Texas Irish Festival with 10 albums to her credit, plus a Juno Award and Grammy nomination. Demirev will perform Tchaikovsky's "Violin Concerto," and then the duo will be on stage for several "dueling fiddle" moments.

In studio: Irish Blind, a Dallas-based Celtic rock band (with a strong emphasis on ROCK) is in the studio, reshaping its sound and catalog. The band is fronted by former Corsairs member David Hammond, and fashions itself after such groups as the Dropkick Murphys and Flogging Molly.

See FEATHERS, pg. 5

SCMA directors election at Sept. 29 membership meeting

The Southwest Celtic Music Association (SCMA) will hold its annual election for four slots on its board of directions on Saturday morning, Sept. 29, at 10 a.m.

The meeting will take place at the SCMA corporate offices (2528 Elm Street in Dallas) and is open (as always) to any SCMA member wishing to attend.

Nominating period was from June 29-August 15, open to any SCMA member in current standing prior to the election. Jim Stinson is serving as the 2012 election co-chairman.

The SCMA board meets monthly on the first Wednesday of each month.

The Board of Directors of the SCMA is comprised of 12 members, four of whom are elected each September for a three-year term. Board members are allowed to be reappointed for an unlimited number of terms.

Election is held by secret balloting of the SCMA membership at large, and concludes at the annual meeting, only one vote per membership.

TOSS THE FEATHERS

Continued from page 4

Also, **Seamus Stout** is spending time in the studio, working on new material.

Upcoming Birthdays:

Celebrating birthdays in **September** will be: Thomas "Doc" Grauzer, 4th; Barry Knight, 6th; Seamus Delmont, 13th, Aidan Cullen-Hunter, 14th; Brenda Hails, 17th; Carla Casillas, 18th; Betsy Cummings, 23rd; Heather Watkins, 23rd; Lauren Plaskonos, 28th; Matthew Williams, 28th; Gina Douglas, 29th; Mary Mabry, 30th.

For **October Birthdays**: Mike Milner, 2nd; Dawn (Watkins) Sparacio, 3rd; Daniel Morris, 7th; Sandi Hebley, 26th.

Anniversaries:

The following couples will be celebrating their wedding anniversaries:

Chuck Bloom and Jodie Zoeller – 11th – September 15th

Albert and Sarah Alfonso – 28th – September 16th

Lee and Lybo (Buchanan) Kelton – 13th – September 18th

Mark and Jennifer Kenneth – 9th – September 20th

Gordon and Christy McLeod – 17th – September 23rd

Randy and Elaine Christian – 29th – October 22nd

Michael and Susan Harrison – 23rd – October 28th

Toss The Feathers needs your news and items of interest, so please send all happenings and events to Lybo Buchanan at lybolynn@sbcglobal.net; or call (214) 282-1030.

Please include a name, phone number with area code, e-mail address, and a mailing address with all submissions. Column deadline for the November-December 2012 issue of the *Ceili* is **Friday, September 28**.



October 26-28, 2012

Lakeview Camp & Conference Center
Waxahachie, Texas (30 miles South of Dallas)






Classes offered for Fiddle, Tenor Banjo, Flute, Piano Accompaniment, Mandolin, Harp, Bouzouki, Uilleann Pipes, Bodhran, Tinwhistle, Guitar (dropped D, DADGAD and standard), and Button Accordion, Singing, Learning by Ear, Music Theory for Irish Players, ABCs Notation, Basic Sound Operations, and many special Enrichment Classes.

Our teachers rank among the best players of traditional Irish music today and are committed to sharing their time and talents with students eager to learn the music as it is played in Ireland.

Tuition
\$225 for adults, ages 19 and older
\$135 for youth, ages 11-18
Lodging packages include meals.
On-site motel rooms, cabins,
RV park and tent camping available.

Instructor Concerts Each Night! • Tune & Song Tussle Student Performances! • Mini-Concerts During Meals!
Meet & Greet BBQ Thursday Evening! • Sessions, Sessions and More Sessions!

Online Enrollment begins MAY 1st

The O'Flaherty Irish Music Retreat is organized by the Traditional Irish Music Education Society (TIMES) and is sponsored by the Southwest Celtic Music Association, the Trinity Hall Pub & Restaurant, and other generous Retreat Sponsors and Partners.

For more information, call (972) 798-7890 or email info@oflahertyretreat.org or visit www.oflahertyretreat.org.

CEOL AGUS CRAIC (MUSIC AND CHAT)

Trials, tribulations of the Irish language

By Tom Muckian
Special to the Ceili

I'm struck by how Irish culture (music, lifestyle) has survived despite the near-obliteration of the Irish language. Those who ruled Ireland for many centuries made a point of eliminating its "barbaric" ways – be it religion, music or language. The music survived; the religion thrived (at least until recently); but the language died.

The machinations of invaders have been assisted by the clumsy efforts of some to revive it. The efforts of the education establishment have finished the work of those previously-mentioned invaders, extinguishing the smoldering embers of language loyalty.

Let me explain.

When I was a schoolboy, I was taught every subject (except English and Catholic Catechism) through the Irish language; it made the entire school experience much more difficult. If a boy had trouble keeping up in Irish, he was moved from the "A" classroom to the "B" classroom (students didn't move back-and forth between rooms).

This was a demotion. The "B" class studied fewer subjects at the "Honors" level. Math, science and Irish were taught at the "Pass" level, making it impossible to receive high marks.

Even if a student excelled in other subjects, his lack of proficiency in Irish relegated him to this second-class student status.

Sounds odd? Hang on, there's more to come. You could not graduate from Secondary School without passing the subject, "Irish language." You could fail Latin or French or history, and get your certificate, but not Irish.

Immigrants and long-term visitors to Ireland who had school-age children had to take special measures to educate their kids, and ensure graduation.

Mercifully, all this nonsense evaporated once education went beyond Secondary school. And if you went out into the workplace, the Irish language was as relevant



Drawing by Trinity Muckian, age 8

as Classical Greek.

I remember how Irish language classes consisted of memorization, conjugations and declensions. Boring!! OK, I'll admit that it was the same for other language education, but you were not expected to ever become conversational in Latin ... or even French.

If some inspired young language-teaching innovator arrived on time, the whole miserable experience could have been converted into a class everyone looked forward to, however, our messiah never arrived.

Today, Irish has a huge upward climb towards recovery. A major impediment is how English has become, in no uncertain terms, the *lingua franca* of the world.

A Russian airplane, landing in Moscow, communicates with the airport tower in English; communication between ships at sea is all in English; some Swedish companies require the use English within the workplace, even though they are located in Sweden.

These are just a few examples of how English dominates, as Ireland happens

to be sandwiched between two major English-speaking countries.

Despite everything, I was fluent in Irish when I left Secondary School. Since I hated it, I avoided speaking a word of it, and looked down my nose at those "Gaelgoirs" who used it in public. Two years after leaving school, I struggled to hold a conversation with a moderately-proficient Irish speaker.

I guess there are lessons in all of this, including a few for myself. If you want the younger generation to follow a path, be learning a language or eating tomatoes, try to bring them to the place where they love it, enjoy it, or are proud of it.

That's not an easy thing to do, but the second lesson is even harder to implement – value what you have, even if it's forced on you.

I, and many of my peers, allowed cultural and other prejudices to keep us from retaining an achieved benefit. Worse again, it was achieved with difficulty.

Then we threw it away.

Despite all, I wish Irish well, and wish I had not lost it.



Keltic Dead Music

By Patrick O. Young, KelticDead

Chi Mi Na Mor Bheanna

As is the case with so many Celtic folk tunes, there are many different ways to play those tunes and they vary over time for different purposes. This little English tune, “Johnny So Long at the Fair,” or “Johnny Stays So Long at the Fair,” (*Duil ri Baile Chaolais*) was used by John Cameron Ballachulish, who wrote lyrics for it in 1856, that changed the tune into a whole different mood from the original English version. It became a stirring and moving song rendition for the country that is Scotland.

The loose English translation of the Gaelic “*O Chi Mi Na Mor Bheanna*,” is “Oh I see the (Large) Great Mountains” In time, the English song name changed somewhat to “Mist Covered Mountains.” The tune fills the senses with the power felt in the mountains and is a perfect tune to play if you ever visit them.

Lyrics: Chi Mi Na Mor Bheanna

Sèist: Chorus (after each verse):

O chì, chì mi na mór bheanna (Oh I see, I see the great mountains)

O chì, chì mi na córr bheanna (Oh I see, I see the lofty mountains)

O chì, chì mi na coireachan (Oh I see, I see the corries)

Chì mi na sgoran fo chèò (I see the peaks under the mist).

Chì mi gun dàil an t-àite 's an d'rugadh mi (I see right away the place of my birth)

Cuirear orm fàilt' 's a' chàinain a thuigeas mi (I will be welcomed in a language which I understand)

Gheibh mi ann aoidh agus gràdh 'n uair ruigeam (I will receive hospitality and love when I reach there)

Nach reicinn air thunnaichean òir (That I would not trade for tons of gold).

Chì mi ann coilltean, chì mi ann doireachan (I see woods there, I see thickets)

Chì mi ann maghan bàna is toraiche (I see fair, fertile lands there)

Chì mi na féidh air làr nan coireachan (I see the deer on the ground of the corries)

Falaicht' an trusgan de chèò (Shrouded in a garment of mist).

Beanntaichean àrda is àillidh leacainnean (High mountains with lovely slopes)

Sluagh ann an còmhnuidh is còire cleachdainnean (Folk abiding there who are customarily kind)

'S aotrom mo cheum a' leum g'am faicinn (Light is my step when I go bounding to see them).

Is fanaidh mi tacan le deòin (And I will remain there a while willingly)

For a time, I grew up in the mountains of British Columbia, Canada; I love this tune as it reminds me of clean air, clear waters, and the brisk feeling of living in the Mount Robson Valley.

Mount Robson is one of those few mountains that shows itself

Chi Mi Na Mor Bheanna

Arrangement by the KelticDead
For play with the Low-D diatonic harmonica

Traditional (Key of E Minor)
Scotland



within a frame of other peaks, as if it is was a painted picture. When you see it along the Canadian Highway 16, going to or from Jasper, Alberta, Mount Robson stands at approximately 3,964 meters (the tallest peak in the Canadian Rockies). As you pass it along the road (or hopefully to stop at the roadside visitor area there), the mountain reveals itself with such power that it literally takes your breath away.

Mount Robson Park is one of several park systems that comprise the region, including Jasper Park and Banff. The early settlers (in the 20th century) within the Mount Robson Valley often referred to British Columbia as “new Caledonia,” or new Scotland.

The KelticDead Music initiative promotes the fun of music in the traditions of our Celtic dead using the harmonicas.

Visit <http://kelticdead.webs.com> for more information.



Mount Robson in British Columbia, Canada

Fall Festival Review

Pirate Days of Texas The Colony, Tex. – Oct. 20-21

The annual Pirate Days of Texas festival returns to The Colony on Saturday-Sunday, October 20-21, at Stewart Creek Park on Lake Lewisville (3700 Sparks Road). This year, the event celebrates the 200th anniversary of the War of 1812.

Leading the musical headliners will be national-recording artists The Rogues, along with Cleghorn and The Bilge Pumps.



The Rogues

Festival hours will be Saturday from 10 a.m.-11 p.m. and Sunday from 10 a.m.-6 p.m. Ticket prices will be \$8 per day for adults, children ages 4-up for \$4 per day and all children under 3 admitted free.

Among the special events will be historical re-enactments with the Blue Moon Boucanniers and the Seawolf, a 1/4-scale replica sailing galleon. The annual tradition, known as the Salty Dog costume contest, will feature all dogs willing to be dressed up in pirate costume. Entry fees are \$8 for the

first canine and \$4 each for additional dogs.

There will be a special geo-caching hunt for Captain Jean Lafitte's treasure in the park grounds. Those participants figuring out this year's set of clues will be entered in a drawing for Lafitte's geo-treasure.

Children can burn off some energy at Captain Kidd's Adventure Cove, which will sport a huge pirate ship bounce house, pirate school, petting zoo, storytellers, and much more.

Satisfying festival food such as steak on a stick, roasted corn, hot wings, kettle corn, funnel cakes, Creole fare, Frito pie, and, of course, GROG! Other events include Hobie Cat rides and Pancakes with Pirates (benefiting The Storehouse Panty of Horizons Church).

A portion of all proceeds benefit the Make-A-Wish Foundation of North Texas.

Scotfest 2012 Tulsa, Okla. – Sept. 14-16

Scotfest 2012, Oklahoma's Premier Scottish Highland Games and Celtic Music festival, is set for Friday-Sunday, Sept. 14-16 in Tulsa, housed at River West Festival Park (2100 S. Jackson Ave.).

Musical performances will come from Jed Marum and Hugh Morrison, Tullamore, Cleghorn, Celtica and Flowers of Edinburgh.

Tickets are only \$6 per person, daily with children 12-and-younger admitted free. Festival hours are Friday (Sept. 14) from 5-11 p.m.; Saturday (Sept.



15) from 9 a.m.-11 p.m.; and Sunday (Sept. 16) from 9 a.m.-6:30 p.m.

The event will also feature Scottish heavy athletic competitions with more than 60 athletes participating, a parade of Celtic dogs, vendors displaying Scottish crafts and products, demonstrations of Scottish traditional domestic skills, continual education sessions and workshops throughout the day, genealogy and family (clan) history, whisky tastings, Scottish and Irish dance demonstrations, solo piping, drumming and pipe band competitions ... and more.

There are a few rules that must be followed at the festival grounds:

Outside food and drinks are not permitted at the Oklahoma Scottish Festival. However, there will be a wide variety of local vendors and plenty of Scottish-themed food and drink options.

Beer sales will conclude 30 minutes before the festival closes each evening; no one can exit the festival site with an alcoholic beverage. No beverages are permitted on the dance floors.

Leashed pets are permitted on the festival grounds. However, they are not permitted in any of the tents. And, it is suggested they be left at home.

Smoking is prohibited inside all tents, by order of the Fire Marshal. Bike riding or skating are not allowed; and there is no wading or swimming in Zink Lake or in the Arkansas River.

For more information, go to www.okscotfest.com.

Sherwood Celtic Music Festival McDade, Tex. – Sept. 22-23

The second annual Sherwood Celtic Music Festival – a celebration of Celtic music, history and heritage – will be held on Saturday-Sunday, Sept. 22-23 in the Sherwood Forest area of McDade, Tex.

Among more than 20 bands performing Celtic-influenced music (traditional and modern) will include Teada, Clandestine, Brizeus, Blaggards, Constant Billy, The Jig Is Up!, Saxon Moon, Cleghorn, Brobdingnagian Bards, Therese Honey, Black Irish Texas, and others.

In addition to the music, the festival will offer dancing competitions, bagpipe competitions, harp circles and even a trivia challenge. Many local and area chapters of Clans will be present in order to share their histories.

This event does not focus on a specific time period; rather, it celebrates the entire arc of Celtic history from ancient times to the present.

This year, festivalgoers will be transported to Sherwood Forest in 1190 where Richard the Lionhearted has recently succeeded his father, Henry II, as King of England. He has spent most of his reign in the Holy Lands recovering Jerusalem and the Holy Lands recently conquered by the Saracens under their General Saladin.

After a brief homecoming last year, in 1189, good King Richard is away to the holy lands again, and England has been left for the miserly barons and earls to rule in his absence.

Although King Richard promoted the old Sheriff of Nottingham to the front lines of his crusade, there is a new Sheriff in the county of Nottinghamshire. Once a fair-handed lawman, Sheriff de Greasby has adopted an interpretation of the law that is just as



unfair and unscrupulous as his predecessor's. He is demanding even higher taxes, and plans to make sure they are paid in silver or flesh.

But Robin Hood's band of "outlaws" remains united to right the wrongs of the Sheriff and his deputies - and to assure the rights of the common folk are upheld. Their task will not be easy, as the new Sheriff has hired the evil Sir Guy of Gisbourne to bring him Robin Hood's head.

Besides familiar characters of Sherwood Legends, there are countless Lords and Ladies, craftsfolk, knights, barbarians, wizards and fools to meet along the way, living out their own stories as the day unfolds at Sherwood Forest Faire.

Sherwood Forest is on U.S. Highway 290, approximately 35 miles east of Austin (1883 Old Highway 20, McDade TX 78650).

To get there, turn off U.S. 290 (right if coming from Houston, left if from Austin) onto Old Potato Road. Proceed 1/2 mile to the end of Old Potato Road and turn right onto Old Highway 20. The parking lot is 1/4-mile ahead on the right-hand side.

The campground entrance (for overnight guests and faire workers) is located at 3106 U.S. Highway 290 East, Paige TX 78659. From the DFW area, the festival is approximately 220 miles away, but only 120 miles from Houston.

For more information, call (512) 222-6680 or go to www.sherwoodforestfaire.com.

Salado Scottish Games Salado, Tex. – Nov. 10-11

The 51st annual Salado Scottish Games will be held on Saturday-Sunday, Nov. 10-11, sponsored by the Central Texas Area Museum.

Held at Salado Civic Center grounds, the entertainment will be handled by Ed Miller, Jed Marum, Tullamore, Seamus Stout, Kyle Carey, Rising Gael, Carl Peterson, Highland Reign, Campbell & McKenna, Cleghorn and Scotland Rising.

The Central Texas Area Museum is a non-profit organization which operates on proceeds from the Scottish Clan Gathering and Highland Games, as well as independent memberships and donations.

Among the activities include vendors, clan tents, athletic events, Highland dancing, piping, and drumming competitions, to be held outside at the Salado Civic Center Grounds. The Beginners Genealogy Workshop on Saturday will take place at the Scots Clan Hall. There is an additional cost for the Genealogy Workshop, Clan Welcome Social, Tattoo, Celtic concert and the

Tartan Ceilidh, an informal gathering and singing.

The "Texas" Tattoo is a musical interlude of invitation and responses between military and pipe bands. The word "tattoo" comes from the closing-time cry in the inns in the Low Countries during the 17th and 18th centuries – "*Doe den tap toe*" ("Turn off the taps").

The Clan Welcome Ceremony and Social offers fire and pageantry, reminiscent of clan gatherings in the ancient Scottish Highlands. Bagpipes and drums accompany torch-bearing clans as they gather to be recognized by the Honored Clan Chief and to pledge support for the Games. The Clan Welcome Social follows in the Museum's Scots Hall of the Clans.

Just as they were the vanguards of civilization in other regions of America west of the Appalachians, the Scots formed the first large group of settlers in Central Texas. This type was indomitable, hard and sometimes ruthless, but always independent, courageous, and had a passionate love of knowledge and freedom.

Major Sterling C. Robertson, second generation removed from his Scottish emigrant ancestor, was surveying in Central Texas during the winter of 1823-24. Most of the 600 families introduced into Central Texas were of Scottish origin. In fact, many Texas counties bear the name of Scots.



Robertson

In her desire to construct a program under the auspices of the Central Texas Area Museum, Inc., where each nationality active in the founding of Central Texas would be honored, Mrs. Robertson, secretary and program chairperson, decided the Scots, because of the priority of their arrival in the region, should be accorded top representation. The trustees of the Museum, in conjunction with many interested Scots, planned the First Gathering of the Clans.

Forty clans answered the call and convened in historic Salado on Nov. 12, 1961. Tartan banners of each clan waved from poles eight feet tall with the name of the clan on the pole. More than 1,000 people registered, not to mention many others who visited throughout the day.

Ticket prices are \$10 for adults on Saturday and \$8 on Sunday. Children under 12 can attend for \$5 on either day.

The genealogy workshop will be \$30, the Clan Welcome Ceremony and Social is \$6, the Tattoo on College Hill will be a \$6 ticket, the Ceilidh is priced at \$30 apiece and the Celtic Concert, featuring Seamus Stout, will be \$10.

Tickets can be bought at the museum, or at the gate on the days of the gathering. No pre-ordered tickets will be mailed out. Tickets can be purchased at the Wee Scots Shop on Friday of the gathering, or at the main gate of the Salado Civic Center on Saturday or Sunday.

For more information, contact the Museum at P.O. Box 36, Salado, TX 76571, or by calling (254) 947-5232. The website for the event is www.salaadoscottishgames.org.

Walnut Valley Festival/National Flat Picking Championships Winfield, Kan. – Sept. 12-16

The 41st annual Walnut Valley Festival and National Flat Picking Championships on Sept. 12-16, with more than 200 hours of live acoustic music, ranging from bluegrass, folk, Americana, old-time and Celtic, on four stages.

See FALL FESTIVAL REVIEW, pg. 10



From the editor
Chuck Bloom

A picture's worth a 1,000 words

I apologize in advance for the last two issues of the *Ceili* because they've gone beyond the normal size; especially the last one which was a full one-third more in terms of content. As a former publisher, I know what the late, great Chico Marx used to say about such situations, "That runs into money."

But there was a good reason for it; I wanted to make sure the talents of some special people were displayed and properly recognized.

As said, I used to produce weekly newspapers for a living, and each issue started as a blank canvas, not unlike that old PBS series with the late artist Bob Ross. He showed people how to create an actual (and quite decent) painting in the scope of 30 minutes. What he did would seem to be impossible for those of us who had trouble drawing stick figures as children, but the more you watch, the simpler it looked.

The finished product wasn't anything created by Rembrandt or Picasso, but you'd be proud to hang it in your home, or the home of a friend. Such was my approach each week to having my newspaper in someone's home, or business – I wanted them to be proud of what I had done.

In newspaper layout, the anchor (or centerpiece) is ALWAYS a good photograph – either as a stand-alone or as part of the main (lead) story. Without a quality graphic like that, the page is just a light gray sheet with ink on it; it is difficult to read and harder to digest (in terms of news value). But with a top-notch photo, all eyes immediately land on it and then follow to the various stories of importance.

The photo can be dramatic, sensitive or funny; it can say everything with an expression or leave the reader guessing about the circumstances surrounding what is shown. Some pictures make you wish you were present and others clearly state it was good you were NOT there.

The best photos allow a person to linger on it for more than

a passing glance; to ask, "I wonder what was going on in their minds at the time?"

One of the initial promises I made to myself when assuming this assignment was to increase the number of photos on these pages – not just standard posed shots from websites. I want candid (action, if you will) photos of performers in concert, people enjoying themselves at festivals and to display the variety of activities at such occasions.

And I want to acknowledge the people who capture those terrific images. Thus far, the *Ceili* has displayed the work of four such men – Phil Wirth, Bud Mallar, Perry Smith and Drew Timmons. While you've seen the mere tip of the iceberg, I honestly believe most of you have enjoyed their exceptional work from this year's North Texas Irish Festival and Texas Scottish Festival, held in Arlington.

I hope to include their future works from area Celtic events in subsequent *Ceili* pages, as well as freelance submissions from our readers. If you have a camera (please, not a cellphone version because the resolution usually is not adequate for publication) and you're watching your favorite Celtic group, or performer, at an area locale, take some photos (flash ON, thank you) and email them to me (chuckbloom@hotmail.com) with the appropriate information (you know, who/what/why/when/where) plus your name for proper credit.

If they are good enough (in terms of photo quality for reproduction), then chances are "better than average" you'll see them in a future *Ceili*.

Such visual interaction is not only good for this publication, it's good for the Celtic music community in general. In order to develop it, nurture it and grow it, support must be shown. And in this case, a picture of people having a good time and hearing live music performed, is worth all the talk and tea in China.

Slainte! Shalom!

Fall festival review

Continued from page 9

The festival is held at the Cowley County Fairgrounds, surrounded by a meander of the Walnut River, at the west edge of Winfield, Kan. (45 miles southeast of Wichita).

Performers for the 2012 festival will be topped by headliner Téada (with special guest, Séamus Begley), along with 3 Trails West, Bill Barwick, Stephen Bennett, Roz Brown, Dan Crary and Thunderation, Julie Davis, Driven, Steve Eulberg, The Green-cards, Michael Reno Harrell Trio, Jim Hurst, Claire Lynch Band, Marley's Ghost, Andy May, John McCutcheon, Mountain Heart, NewFound Road, Notorious, Barry Patton, The Quebe Sisters Band, Revival, Jo Ann Smith and Friends, Richard Smith and Julie Adams, The Steel Wheels, Still on the Hill, Linda Tilton, Mark Alan Wade Trio and Barry Ward.

Advance tickets for the festival are:

Full-festival (5-day) – \$85

Friday-Saturday – \$60

Saturday-Sunday – \$50

Friday only – \$30

Saturday only – \$30

(Thursday and Sunday only – at gate only)

Children (ages 6-11) \$5 each; under 6 free with paid adult (not payable in advance)

Orders can be obtained through the Walnut Valley headquarters, 9 a.m.-noon and 1-5 p.m., Monday-Friday at (620) 221-3250; or in person at the office, 918 Main Street in Winfield (Visa, MasterCard and Discover accepted).

The festival sponsors eight instrumental contests, including five national championships for guitar, autoharp, mandolin, banjo, mountain and hammer dulcimers and fiddle.

Several "big name" artists today (such as Mark O'Connor, Alison Krauss, Chris Thile, Peter Dinklage) were "Winfield winners" in earlier stages of their careers.

More than \$98,000 in prize instruments and awards will be given to the various winners.

There will also be around-the-clock jam sessions and a world-class juried arts and craft fair.

For more information, go to www.wvfest.com.

President's Letter

Continued from page 3

The next bit of major business for SCMA is the **general membership meeting** to be held on Saturday, Sept. 29, at 10 a.m., in our offices on Elm Street in Dallas. All SCMA members are welcome at this meeting, as they are for ANY scheduled Board meeting.

We'll either be counting ballots for the election for new SCMA Board of Trustees members, or ratifying a called election if our candidates equal the number of available seats. If you received a ballot for this election, please take a moment to vote and send it back to us.

Our ability to serve our membership, keep NTIF running, produce concerts and other activities depends on a strong, committed and involved membership and Board. Dynamic and involved volunteers are our lifeblood and we always need you. Contact us if you're interested in getting involved and we'll put you to work!

Speaking of work, some of the board members and our dedicated volunteers got together at Dallas' Fair Park in mid-July

to do a little work on our mini-mobile. Affectionately referred to as "the festival in a box," that mini-mobile contains almost everything necessary to get NITF up, running and decorated. Over the last few years, it had been (shall we say) repacked in a less-than-orderly fashion during tear down after the festival.

It had gotten bad enough that the set-up volunteers were drawing straws as to who had to open the door of the thing! Apparently Fibber McGee's closet had nothing on that container.

So we got together, hauled everything out of it, found a few things that we'd been missing that didn't belong in there in the first place, and then, wonder of wonders, got it all to go back in there in a fairly organized re-pack. I was amazed. It was fun to spend some time together and get that task done – a good day, and I appreciate so much all who came to help.

On another note, I want to remind you of the **Christmas Concert** we have planned for this year. I know, I know – no

one wants to talk about Christmas right now, but please put this date on your calendar.

On **Saturday, Dec. 8**, make sure you are in attendance at the **First United Methodist Church in Richardson** to see and hear **Solas**. Tickets will be only \$15 and will be going on sale in the fall.

Keep an eye on our website and make sure you "like" our SCMA and NTIF **Facebook** pages so we can keep you informed. All the details and information on the entire show will appear in the November-December issue of the **Ceili**.

Once fall arrives, at least at my house, time starts moving faster and faster as the holidays approach and then ... before you know it ... NTIF is right around the corner again.

So, I hope you enjoyed your summer vacations, managed to keep your cool for most of this hot summer, and that you're ready for what the rest of this year brings with it. I know I am!



SOUTHWEST CELTIC MUSIC ASSOCIATION

2528 Elm St Suite B Dallas, TX 75226-1472

Website: <http://www.scmatax.org>

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Best Scottish movies of all time

By Chuck Bloom
Ceili editor

Last issue, the list of the top 20 Irish films (of all-time) was published and in fairness, it is time to reveal those magnificent films from Scotland, about Scotland, or centered in and around Scotland.

Pixar Studios, delivered such classics as “Up!,” the “Toy Story” trilogy, “WALL-E,” “Finding Nemo” and “Cars,” jumped into the Celtic world with the summer’s well-received release of “Brave,” the story of Merida, the Scottish daughter of King Fergus and Queen Elinor, a skilled archer who defies an age-old custom, causing chaos in her kingdom. It is the first Pixar movie to have a female protagonist and is voiced by Glasgow native Kelly Macdonald (“Boardwalk Empire”).

So for the summer, Scotland – the nation has given the world many fine directors, actors (led by Sir Sean Connery and Ewan McGregor) and authors (Robert Louis Stevenson, who penned “Treasure Island” and “Dr. Jekyll and Mr. Hyde”) – will be front-and-center in the cinematic world.

In advance of writing, or viewing “Brave,” here is my list of the top 20 Scottish films of all-time:

1) Local Hero (1983) – The best of all native Scottish directors is Bill Forsyth, and his masterpiece is “Local Hero,” shot on location in Houston and the quaint Scottish village of Pennan. And once you’ve seen the movie, you’ll be scrambling for a map to find out exactly where it’s located.

The movie appeals to an audience beyond Scotland’s shores through its casting and storyline. It is a tale of a 1980s go-get-‘em oil executive (played by “Animal House” alum Peter Reigert), sent to Scotland to finalize a deal to purchase a large chunk of



Scottish coastline to construct a refinery. The “chunk” includes the village and all its property, which will bring a magnificent windfall to the populace, filled with memorable characters.

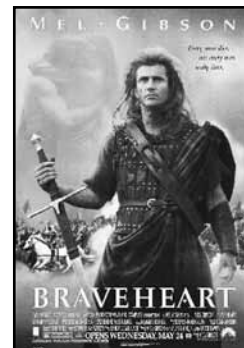
But ... the best laid plans of mice, men and executives go off-kilter from the beginning and the movie weaves a sentimental thread throughout its tale.

The picture has an aging Burt Lancaster in one of his final important roles as the oil company’s CEO (with his own problems to face), Denis Lawson (“Wedge” from “Star Wars”) as the village’s lead negotiator and innkeeper and Peter Cipaldi as the slightly naïve Scottish assistant.

There are a handful of plot lines that involve astronomy, psychiatry, rabbits and an ancient red phone box (or “booth” as we Americans called them). In the end, “Local Hero” tells more about the real people of Scotland than any historical spectacle could dream about.

Another familiar Forsyth touch is using the music of native Mark Knopfler of Dire Straits fame. In earlier films, it was the group’s music that provided the soundtrack, but here, Knopfler penned the instrumental theme that would become his encore closing piece in concert – of course named “Local Hero.” It helped launch Knopfler’s immense solo career, including doing the soundtrack for Rob Reiner’s “The Princess Bride.”

2) Braveheart (1995) – This is a complete Hollywood packaged movie about one of the great heroes of Scotland – William Wallace (portrayed by an American/Australian actor, Mel Gibson). In fact, most of the cast is NOT Scottish by birth; Catherine McCormick is British, Brendan Gleeson is Irish, Sophie Marceau is Parisian and Patrick McGoohan was actually born in Queens, N.Y., but raised in England. Only Angus MacFadyen, as Robert the Bruce, is from Scotland (Glasgow).



Yet ... “Braveheart” is seen as the quintessential Scottish movie, winning the 1996 Oscar as Best Movie.

Gibson became the third major actor of modern times to earn Best Director and Best Movie but NOT win for Best Actor; the others are Clint Eastwood – twice (“Unforgiven” and “Million Dollar Baby”) and Robert Redford (“Ordinary People,” although he did not act in that movie).

The movie was conceived by American writer Randall Wallace, who went on vacation to Scotland and saw his surname on a statue at Edinburgh Castle.

3. Trainspotting (1996) – Englishman Danny Boyle (Oscar winner as director of “Slumdog Millionaire”) leads a young cast (who would gain future fame) in a very edgy, brutal look at a group of heroin addicts and the ugly side of Edinburgh. Although its tone was depressing



McGregor

and heavy, filmgoers thought it made Scotland’s capital look “positively cool” as one critic wrote. It has been voted, in one online poll, as Scotland’s greatest movie and biggest fan favorite.

It stars Ewan McGregor (born in Crieff), Glasgow’s Robert Carlyle, Kevin McKidd (“Rome,” “Grey’s Anatomy”), MacDonald and Jonny Lee Miller (on TV this fall as “Sherlock Holmes”).

4. Gregory’s Girl (1981) – Another excellent film by Forsyth, this one sticking to a coming-of-age theme, combining the sentiment of a “Summer of ‘42” with ... soccer.

“America had James Dean and Natalie Wood; Scotland had John Gordon Sinclair and Dee Hepburn,” wrote one Scottish film

critic. “What ‘Rebel Without a Cause’ was to disaffected Los Angeles youth in the 50s, ‘Gregory’s Girl’ was to pimply Scottish teenagers in the 80s.”

It’s the story of Gregory (Sinclair) as the hapless goalie for his hopeless school team. Dorothy (Hepburn) joins the squad and becomes its star. Gregory is the ultimate in awkwardness as he tries to charmingly get to know, and like, this girl ... before it is time to leave home and “become a man.”

5. The 39 Steps (1935) – One of director Alfred Hitchcock’s early masterpieces, the film creates a largely fictional look at Scotland in the first of an oft-repeated theme – a wrongly accused man (Robert Donat, who later would win an Oscar in “Goodbye, Mr. Chips”) out to prove his innocence.

Hitchcock used lots of script and editing tricks (there’s a great scene in which a woman’s scream turns into the whistle of a train) that would become his calling card in a tale of espionage and the constant attempt to elude police capture. It is also an early warning to the English people about the sinister danger lurking in Germany.

6. Rob Roy (1995) – Directed by an actual Scotsman (Michael Caton-Jones), filmed in the West Highlands, the movie stars Irishman Liam Neeson as the famed Scottish outlaw. It includes lots of action sequences, strong characters (a tad preachy at times) and enough Scottish brogue to cure any keg of whiskey.

Tim Roth is outstanding as the villain (nominated for best supporting actor) – dandied, yet deadly; and Roth and Neeson engage in what many say is the best sword fight ever filmed.

7. The Prime of Miss Jean Brodie (1969) – British actress Maggie Smith earned the Best Actress Academy Award for her portrayal of a teacher trying to bring a ray of culture to a traditional Scottish school in Edinburgh. The film crosses over into politics when she instills a love for Italian artists in her young girls, plus a love for Italian fascism. Directed by Ronald Neame, who also honed “The Poseidon Adventure” and “The Odessa File.”

8. Breaking the Waves (1996) – Denmark’s Lars von Trier helmed this extremely controversial movie and introduced U.S. audiences to unknown actress Emily Watson (who garnered a Best Actress nomination), who plays a child-like, young woman living in a remote Scottish village, who talks to God and marries a foreign oil rig worker. Paralyzed in a workplace accident, he asks her to have sex with strangers and describe the encounters.

“From its opening scenes of grey-bearded church elders, the film captures the oppressiveness of an introspective and strict Presbyterian community, though it was written and directed by von Trier and was not originally set in Scotland,” another critic stated.

9. Mrs. Brown (1997) – The movie, directed by John Madden, brought multi-Oscar winner Dame Judi Dench her initial nomination as a lonely, introverted Queen Victoria, who sinks into deep depression after the death of her husband, Albert. She is brought back to “life” through a relationship with John Brown, the straight-talking Queen’s Highland *ghillie*, wonderfully portrayed by Scottish actor-comic Billy Connolly.



Dame Judi Dench

10. Brigadoon (1954) – A wildly pop-

ular Broadway musical, director Vincente Minnelli (“An American in Paris”) fully intended for the movie to be shot in Scotland. However, the producer failed to find a location adequate for the movie’s needs ... so it was filmed on a soundstage at Metro-Goldwyn-Mayer.

Starring Gene Kelly (“Singing in the Rain”), Van Johnson (“Thirty Seconds of Tokyo”) and an Amarillo-born Tula Ellice Finklea, best known as actress/dancer Cyd Charisse, it is the mythical story of a village, called Brigadoon, that only appears once every 100 years. The music features the great song, “Almost Like Being in Love” and great dancing from Kelly and Charisse.

Others after the top 10 include:

Highlander (1986) – So a Frenchman (Christopher Lambert) plays immortal Scotsman Conner MacLeod, a real Scotsman (Sean Connery) plays his Egyptian-Spanish mentor and the late Freddie Mercury, an Englishman, sings a hit song, “Who Wants to Live Forever?” The movie was followed by three sequels and a hit syndicated TV series.

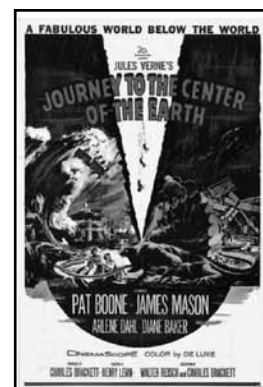
Comfort and Joy (1984) – Yet another Forsyth movie, set in Glasgow, about a real episode called “The Ice Cream Wars.” Character actor Bill Paterson plays a radio DJ named Alan “Dicky” Bird and the trials and tribulations he goes through – from breaking up with a girlfriend – to involvement in the battle of ice cream cones. What I love are the clever radio jingles created and the Dire Straits music that envelopes the soundtrack.

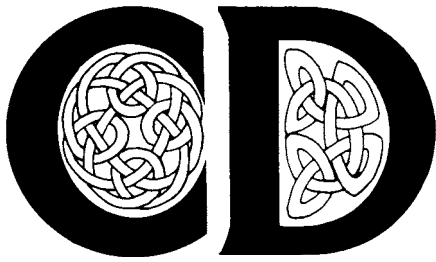
Shallow Grave (1995) – Directed by Boyle, it’s the story of three young professionals who rent their spare room to a man, who immediately dies. The dead man leaves behind a suitcase stuffed with money and the remainder of the film involves the trio, the dead man’s relatives and associates in a stylish thriller.

Tunes of Glory (1960) – Directed by Neame, starring the legendary Alec Guinness as antagonist Colonel Sinclair, nemesis to the protagonist, suave, Oxford-educated Colonel Barrow. Guinness appeared in many of the finest movies ever made – *The Bridge on the River Kwai*, *Lawrence of Arabia*, *Doctor Zhivago*, *Star Wars*, *The Lavendar Hill Mob*, *Kind Hearts and Coronets*. For “Tunes of Glory,” according to film historians, Guinness almost certainly drew on memories of his stepfather – a Scottish officer who menaced him with a pistol and held him upside down from a bridge. Talk about method acting!

Journey to the Center of the Earth (1960) – What isn’t set inside, and underneath, the earth’s surface is a catalogue to the beauty of Edinburgh, where Prof. Oliver Lindbrook (the great James Mason) dreams of following his late colleague’s original expedition. Based on the novel by Jules Verne, it also stars teen heartthrob Pat Boone because ... he attracted more young female viewers to the movie.

Oh yes, the interior shots of the “center” of the earth were actually taken inside Carlsbad Caverns National Park in New Mexico.





REVIEWS

Cathie Ryan, The Elders

‘Through Wind and Rain’

By Chuck Bloom
Ceili Editor

The long-awaited answer to a question many Irish-Celtic music fans have asked for the past seven years has been answered. Yes, there IS a new Cathie Ryan album (dropping Sept. 12) and while the waiting has been excruciating for die-hard fans, patience has produced a just reward.

Her fifth solo album, “Through Wind and Rain” is her most personal, intense and finest work yet. Backed by a great band and a host of special guest musicians, and to put it in simple terms and words, “Through Wind and Rain” is the best CD Cathie Ryan has ever done in her career (and that dates back to her work with Cherish The Ladies when she joined in 1987). The Dearborn, Mich. native has finally grabbed full control of her musical efforts, serving as sole album producer and owner of the label (Mo Leanbh) on which the CD is distributed.

A reviewer of Ryan’s work needs to have a large thesaurus close at hand in attempting to select the correct words to describe her talent, her voice (as crystal clear as it has ever been) and her record work – “superb,” “magnificent,” “beautiful” and “amazing” seem to spring forth.

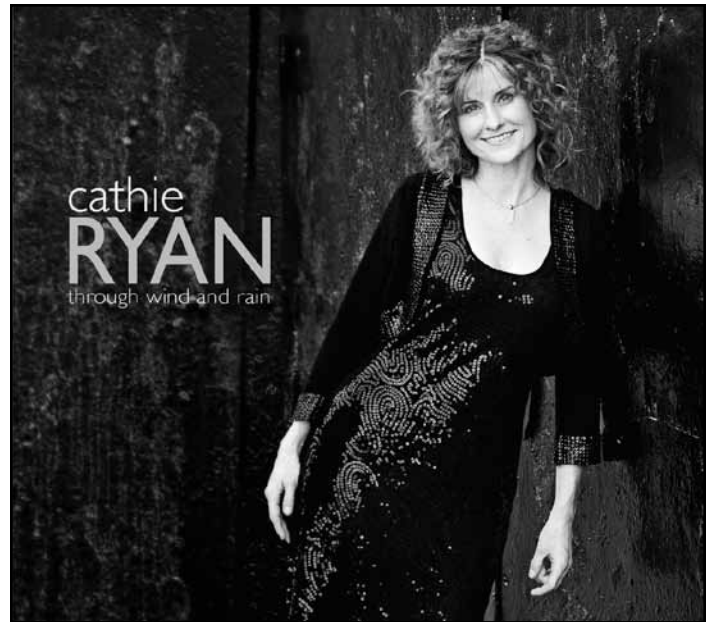
Recorded in Ireland and America, “Through Wind and Rain” is a carefully crafted work of immense sensitivity; reflecting (in many ways) the journey she has taken over the past seven years since the last album, “The Farthest Wave.” It is a deeply personal effort, touching such bases as love, loss and hope, with Ryan writing several of the songs herself.

Ryan’s superlative band (Patsy O’Brien on guitar and vocals, Matt Mancuso on fiddle and octave mandolin, and percussionist Brian Melick) is her guide through the delicate arrangements. To add texture to their abilities are some of Celtic music’s finest musician, including the likes of guitar virtuoso John Doyle, Gerry O’Beirne, Phil Cunningham, Niall Vallely, John McCusker and her old Cherish partner, Joanie Madden.

The opening track, “Walk The Road,” is a spiritual-like melody, highlighted by the precision harmonies of Ryan and backup voices John Doyle, Fiona McBain, Leslie Ritter and O’Brien.

“May the Road Rise To Meet You” is the perfect Ryan ballad, written by one of the legends of American music, Roger McGuinn (in the Rock and Roll Hall of Fame and Songwriters Hall of Fame as a member of The Byrds) and his wife, Camilla. Sporting some excellent harp work by Michelle Mulcahy, it is a piece dedicated to Ryan’s brother, Timothy Patrick Ryan.

Two tracks are sung in the Irish language (“Mo Nion O’,” “Oro, Sheandúine Dóite”) and no American female singer can hold a candle to Ryan, as she traverses the words and music. Even if you don’t understand a single word, Ryan will speak to you directly with her voice and some haunting use of cello and guitar, notably on “Mo Nion O’.” Luckily, Ryan also incorporates



a translation, weaved throughout the track.

The song is one Ryan “collected” during her appearance at the 2011 North Texas Irish Festival in Dallas. Also headlining that festival was the legendary Altan, led by singer Mairéad Ní Mhaoinaigh.

“She wrote it for her daughter,” Ryan explained. “I asked her if I could do a translation of it and record it. She said, ‘Yes,’ and I was over the moon.”

Not all offerings are free of personal pain. On her new album, Ryan shows the courage to open up her heart and soul to her audience; to accentuate that particular point, Ryan produced “Daddy, Are You Coming Home Tonight?,” written by Ryan 22 years before (prior to her collaboration with Cherish) and the imagery is not a pretty Norman Rockwell picture.

*Daddy, are you comin’ home tonight?
And if you do, do you promise you will be all right
You won’t stumble up the stairs
Or fall over the front room chairs
And you and mommy won’t get in a fight*

*Daddy, when you stay out late, mommy cries sometimes
She tells us she’s ok, but she keeps on cryin’
Her face is sad and mad
We wish she’d be more glad
Maybe you could make her laugh sometime.*

*Daddy, if you have some time would you talk to me
And maybe if you look hard enough you’ll see
That I’m lonely deep inside
But it’s ok ‘cuz I can hide it
And no one else will ever have to see.*

See RYAN CD, pg. 17

CD review: The Elders

Wanderin' Life & Times

By Chuck Bloom
Ceili Editor

Although it isn't the first place to cross one's mind, there is an incredibly strong Celtic music presence in middle America; located (in all places) in Kansas City, Mo. – home to the Royals, Chiefs, great steaks, the largest number of parks per capita and ... one of the country's best Celtic rock bands.

The Elders are the crown jewels of the KC Celtic scene, along with the likes of Kelly, Connie Dover and Tullamore. Since forming in 1998, the lads have more than broken out of the Midwest. They've become one of the most sought-after American Celtic rock groups at scores of major festivals from coast-to-coast (including several headlining stints at the North Texas Irish Festival), with their self-proclaimed "arse kickin' music from the heartland."

From that centralized location, the group can encompass a myriad of American musical influences that naturally meld with traditional Irish-Celtic stylings. On this CD, you'll hear mountain bluegrass, the use of traditional jigs and reels, and the kind of strong, power rock that would fit on any rock station not playlisting Katy Perry, Lady Gaga or some Brit boy band. No, this is a ROCK group with something to say.

The current Elders lineup finds native Irishman Ian Byrne as lead singer (plus percussion, whistle, flute), Brent Hoad on fiddle, mandolin, guitar and vocals, Norm Dahlor on bass, guitar, banjo and backup vocals, Joe Miquelon on accordion and keyboards, Steve Phillips on guitar and mandolin and Kian Byrne on drums and bass. What sets this group from others are the lyrics, handled by Hoad and Byrne, with Hoad contributing eight of the album's songs (all original compositions – another distinguishing factor from other Celtic rock groups).

Much of the album has a familiar Celtic theme concerning the struggle of the "little man" against the establishment. It flows through almost every track, from, to historical references.

The opening track is the superb "Building a Boat," followed by the title song about wandering the various venues in this nation, while looking for lost love. "Forever Friend" is a top-tapping number that quickly established the position (political if you wish to read deeper into it) of the average Joe being squashed by the upper crust.

"There was a time when we could disagree and still be honest men,

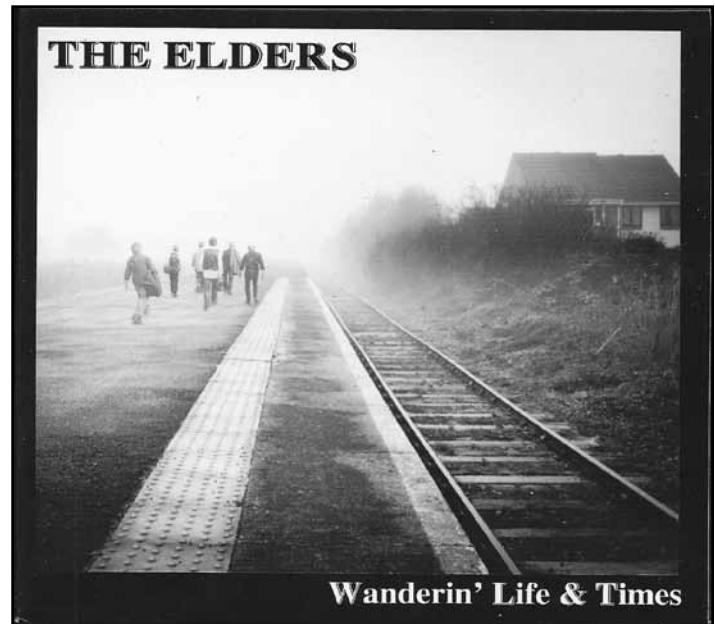
*Now there's no one left to listen, so brother grab all you can.
It was a great run while it lasted, and a true nation's voice
We were always bound by common ground,
Now there's nothing left but noise.*

"While the pinstripes stole their fortunes, the factories turned to rust,

*There's not much left to dream about, and nothin' left to trust.
Now there are slaves and there are mansions
Forsaken and the thieves*

Can we change the way the story goes and build what we believe?"

Hoad tackles the famous Civil War Battle of the Wilderness on "Orange Plank Road," the first true confrontation between the two leading generals, U.S. Grant and Robert E. Lee, on May 5-7,



1864. Although it was a technical draw, Grant established his pattern of refusing to yield and forcing the undermanned South to expend valuable manpower to fight. Hoad views the battle through the eyes of newly-freed African-American soldiers, fighting for the Union Army – not exactly the usual method.

*"I can still hear the enemy camped out in the pines,
Eating' grass, dirt and leather when they can.
With nothin' left to steal out there, nothing left to find
This new freedom they began to understand.
They lived on superstition, got low on ammunition.
They killed that bastard rooster when he crowed
Battle for the Wilderness at Orange Plank Road."*

It's not the usual stuff one finds in a Celtic rock music package but, as said, it's not your normal group; it's true craftsmanship.

The highlight track is the eight-minute "Appalachian Paddy," Byrne's tribute to the migration of Irish immigrants to that portion of the U.S. which seemed to be a natural musical marriage between traditional Irish and bluegrass-mountain American music. The song combines all the favorite formats and spotlights Dohlar's crisp banjo picking.

If you like straight rock music, "What a House We Could Build" features Hoad's strong lyrics with a straight-ahead, guitar-driven sound – fit to be heard on any station.

*"Burning riches in our name, pulled by unseen hands,
With no bounds and no shame, deceiving honest men,
If we worked and played 'til everyman could have his fill,
Oh what a house we could build."*

The Elders possess all the required components for a great American Celtic rock group – great songs, superb musicianship, excellent fiddling and a charismatic singer. While other Celtic rockers try to follow a more "punk" path (ala The Dropkick Murphys), The Elders offer the well-rounded package to satisfy the musical taste of every Celtic music fan.

It's all there on 11 tracks with "Wanderin' Life & Times." It might be the best Celtic rock album in the past year; certainly the finest effort from this six-man band – well worth any personal monetary investment to own it.

O'Flaherty Irish Music Youth Camp in pictures



Almost 100 students participated in the fifth annual O'Flaherty Irish Music Youth Camp on July 16-17 at Dallas' St. Alcuin Montessori School. They were joined by 20 instructors and a host of helpful volunteers, according to Camp Director Clare Cason. Among those learning new instruments, or advancing in their knowledge of Celtic music were (clockwise, starting top left) Amy Vanderveer on piano; the tin whistle duo of Tara Guetzloe and Abigail Winer; Dawson Mehalko, tuning his guitar; Nolan Kirkendoll, trying the accordian under the watchful eye of Ken Fleming; Rebekah Passmore's harp class; and fiddlers Preston Abel and John Russell.



SCMA photos by Phil Wirth

CD review: Cathie Ryan

Continued from page 14

*And all the things I feel I keep inside
And mommy says, "Don't talk about it"
So I keep quiet
I'll be good, I promise, I'll be good*

*Daddy, I heard you tell momma that it
wasn't true*

*All the things I know you did, you said
you didn't do.*

*You said you didn't wanna hear that
your children live in fear*

Daddy, I'm telling now they do.

On the opposite end of the emotional spectrum is a beautiful lullaby, "Rock Me to Sleep, Mother," based on an 1860 poem by Elizabeth Akers Allen, with Ryan adding the words to her own music.

*Backward, turn backward, time in your
flight*

*Make me a child again, just for tonight.
Mother, come back from the echoless
shore*

Take me again to your heart like before.

*Kiss from my forehead the furrows of
care*

*Smooth the few silver threads out of my
hair.*

*Over my slumber your loving watch
keep,*

*Rock me to sleep, mother, rock me to
sleep.*

There is an undisclosed bonus track to complete the disc that could well become a fan favorite at Ryan performances. "The Johnny Be Fair Set" is a collection of jigs, reels and a song, simply recorded as if she and her band were sitting on any stage at any festival. To add to the talent pool is Madden on flute and whistle, Jimmy Keane on accordion and Cathie on her bodhrán.

"The tunes are full of lift – fierce spirit in them," she said. "It's the first time I've had a set of tunes on a CD."

When the recordings were completed,

and the playlist was chosen, only then did she realize each of the 11 tracks were either written, or co-written by a woman, which hadn't happened on her prior four solo efforts.

"That's what I was drawn to this time, and it makes me very happy," Ryan said. "I always thought I couldn't record other female singers' songs because it might invite comparison. I'm grateful to realize that was a load of old nonsense. These are some great songs to sing."

And "Through Wind and Rain" is a tremendous album to hear; the best possible Celtic CD any of us will hear for the next few years! Ryan should never be worried about comparisons with other singers – male or female – because, as shown on this recording, she stands alone at the very top of the Celtic music world.

For more information, go to cathieryan.com or www.moleanbhrecords.com.

Magical musical tour

Tullamore to lead Scotland bus tour in April, 2013

The popular Kansas City-based group Tullamore will tour Scotland again in 2013, leading a nine-day, three-performance bus excursion for 50 friends, family and fans.

The group's Ireland tour two years ago saw 47 people have the times of their lives and this tour is expected to be even better, according to Mark Clavey, Tullamore leader.

The tour departs from Newark, N.J. on Saturday evening, April 20, for an overnight flight to Glasgow Airport.

"We'll spend seven nights in Scotland, overnighing in Glasgow (two nights), Pitlochry, Inverness (two nights), and Edinburgh (two nights), staying exclusively in first class hotels, including one night's stay at Pitlochry's luxurious Atholl Palace," noted Clavey.

The group will depart from Edinburgh on Sunday morning, April 28, to return to Newark on that Sunday afternoon.

The band will perform at The Scotia Pub (Glasgow's oldest pub, founded in 1792), Hootananny's in Inverness, and in concert at the Nairn Community and Arts Centre.

Among the sites to be visited will be Stirling Castle, the Robert Burns Birthplace Museum, the Falkirk Wheel, Urquhart Castle, the Glenfiddich Distillery, the Speyside Cooperage, Culloden Battlefield and Dunfermline Abbey. Plus there will be an entire day spent in Edinburgh with activities strictly up to one's personal desires. There will be a full Scottish breakfast daily, and everyone will dine twice as a group – at dinner at Jury's Inn in Glasgow, and at a banquet at Atholl Palace.

The tour price is a modest \$2,269 (plus U.S. departure tax), and includes international airfare, all accommodations, specified sightseeing, admission to all three performances, listed meals, the services of a professional Scottish driver and guide in a deluxe



SCMA photo by Drew Timmons

The popular Kansas City-based Celtic group, Tullamore, will host another tour of Scotland in April, 2013, with plans for 50 participants to enjoy the sights with group members Mary Hanover, Mark Clavey and Rachel Gaither.

motorcoach, tour escorts, portage of one suitcase, and all hotel taxes, service charges, and tips (except to the driver-guide).

Hammond Tours is producing the tour and will handle all of the financial aspects. People can handle registration by mail, but it is recommend that one call and register over the phone so each question can be properly answered.

For more information, call Clavey at (816) 510-0121. More information is available on Tullamore's Facebook page.



CELTIC CALENDAR



August 2012

Friday, August 17

8:30 p.m.-12:30 a.m.

Seamus Stout

Trinity Hall, Dallas – (214) 887-3600

www.trinityhall.tv/Music.htm

Saturday, August 18

9 p.m.-1 a.m.

BEHAN

Trinity Hall, Dallas – (214) 887-3600

www.trinityhall.tv/Music.htm

www.behanmusic.com

9 p.m.-1 a.m.

Trinity River Whalers

Plaza Pub – Arlington, Tex.

(817) 460-7346

www.trinityriverwhalers.com

9 p.m.

Needfire

Rockin' Parrodisse

Lewisville, Tex. – (972) 436-7898

www.needfire.com

Saturday-Sunday, Aug. 18-19

Clandestine, Jed Marum, Don Gabbert, Murder the Stout, Roan Inish Damsha, Wealthy Beggars, Red McWilliams, Kelly Kingston

Permian Basin Highland Games and Celtic Faire

Ector County Coliseum – Odessa

www.chspb.org

Friday, August 24

8:30 p.m.-12:30 a.m.

Jed Marum

Trinity Hall, Dallas – (214) 887-3600

www.trinityhall.tv/Music.htm

www.jedmarum.com

Saturday, August 25

1-4 p.m.

Trinity River Whalers

Lightcatcher Winery

Fort Worth – (817) 237-2626

www.trinityriverwhalers.com

7:30 p.m.

The Jig Is Up!

Clear Lake Community Theater

Nassau Bay, Tex. – Tickets \$20

www.thejigisupband.com

9 p.m.-1 a.m.

Jeff Phillips

Trinity Hall, Dallas – (214) 887-3600

www.trinityhall.tv/Music.htm

NeedFire

Culture Fest - McAlester, Okla.

www.needfire.com

Sunday, August 26

3 p.m.

Danny O'Flaherty

Josephine Theater – San Antonio

Box office (210) 734-4646

www.dannyoflaherty.com

Friday, August 31

8:30 p.m.-12:30 a.m.

5 Second Rule

Trinity Hall, Dallas – (214) 887-3600

www.trinityhall.tv/Music.htm

10 p.m. (21+)

Blaggards

O'Bannon's Taphouse

College Station, Tex. – (979) 846-9214

www.blaggards.com

www.obannonstaphouse.com

Fri.-Sun., Aug. 31-Sept. 2

The Elders, Tullamore, Gaelic

Storm, Scythian, Eileen Ivers

and Immigrant Soul, McPeake,

Goitse, Young Dubliners, Kelly,

Red Hot Chili Pipers, Pogey

10th annual Kansas City Irish Festival

Crown Center

www.kcirishtfest.com

September 2012

Saturday, Sept. 1

9 p.m.-1 a.m.

Irish Rogues

Trinity Hall, Dallas – (214) 887-3600

www.irishrogues.com

www.trinityhall.tv/Music.htm

Friday-Sunday, Sept. 7-9

Bua, Brendan Nolan, Teada,

Mairtin deCogain, Legacy,

Smithfield Fair, Jim Flanagan, Jill

Chambless, Scooter Muse, John

Burleson, Albert Alfonso, Donna

Fitch, Peg Loyd, Rickey Pittman,

Spirits of the House, Tea Mer-

chants, Jim Waters

CelticFest Mississippi - Jackson, Miss.

www.celticfestms.org

Friday, Sept. 7

8:30 p.m.-12:30 a.m.

Jeff Phillips

Trinity Hall, Dallas – (214) 887-3600

www.trinityhall.tv/Music.htm

10 p.m. (21+)

Blaggards

O'Bannon's Taphouse

College Station, Tex. – (979) 846-9214

www.blaggards.com

www.obannonstaphouse.com

Saturday, Sept. 8

Tullamore, Farnum Family, Tom

Meehan, many others

Southwest Missouri Celtic Heritage

Festival and Games - Buffalo, Mo.

Old City Park and Fairgrounds

www.swmcelticfestival.com

9 p.m.-1 a.m.

Trinity River Whalers

Trinity Hall, Dallas – (214) 887-3600

www.trinityriverwhalers.com

www.trinityhall.tv/Music.htm

CELTIC CALENDAR

Saturday, Sept. 8

9:30 p.m. (21+)

Blaggards

Fado Irish Pub

Austin, Tex. – (512) 457-0172

<http://blaggards.com>

www.fadoirishpub.com/austin

Wed.-Sunday, Sept. 12-16

Teada (with special guest

Seamus Bagley) among others

41st annual Walnut Valley Festival and

National Flat Picking Championships

Cowley County Fairgrounds

Winfield, Kan.

www.wvfest.com

Friday-Sunday, Sept. 14-16

Jed Marum, Hugh Morrison,

Tullamore, Cleghorn, Celtica,

Flowers of Edinburgh

Oklahoma Scottish Festival

River West Festival Park - Tulsa, Okla.

www.okscotfest.com

Friday-Sunday, Sept. 14-16

The Killdares, Maken and Spain

Brothers, The McKrells, Rakish

Paddy, The Prodigals, Girsá,

Enter The Haggis, Emish

16th annual Irish2000 Festival

Ballston Spa, N.Y.

www.irish2000fest.com

Friday, Sept. 14

10 p.m. (21+)

Blaggards

O'Bannon's Taphouse

College Station, Tex. – (979) 846-9214

www.blaggards.com

www.obannonstaphouse.com

Saturday, Sept. 15

10 p.m. (21+)

Blaggards

Continental Club

Houston – (713) 529-9899

<http://blaggards.com>

Needfire, Black Brothers,

O'Connell's Bridge, Miles from

Dublin

Greeley (Neb.) Irish Festival

www.greeleyirishfestival.com

www.needfire.com

Thursday, Sept. 20

8 p.m.

The Killdares

Levitt Pavilion – Arlington, Tex.

www.Killdares.com

www.levittpavilionarlington.org

Saturday-Sunday, Sept. 22-23

Teada, Clandestine, Brizeus,

Blaggards, Cleghorn, Constant

Billy, The Jig Is Up!, Saxon

Moon, Brobdingnagian Bards,

Therese Honey, Black Irish

Texas, among others

Second annual Sherwood Celtic Music Festival

Sherwood Forest – McDade, Tex.

(512) 222-6680

www.sherwoodforestfaire.com

Saturday-Sunday, Sept. 22-23

Beth Patterson, Runa, Patrick

O'Flaherty, Cindy Kallet, Grey

Larsen,

18th annual McPherson (Kan.) Scot-

tish Festival – Lakeside Park

www.macfestival.org

Friday, Sept. 21

7:30 p.m.

Clandestine

McGonigel's Mucky Duck

Houston – (713) 528-5999

www.clandestineceltic.com

www.mcgonigels.com

8:30 p.m.-12:30 a.m.

Jeff Phillips

Trinity Hall, Dallas – (214) 887-3600

www.trinityhall.tv/Music.htm

10 p.m. (21+)

Blaggards

R&R Sportsbar and Grill

Friendswood, Tex. – (281) 996-8300

<http://blaggards.com>

www.rrsportsbar.com

Saturday, Sept. 22

9 p.m.-1 a.m.

BEHAN

Trinity Hall, Dallas – (214) 887-3600

www.trinityhall.tv/Music.htm

www.behanmusic.com

Friday-Sunday, Sept. 28-30

2, 3, 4, 5, 6 p.m.

The Killdares

State Fair of Texas – Dallas

Gate G Cotton Bowl

www.Killdares.com

www.bigtex.com

Friday-Saturday, Sept. 28-29

Ed Miller, Jil Chambless,

Scouter Muse, John Taylor, Peat

Fire Flame, Mitzi MacDonald and

Keltic Reign, Duddy Banks

St. Louis (Mo.) Scottish Games

www.stlouis-scottishgames.com

Friday-Sunday, Sept. 28-30

The Elders, Nine 8th Irish,

Bad Haggis, The Prodigals,

Samantha Robichaud, Paul

McKenna Band, Gothard Sisters,

Hank Araki, Comas, Whiskey

and Stitches

KVMR 16th annual Celtic Music Fest

Nevada County Fairgrounds

Grass Valley, Calif.

Friday, Sept. 28

9 p.m. (21+)

Blaggards

Ashford Arms Pub - \$5 admission

Houston – (281) 679-6112

www.blaggards.com

www.ashfordpub.com

Saturday, Sept. 29

7 p.m.

Vintage Wildflowers

Three Rivers Museum

Muskogee, Okla.

www.vintagewildflowers.com

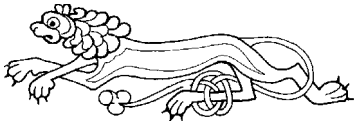
9 p.m.-1 a.m.

TIMES NIGHT OUT!

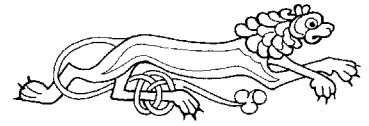
Trinity Hall, Dallas – (214) 887-3600

www.trinityhall.tv/Music.htm

See CALENDAR, pg. 26



RECURRING ACTIVITIES



Please help keep this section up-to-date by contacting editor Chuck Bloom at (972) 424-6430 or chuckbloom@hotmail.com. If your event does not appear here, it's because you've not contacted us in the past six months.

We rely on those who attend regular events to verify that these listings are accurate, and tell us where regular dates change, new venues open or new groups are formed. We appreciate all contributions; please keep them coming.

Simply e-mail and/or website info so many of these regular events can be found on the SCMA website Calendar page at <http://www.scmatrix.org>.

Last Updated August 1, 2012

Regularly Scheduled Performances

Tucson, Arizona:

Round the House, Sundays 4-7 p.m. at **Auld Dubliner**, 800 E. University Boulevard, Tucson, Ariz.

Jackson, Mississippi:

Fenian's Irish Pub, Irish Music 8-11 p.m., Thursdays, featuring **Bounds Street, Spirits of the House, Legacy, Jim Flanagan or St. Brigid's** on rotating basis; 901 E. Fortification St., **Jackson, Miss.** (601) 948-0055

Tulsa, Oklahoma: **Cairde na Gael**, First and Third Thursdays at **Arnie's Irish Bar**, 318 E. 2nd St. at Elgin. www.cairdenagael.com

Austin: **Thomas "Doc" Grauzer** performs Thursdays and Fridays, 6-9 p.m., plus Saturday brunch 11:30 a.m. at **Mother's Café**, 4215 Duval Street, Austin. (512) 467-9898. www.docgrauzer.com

Ptarmigan performs every Monday and Wednesday at 7 p.m., **Waterloo Ice House**, 1106 W. 38th St. (across from Seton Hospital), Austin. (512) 451-5245

Dallas: **Trinity Hall Irish Pub** has **Jigsaw** Thursdays at 7-10 p.m.; **The Irish Rogues** sing-along (with song books) on first Saturdays; **Jenny Glass** first Sundays, noon-2 p.m., **Mockingbird**

Station, 5321 E. Mockingbird Lane, Suite 250, Dallas. (214) 887-3600 www.trinityhall.tv

Humble, Texas: **Celtic Voyage** returns for regular sessions on First and Third Saturday evenings, 8-11 p.m. at **McClellan's Irish Pub**, on the corner of Townsen Blvd. and N. Houston Road, Humble. (281) 446-7273. \$5 cover.

Houston: **The Blaggards**, 8:30 p.m., Wednesdays at **Molly's Irish Pub** (downtown Houston), 509 Main Street.

Lubbock: **Chris Smith and Friends**, alternating Thursdays from 8:30-10 p.m. at **Sugar Brown's Coffeehouse**, 4818 50th Street, Lubbock.

San Antonio: **Sally's Garden**, Sundays, 2-5 p.m. at **Nine Lives Books**, 4919 NW Loop 410 at Summit Parkway, San Antonio. www.sallysgarden.org

Sessions

Traditional Irish Music: Family-oriented; acoustic musicians, dancers and listeners of all ages and skill levels are welcome.

Arizona:

Sundays, at 1 p.m., Beginner session; Afternoon séisiúin at 4 p.m. at **Fibber Magee's**, 1989 W. Elliott Rd., Suite 19, Chandler, Ariz. (480) 722-9434.

The Auld Dubliner, 9780 W. Northern Ave., Peoria, Ariz., (623) 877-1918; and **The Auld Dubliner** - 800 E. University Blvd., Tucson; (520) 206-0323; First Fridays at 7 p.m. in the **Irish Cultural Center**, 1106 N. Central Ave., Phoenix, Contact George O'Brien, (602) 258-0109;

First Wednesdays, 7 p.m. at **Into the Bean**, 1710 W. Southern Ave., Mesa, Ariz. Contact Paul Knight (480) 890-0579;

Irish Séisiúin, Wednesdays, 7 p.m. at Lis Doon Varna, 16100 N. Arrowhead Fountain Center, Peoria, Ariz. Contact Jim McCray, (623) 979-0730;

Celtic & Old Time Jam

First and Third Tuesdays, 8-10:30 p.m. at Rincon Center, 6th Street at Tucson Blvd., Tucson. Contact Sharon Goldwasser (520) 298-3014.

Irish Séisiúin, Sundays, 7 p.m. at **Charly's Pub & Grill**, 23 N. Leroux St., Flagstaff, Ariz. Contact Kari Barton (928) 600-1362

Arkansas: Second and Fourth Mondays 7 p.m. at **Khalil's Pub & Grill**, 110 S. Shackelford, Little Rock, Ark.; First and Third Wednesdays 7 p.m. at **Something Brewing**, 1156 Front Street, Conway, Ark.; Last Saturdays, 7 p.m. at **Last Chance Lakeside Café**, 408 Ponce de Leon Dr., Hot Springs Village, Ark. www.arcelts.com

Oklahoma: **Celtic Session** First Fridays 8-10 p.m. at **Borders Books & Music**, 300 Norman Center Court, Norman. (405) 573-7907; Second Fridays **Celtic Session** 7-10 p.m. at **Full Circle Books** 50 Penn Place, Oklahoma City. Call Jacque Rapp at (405) 364-4526.

Traditional Irish Session, First, Third and Fifth Sundays at **Arnie's Irish Bar**, 318 E. Second St. at Elgin, Tulsa. (918) 583-0797.

Celtic Music Jam Session Second Fridays 7 p.m. at **Best Western's Atrium**, 600 E. McElroy & Perkins Rd., Stillwater. Contact Roger Graham at celticgraham@sbcglobal.net Second Saturdays at 6 p.m. **United Scottish Clans of Oklahoma Gathering at Church of the Savior**, 5600 NW 63rd, Oklahoma City.

Louisiana: **Tune Session** First and Third Fridays 8 p.m. at **Centenary** (formerly **Outrageous**) **Bar & Grill**, Stoner St. and Centenary, Shreveport.

Session Saturdays, 10 a.m., at **Main Street Market** on Sixth Street, Baton Rouge. Contact katekanelaborde@msn.com for information;

Slow Irish Music session Mondays 7-9 p.m.; beginners from 6-7 p.m. in New Orleans at Noel Reid's house. Contact at nollaig@thereids.net.

Fourth Sundays Session at the Kerry Irish Pub in New Orleans, 5-8 p.m.; **Thursdays** 8-11 p.m. at **Enoch's Irish Pub & Café**, 507 Louisville Ave., Monroe, La.

Tennessee: **Irish Music Session** at **Dan McGuinness Pub**: First and Third Saturdays, 1538 Demonbreun St. Nashville.

Texas

Mid-Cities Open Session: Tuesdays,

7-10 p.m., hosted by "Bob the Box Player" Moore with members of **Sprig-gan** frequently participating at **J. Gilligan's**, 400 E. Abram, Arlington.

Bluegrass-Acoustic Jam: Thursdays, 9 p.m.-close at **TNSTAAFL**, 409 N. Bowen Rd. (two blocks north of Division), Arlington. (817) 460-9506.

Celtic Song Session: First Sundays, 2:30-5 p.m., at **Things Celtic**, 1806 W. 35th St., Austin. (512) 472-CELT. See www.austinsongsession.com.

Irish Tune Session: 8-11 p.m., Sundays at **Fiddler's Green Music Shop** (in the barn behind shop), 1809 W. 35th Street, Austin. (512) 452-3900

Irish Tune Session: Sundays, 9-ish-11:30 p.m. at **B.D. Riley's Pub**, 204 E. Sixth Street, Austin. (512) 494-1335.

Celtic & Traditional Music Sessions: Second Thursdays 7-10 p.m. at **Sertino's Cafe**, 5657 Eastex Freeway, Beaumont. Contact Cliff or Michelle Ozmun, (409) 554-4284.

Open Celtic Session on Fridays 7-10 p.m. at **McSwiggan's Irish Pub**, 6910 Windhaven Parkway, Suite 105, The Colony.

Dallas Slow Session Players led by Jim Wells, on Second and Fourth Saturdays, 2-4 p.m. Contact Jim Wells at jwellsr@att.net for directions. Visit <http://dallasslowsessions.com>.

Trinity Hall Session Players: Sundays 3-6 p.m., invitation-only session featuring some of the best invited musicians in DFW area.

Open Session: (all levels of players) on First Saturdays from 3-6 p.m. at **Trinity Hall**, Mockingbird Station, 5321 E. Mockingbird Lane, Ste. 250, Dallas; (214) 887-3600. E-mail Ken Fleming at ken.fleming@irishtadmusic.org.

SMUSH! (Scottish Fiddle Club), meets Third Sundays at 2412 Old North Rd., #102, Denton, Tex. Contact Rose Marie Chisholm, (940) 369-7040, rose.chisholm@unt.edu.

Celtic Stew open session Tuesdays, 6 p.m. at **The Sports Bar at the Meridian**, 1503 Chartres Street, Houston. (713) 225-1717.

Irish Music Session: Some of Hous-

ton's finest musicians in longest running Celtic session in Texas. Wednesdays, 9 p.m. at **McGonigel's Mucky Duck**, 2425 Norfolk, Houston. (713) 528-5999. www.mcgonigels.com

Celtic Chorus of Houston: Sing-along session concentrating on harmony with the music of Ireland, Scotland and Wales on first Tuesdays, 7-9 p.m. **St. Andrew's Episcopal Church**, 1819 Heights Blvd., Houston. Contact Dianna Shipman at (713) 552-1212, or diannashipman@att.net for info.

Celtic Chorus of Houston: Sing-along session concentrating on harmony with the music of Ireland, Scotland and Wales on Tuesday (except for first Tuesday) evenings 7-9 p.m. **Griff's Shenanigans Café & Bar back patio**, 3416 Roseland Street, Houston. Contact Dianna Shipman at (713) 552-1212 or diannashipman@att.net for info.

Open Session: First and Third Thursdays, 7-9:30 p.m. at **Kelvin Arms Pub**, 2424 Dunstan (off Kirby), Houston. Dan Worrall at danworrall@msn.com.

Irish Music Slow Teaching Session: Saturdays, 4-5:30 p.m. at **J&B Coffeehouse**, 26th and Boston, Lubbock, led by Dr. Chris Smith (contact chris@coyotebanjo.com).

Irish Traditional Music Session: Led by **Last Night's Fun**, Fridays, 6:30-8:30 p.m. at **O'Reilly's**, 18th and Buddy Holly Ave., Lubbock.

Celtic Acoustic Session: Thursdays, 8-10 p.m. at **Radius Cafe**, 106 Auditorium Drive, San Antonio. (210) 227-8111.

Celtic Session: Tuesdays, 8 p.m. at **Papa's Bar & Grill**, 9200 Broadway, San Antonio. For info, contact Lilly at (830) 779-7095.

Session: Thursdays at 8 p.m. at **Pizza Italia**, 2950 Thousand Oaks Dr., San Antonio.

Irish Session: Thursdays, 8-10:30 p.m., **Coffee Oasis**, 4650 NASA Rd. 1 at Kirby, in Arlan's Shopping Center, Seabrook. (281) 532-1439. www.coffee-oasis.com

Celtic Languages
Irish Gaelige: Irish Language and Cultural Classes. Mondays, taught

by **Sean Glynn**, 7-8 p.m. for the Irish Language Classes, and 8-9 p.m. for the Cultural Classes, at **Sláinte Irish Pub**, 509 Main St. (at Prairie), Houston. (713) 237-0000.

Irish Language Lessons taught by **Tim Theisen**. Wednesdays, 7-9 p.m. **Brian O'Neill's Pub**, 5555 Morningside Drive, Houston. (713) 522-2603.

Irish Language lessons presented by **The Gaelic League of Austin**, Sundays, noon-2 p.m. at **Things Celtic**, Austin. (512) 472-CELT.

Irish Gaelic Study Group Saturday afternoons 3-5 p.m. at **Paperbacks Plus** 6115 La Vista, Dallas, (behind former Tipperary Inn). Guest teachers visit. Contact **Ted Strain** at Ted256@aol.com for information.

Irish Gaelic Conversation Group Wednesdays, 7:30-9 p.m. Put down the books and speak with friends. For location, contact John McGuire at jmcguire2156@hotmail.com.

Cór Gaelige Texais practices and learns Gaelic songs, First, Third and Fifth Mondays, 7:30-9 p.m., **St. Mary's Anglican Church Office Bldg.**, Irving. Contact Jonquele Jones at jonquele@flash.net

Ellis County Irish Study Group Tuesdays, 5-6:30 p.m. at **Ovilla Church of Christ**, 3420 Ovilla Rd. Beginners welcomed. Contact Denice Brown at ardibee@sweeneyweb.net.

Austin Gaelic League meets Second Sundays at **LaMadeleine Restaurant**, 3-4 p.m., 35th and Lamar, Austin.

D-FW Gaelic League - www.dfwgaelicleague.com

Scots Gàidhlig Study Group: Tulsa, Okla. Contact Chris Merle at chrismarle@yahoo.com.

Gàidhlig Study Group: Thursday nights, 7:30-9 p.m., SW Fort Worth. Email Jonquele Jones at jonquele@flash.net.

Beginning Conversational Irish, Saturdays, 10 a.m.-noon, Katy, Tex. Contact Pat McMahan. For class information, go to patpmcmahan@aol.com.

See ACTIVITIES, page 25



On the Dance Floor



E-mail/web addresses for the following listings can be found on the SCMA web site – www.scmatrix.org, if provided.

Last updated July 27, 2012

Please help keep this section up-to-date by contacting Susan Harrison, TMRP at susanh@dragonseye.com.
* = *new or change*

Upcoming Events

Irish Competitions

The Irish Dance Teachers Association of North America and the North American Feis Commission coordinate, and are responsible for, the following Irish dance competitions. www.northamericanfeiscommission.org

Sept. 2-3: Enchantment Feis, Albuquerque, N.M.
www.irishdancenm.com

Sept. 15: Oklahoma State Championships, Oklahoma City.
www.mcteggartokc.org

Highland Competitions

Sept. 8-9: Longs Park Scottish Festival, Estes Park Fairgrounds, Estes Park, Colo. - www.scotfest.com

Sept. 22: McPherson Scottish Festival

Attention Session Players!
The Irish Dance scene nationally is in need of feis musicians.
For more information, contact Susan Harrison at susanh@dragonseye.com

and Highland Games, **McPherson, Kan.** – www.macfestival.org

Sept. 29: St. Louis Highland Games and Festival, Forest Park, **St. Louis, Mo.** www.stlouis-scottishgames.com

Céilís, Special Events

Irish

* **Céilís at Trinity Hall on Third Sundays**

Sept. 16, Oct. 21 – from 3-6 p.m. Music by the Trinity Hall Session Players, dances called by Michael and Susan Harrison. Held at **Trinity Hall**, Mockingbird Station, **Dallas**. Admission free.
Facebook: DFW Irish Ceili
IrishDance@dragonseye.com

* **CelticFest Mississippi**

Sept. 7-9, dance performances, workshops and big ceili Saturday night. Mississippi Agricultural and Forestry Museum, **Jackson, Miss.**
www.celticfestms.org

* **Mostly Monthly Céilís at Fenian's Irish Pub**

October 21 from 2-5 p.m., **Jackson, Miss.** All are welcome. Free admission, (601) 948-0055.
www.feniandpub.com/calendar.htm

Third Friday Celtic Night

8-10 p.m., Third Friday of month. All welcome to join in traditional Celtic tunes. Dancers invited to dance to live music (all Celtic styles). Listeners also welcome! **Sonder Music, Dance and Art, Norman, Okla.** (405) 474-9734
<http://sondermusic.com>

Regular Classes

Irish

The following teaching certifications are awarded by the **Examination Authority of An Coimisiún Le Rincí Gaelacha** in Dublin, Ireland:

TMRP: Céilí teacher

TCRG: Step dance and céilí teacher

ADCRG: Adjudicator

Following teaching certifications are awarded by the **Examination Panel of Cumann Rince Náisiúnta** in Dublin, Ireland:

Assoc. Member: Teacher in training

ODCRN: Step dance and céilí teacher

ADCRN: Adjudicator

Belisama Irish Dance

Under direction of **Adrienne Bellis**, Associate Member of CRN. Performance and competition opportunities. Classes in **Santa Fe** and **Los Alamos, N.M.** Call (505) 670-2152, or e-mail belisamadance@aol.com.
www.belisamairishdance.com

Cass Academy of Irish Dance

Erin Cass, TCRG, Director. **The Woodlands, Katy** and **Cedar Park, Tex.** (281) 814-9224
irishdancelessons@yahoo.com
www.cass-academy.com

Crawford School of Irish Dance

Jill Crawford, TCRG, Director. Classes held in **Midvale, Holladay** and **Woods Cross, Utah**. Call (801) 508-7933.

Crú Capaill Academy of Irish Dance

Katie Crowley, TCRG, Director. Classes for children Wednesday evenings at **United Dance Academy** in **Lakewood** area of **Dallas**. Call (847) 208-5593.
www.CruCapaillAcademy.com

Celtic Praise Troupe

Irish step dance company, **Oklahoma City, Okla.** Contact **Sarah Decker**, Director at celticpraisetroupe.com.
<http://celticpraisetroupe.com>

Denton Celtic Dancers

Irish step dance, Sunday evenings.
Visual Arts Center, Denton, Tex.
Contact **June Skinner** at (940) 321-0012.

Emerald School of Irish Dance
Directors **Emily Touzin, Leslie Middleton**, TCRG. Teaching all forms of Irish dance at all locations. Kids ages 5-up and adults. Held at **Arlington, Lewisville, Dallas**. Call (972) 874-0360 or (972) 385-1222; www.emeraldschool.com; emeraldschool@verizon.net

Glor na Daire Academy of Irish Dance Abbey Pride, TCRG & Brent Wood, TCRG. Classes held at **First Christian Church, 3401 Santa Fe Street, Corpus Christi, Tex.** www.ccirishdance.webs.com

The Goode Academy of Irish Dance
Instructor K.T. Goode, TCRG. 5515 S. Mingo Ave., Suite A, **Tulsa, Okla.** 74146. (918) 845-3563
kt_vogler@yahoo.com
www.thegoodeacademy.com

Hibernia School of Irish Dance
Erin Bliss TCRG, Director. Classes in **far north Dallas**.
www.HiberniaSchool.com

Hill Irish Dance School
Jean Hill TCRG, Director. Irish step and céilí dancing for ages 5-up in **Oklahoma City** and **Stillwater, Okla.** (405) 524-7322 www.hillirishdance.com.

Houston Old Time and Irish Set Dance Society
New group of musicians and dancers forming in **Houston**.
E-mail lesleytlastufka@gmail.com or danworrall@msn.com.

Inishfree School of Irish Dance
Classes on Monday and Thursday in **San Antonio**. Contact Neill Reagan ADCRG. (210) 416-1627

Irish Dance Center
Eimir Ní Mhaoiléidigh TCRG, Instructor: Irish step dance – weekly classes in **Austin**. Call (512) 528-0662 or e-mail irishdancecenter@gmail.com.
www.reelsnjigs.com

Irish Set Dance Classes
Every Tuesday night from 6:15-8 p.m. at 717 Adams Street, **New Orleans, La.** 70118. Call (504) 866-8613 for info.

Jackson Irish Dancers
Traditional Irish solo dancing and céilí, figure and set dancing; instruction, céilí calling and performance. Solo and céilí dancing classes for ages 6-adult on Sunday afternoons with **Catherine Bishop**, MFA, TCRG in **Jackson, Miss.**
For information, call **Maggie Cupples** at (601) 592-9914 or visit www.jacksonirishdancers.org.

Llano Estacado Céilí Dancers
Paul and Chelsi Conklin leading céilí and sets. Saturdays at 9:45 a.m. in **Lubbock**. RSVP to (512) 228-2181 lubbockirishdancers@yahoo.com

Maguire Academy of Irish Dance
Darren Maguire, ADCRG and Maeve Croke, TCRG, instructors. Classes range from beginners (age 4) to adults. Dallas location offers classes on Tuesdays and Thursday-Saturday at 718 N. Buckner Blvd., #304, **Dallas**. Houston location offers classes on Sundays at 11752 Grant Road, **Cypress, Tex.** First two classes are FREE to new students. Visit www.maguireacademy.com or our Facebook group for more information.

McCafferty School of Irish Dance
Judy McCafferty ADCRG, Director. Classes available in all forms of Irish dance for children ages 4-up, as well as adults. **Fayetteville, Fort Smith** and **Little Rock, Ark.** For more information, call (501) 851-3979.

McTeggart Irish Dancers
Maureen McTeggart-Hall, ADCRG.
New Orleans: Saturday mornings. For details and location, call Megan Morphy at (504) 394-2340.

Houston area: Sundays at **North Harris Performing Arts** in **Spring, Tex.**; Contact Jennifer Hale, TCRG at (936) 321-6583.

North Texas: **Fort Worth, Bedford, Southlake**. Contact Christie New, TCRG, at (817) 312-0703 or (817) 274-8547 for location and class schedule.

San Antonio: Contact Mary Dimberger at info@mcteggartsanantonio.com.

Oklahoma City: Contact Rebekah Casiday at (405) 969-3941.

Mississippi Magic Irish Dancers
Julie Black, director. Classes held in **Ocean Springs, Miss.** (228) 327-2133 mississippimagicirishdancers.webs.com.

Muggivan School of Irish Dance
Director: Joni Muggivan, TCRG. Classes for ages 3-adult. (504) 259-7315 or muggivan@gmail.com.
Locations: **New Orleans, Mandeville and Baton Rouge, La.**
www.MuggivanSchoolofIrishDance.com

Mechanicsville and Fredericksburg, Va. www.freewebs.com/muggivan-schoolva.
O'Donovan School of Irish Dance
Classes are held in **North Little Rock** and **Little Rock, Ark.** **Mary Rose O'Donovan Fansler**, TCRG. (501) 834-1479.

Ó Maoiléidigh School of Irish Dance
Colm Ó Maoiléidigh, TCRG. Weekly step dancing & céilí classes Sunday from 10 a.m.-6 p.m., **Houston**. colm@omaoileidigh.com
www.omaoileidigh.com

Richard Tew, Irish Dance Instructor
Revels Performing Arts, 4502 Center Street, **Deer Park, Tex.** (832) 392-0059
rtew@yahoo.com

Rinceoirí Gaelacha na Machairí Arda (RGMA) aka High Plains Irish Dancers. Irish step, céilí and set dance. Contact **Kathleen Finley**, 4306 60th, **Lubbock**, 79413. (806) 792-5707.

Scoil Rince MacCrossan
Julie Black, Director, Instructor; **Niall O'Leary**, TCRG, ADCRG, Feis Coach. Classes held in **Ocean Springs, Miss.** Ages 4-up. Beginner classes on Sunday afternoons and Tuesday evenings. Novice-OC classes on Tuesday and Wednesday evenings. Solo and ceili dancing. (228) 327-2133
maccrossanirishdance@yahoo.com

Shandon-O'Regan Irish Dance Academy
Kay LaGreca, TCRG, teacher. **Maura Anderson**, assistant teacher. Classes held at 800 E. Arapaho Rd., Suite 109A, **Richardson, Tex.**, and in **Arlington** on Thursdays. For more info, (972) 658-0358. shandonschool@yahoo.com, www.shandonirishdancers.com

TTU Irish Set Dancers
Irish set dancing classes Tuesday evenings, 7-8:30 p.m., held in the **Texas Tech University School of Music Bldg.**, Room M259, **Lubbock**. Open to the public. Free class, but parking

See DANCE, page 24

On the Dance Floor

Continued from page 23

permit is required if parking on campus.
christopher.smith@ttu.edu

Scottish classes

Teaching certifications are awarded in Highland dance by one of the following organizations:

British Association of Teachers of Dance (BATD)

Scottish Dance Teachers Association (SDTA)

United Kingdom Association (UKA).

Austin Scottish Country Dance Society

Tuesday evenings: beginners 7:30-8:15 p.m.; everyone 8:15-8:45 p.m.; infirmed-advanced 8:45-9:30 p.m. Come alone or bring a partner.

Metamorphosis Dance Studio, 602 McNeil Rd., **Round Rock, TX** 78681. Wednesday evenings: basic "relaxed" pace, **Ballroom in the Sky**, 19 North Peak Rd., **West Lake Hills, TX** 78746. Contact **Sarah** at (512) 327-2869;

sarah@austinscd.org

Children's Class Tuesdays: 5:30-6:30 p.m., **Ballroom in the Sky**, 19 North Peak Rd, **West Lake Hills, TX** 78746. Contact **Kate** at kate@austinscd.org.

Bluebonnet Scottish Country Dancers

Sunday afternoons in San Antonio at the **International Folk Cultural Center at Our Lady of the Lake University**, 411 SW 24th St., **San Antonio**. (210) 434-6711.

Dallas Highland Dancers

Fiona Robertson Alpaugh, Member BATD, Director; Emily Murer, Member BATD, Instructor; Mary Stephens, Student Teacher. Scottish Highland dance lessons offered for ages 4 to adult, for recreation or competition.

Classes at **Stage Door Dance in Mesquite**, at the **Farmers Branch Community Recreation Center**, and at the **McKinney Performing Arts Center**. For details-contact info, visit www.dancingkilts.com, or e-mail dancingkilts@hotmail.com.

Denton Celtic Dancers

Scottish country dance, Sunday evenings. **Visual Arts Center**, Denton, Tex. Contact **June Skinner** (910) 321-0012. **Eileen Green, Scottish Country**

Dancing

Youth (ages 8-12) and Teens (ages 13-18). <http://sites.google.com/site/lascdty/> (505) 661-9661.

Adults taught by Marilyn Thayer on Monday nights at **Fuller Lodge, Los Alamos, N.M.** Contact **Nancy Ullman** at (505) 662-7573; taught by **Rob Sanders** on Tuesday nights in **Taos, N.M.** (575) 751-0191; taught by Jane Lataille on Friday nights in **Santa Fe** at the **Oddfellows Hall** on Cerillos Rd. (505) 661-8317.

Scottish Country Dancing in the Metroplex

Fridays, 7:30 p.m. at various locations, Labor Day through Memorial Day. Check with **Ellie Hayes**, teacher, (817) 807-3677. weecabin17@gmail.com

Margaret Lake, Highland Dancing San Antonio.

(512) 259-7440.

Loch Dhu Dancers

Performances Fridays at 9 p.m. at **Kelvin Arms**, 2424 Dunstan (Rice Village), **Houston**, (713) 528-5002.

Lubbock Scottish Country Dancers

Basic on Monday evenings; Social on Thursday evenings. **Canterbury Student Center**, 2407 16th St., **Lubbock**. Call **Darla Granberry**, (806) 792-0999.

Mary Jane Hillyard, Highland Dancing, Arlington, Tex.

(817) 467-9711.

Karen Murphy, BATD: Highland Dancing - Plano and Arlington, Tex.

(214) 908-5810.

Scottish Country Dancing and More

Wednesdays, 7-10 p.m. New dancers and families welcome. (Children must be interested in dancing and accompanied by parent or guardian). Cost: \$5 for 14-over; \$2.50 for under-14 (\$15 max per family). Fourth consecutive Wednesday free. **Oddfellows Hall**, 115 E. 14th St. (Heights), **Houston**. Contact **Dianna L. Shipman** (713) 522-1212, diannashipman@comcast.net. <http://home.comcast.net/~celtic.houston/SCDM.htm>

Contra classes

Austin Barn Dancers

Wednesday evenings, 7-10:30 p.m. at

Hancock Recreation Center, 41st and Red River, **Austin**.

Call **Dale Rempert** at (512) 453-4225.

Austin Contra Dance

3rd Saturdays 7:30-11 p.m. with live music. **St. Paul Lutheran Church**, 3501 Red River, **Austin**. Contact **Rich Goss** at (512) 917-8711.

Bryan-College Station Contra-Dance

3-6 p.m. Second Saturdays at Unitarian Fellowship, 305 Wellborn Rd., **College Station**. Contact **Stan Swanson** at (979) 846-4504.

Houston Area Traditional Dance Society

Second and Fourth Saturdays, 8-11 p.m. **Grace United Methodist Church**, Heights Blvd. at 13th, **Houston**. Live music. No partner or experience needed.

For information, call (713) 868-1513; (713) 861-4185; or (713) 436-2606.

North Texas Traditional Dance Society

Every Saturday, live music, 8-11p.m. \$8 admission, \$6 for members.

First Saturdays: Contra Dancing at the **Plaza Theatre**, 1115 4th Ave., **Carrollton**.

Third and Fifth Saturdays: Contra at **First United Lutheran Church**, 6202 Mockingbird Lane, **Dallas**.

Second Saturdays: Contra in Irving, 7-10 p.m.

Fourth Saturdays: English Country dancing in **Dallas**.

For schedules, maps, directions, explanation of contra dance and more, go to www.NTTDS.org.

Contact info@nttds.org, or call (972) 546-8858.

San Antonio Contra Dancers

Meet Second and Fourth Saturdays from 7:30-10:30 p.m. (beginner lessons at 7 p.m.) at The International Folk Culture Center at **Our Lady of the Lake University**, 411 SW 24th St., **San Antonio**.

Call **Brooke Peters** at (210) 945-4383 for info.

RECURRING ACTIVITIES

Continued from page 21

On The Radio

Many of these can be streamed on computer

Note: National Public Radio's *Thistle & Shamrock*, hosted by Fiona Ritchie, is heard on many NPR stations. Individual *T&S* broadcasts are no longer listed, because days, times and/or stations change so frequently. Thistle & Shamrock's website lists schedules at www.npr.org/programs/thistle.

KUT-FM 90.5 Austin broadcasts *Ed Miller's Across the Water* from 6-8 p.m. Sundays. www.kut.org

KPFT-90.1 FM Houston broadcasts *Irish Aires* with music, news and Irish lessons, hosted by **Jay Dooling** and **Pete Little** at 6:30-7:30 p.m. on Saturday evenings. www.kpft.org

WMPN-FM 91.3 Jackson, Miss. has *Celtic Connections* on Sundays from 5-6 p.m. Mississippi Public Broadcasting, sponsored by *The Celtic Heritage Society of Mississippi*. Also broadcast on other MPS stations at same time.

Internet Radio

Midwest Ireland Radio - www.midwestradio.ie

RtÉ Radio - www.rte.ie/radio

Radio nan Gaidheal - www.bbc.co.uk/scotland/alba/radio

LiveIreland.com - www.liveireland.com/live.shtml

Breton Radio - www.radio.stalig.com

Highland Radio/Co. Donegal - www.highlandradio.com

Irish Radio List - www.eire.fm

Scottish Radio List - www.scottishwebcamslive.com/radio.htm

Isle of Man Radio - www.bbc.co.uk/isleofman

Celtic Radio list on the Internet - www.swiss.csail.mit.edu/~rauch/celticradio/

TG4 Irish Television & Radio - www.tg4.ie

Céilís: if you build it, they will come ... maybe

By Susan L. Harrison, TMRP

What a sweet movie "Field of Dreams" was, and it gave us this phrase which people still employ – "If you build it they will come." We've all heard it hundreds of times until it sounds like fact; but honestly it only worked in the movie once you accepted the supernatural premise.

Oh, you mean the dedication and effort of building a baseball field will pull long-gone baseball legends, from beyond the veil, to it, so we can talk with them and watch them play? Cool.

In the non-supernatural world of busy lives, the expression needs to have "... when it fits into my schedule" tacked on, doesn't it?

So where is this going? It's time to

change the formula for the SCMA Celtic céilís. For the past seven seasons (can you believe it?), all the dates were picked up front, and all the dances happened in one location per season. Sometimes loads of people came, and at other times, only a handful could make it.

Why don't we all try a more flexible approach? A couple of dates and places will be suggested around a month in advance, and whichever works best for the most folks wins. Some céilís might be at a pub or restaurant with a party room; some could be held in your church, library, or school's activity room. Yes, yours!

If you have a connection to a space with a fairly large, hard-floored room, allowing for a couple dozen dancers plus a couple of musicians to dance and play for three hours, let's talk. The plan is to hold an SCMA céilí at least once per quarter.

These céilís are all about friendly folks sharing the amazing fusion of Irish music and dancing. If you've never been to a céilí, do come experience one and feel the joy when a jig fills your heart.

It may sound cheesy, but honestly, this combination hits people in a visceral way, whether playing the tunes, twirling around the floor, or watching with a smile and tapping toes.

To get involved, be part of the céilí community by joining the DFW Irish Ceili Dancers group on Facebook, or signing up to the DFW Irish Dance List (e-mail at IrishDance@dragonseye.com).



Photo by Michael S. Harrison

Irish set dancers enjoy swinging in a "Big Christmas" during a ceili held at Dallas' Trinity Hall.

CELTIC CALENDAR

Continued from page 19

Saturday, Sept. 29

10 p.m. (21+)

Blaggards

Molly Malone's - Spring, Tex.

\$5 admission

www.blaggards.com

October 2012

October 1-21

2, 3, 4, 5, 6 p.m.

The Killdares

State Fair of Texas

Gate G Cotton Bowl - Dallas

www.bigtex.com

Friday-Sunday, October 5-7

Abby Green

Texarkana (Tex.) Renaissance Faire

Four States Fair Grounds

www.texarakanarenfaire.com

www.abbygreen.com

Saturday, October 6

9 p.m.-1 a.m.

Irish Rogues

Trinity Hall, Dallas - (214) 887-3600

www.irishrogues.com

www.trinityhall.tv/Music.htm

Friday, October 12

7 p.m.

Danny O'Flaherty

International Seafarer's Center

Port Arthur, Tex.

www.dannyoflaherty.com

8:30 p.m.-12:30 a.m.

Jeff Phillips

Trinity Hall, Dallas - (214) 887-3600

www.trinityhall.tv/Music.htm

Saturday, October 13

Noon

Vintage Wildflowers

Green County Wine Festival

Stone Bluff Cellars - Haskell, Okla.

www.vintagewildflowers.com

9 p.m.-1 a.m.

Trinity River Whalers

Trinity Hall, Dallas - (214) 887-3600

www.trinityriverwhalers.com

www.trinityhall.tv/Music.htm

October 13-14, 20-21

Abby Green

Texas Renaissance Festival

Plantersville, Tex.

www.texrenfest.com

www.abbygreen.com

Friday, October 19

10 p.m. (21+)

Blaggards

O'Bannon's Taphouse

College Station, Tex. - (979) 846-9214

www.obannonstaphouse.com

Saturday, October 20

9 p.m.-1 a.m.

BEHAN

Trinity Hall, Dallas - (214) 887-3600

www.trinityhall.tv/Music.htm

www.behanmusic.com

9 p.m. (21+)

Blaggards

Ashford Arms Pub

Houston - (281) 679-6112

www.ashfordpub.com

Saturday-Sunday, Oct. 20-21

The Rogues, Cleghorn, others

Pirate Days of Texas

Stewart Creek Park - The Colony, Tex.

www.piratedays.org

Saturday, October 27

9 p.m.-1 a.m.

Jeff Phillips

Trinity Hall, Dallas - (214) 887-3600

www.trinityhall.tv/Music.htm

November 2012

Saturday, November 3

9 p.m.-1 a.m.

Irish Rogues

Trinity Hall, Dallas - (214) 887-3600

www.irishrogues.com

www.trinityhall.tv/Music.htm

Saturday-Sunday, Nov. 3-4

Noon-7:30 p.m.

Ed Miller, John Taylor, John

Doyle, Gregory Grene, John

Williams, Jeff Moore, The Jig

Is Up!, Hanz Araki Band, Tea

Merchants, Frankie Gavin &

DeDannan, Cillian & Niall Vallely,

Maken & Spain Brothers, Mairtin

DeCogain Project, Doc Grauzner,

Flashpoint, Raising Jane

Austin Celtic Festival - Fiesta Gardens

www.austincelticfestival.com

2 p.m.

The Killdares

Tucson (Ariz.) Celtic Festival

Rillito Raceway Park - (520) 807-9509

www.tucsoncelticfestival.org

November 3-4, 6-7, 10-11

Abby Green

Texas Renaissance Festival

Plantersville, Tex.

www.texrenfest.com

Friday, November 9

8:30 p.m.-12:30 a.m.

Jeff Phillips

Trinity Hall, Dallas - (214) 887-3600

www.trinityhall.tv/Music.htm

10 p.m. (21+)

Blaggards

R&R Sportsbar and Grill

Friendswood, Tex. - (281) 996-8300

<http://blaggards.com>

www.rrsportsbar.com

Saturday, November 10

7:30 p.m.

Celtic Thunder

Verizon Theater at Grand Prairie (Tex.)

www.theateratgrandprairie.com

9 p.m.-1 a.m.

Trinity River Whalers

Trinity Hall, Dallas - (214) 887-3600

www.trinityriverwhalers.com

www.trinityhall.tv/Music.htm

Saturday-Sunday, Nov. 10-11

Ed Miller, Jed Marum, Tullamore,

Seamus Stout, Kyle Carey, Cleg-

horn, Rising Gael, Carl Peterson,

Highland Reign, Campbell &

McKenna, Scotland Rising

51st Annual Salado Scottish Games

Salado Youth Athletic Area grounds

www.saladoscottishgames.org

Letters to the editor

In response to 'Music and Chat' column about joining sessions

Dear Editor:

After reading the "Music and Chat" column in the latest *Ceili*, I wasn't sure whether to be horrified or amused. Was this a masterful piece of satire? Was Tom Muckion serious? I'm still not sure. There are better ways to contribute musically to the experience.

I can think of nothing more annoying than a player trying to tune while others are playing. It's extremely distracting to the musicians playing. It's also difficult to do, especially for beginning players.

Buy a simple clip-on tuner, and tune as quietly as possible, and while others aren't playing (if at all possible). Or leave the circle, if you're seriously out of tune, and come back when you're ready. I like the brand new Intellitouch PT10 tuner – easy to see in the dark and very sensitive.

The second-most annoying thing in the world is to strike up a conversation with the musicians while they're trying to play. Either you're there to play ... or you're there to listen. If you're there to talk, you're in the wrong place.

All session players I've ever met are wonderful people; they put up with a lot from us folks who are just trying to learn. They make it easy for us – telling us what key the song is in, and giving us plenty of time to figure it out. Tom has that right; they love to see other people improve as musicians.

That being said, make it easy for them; don't have conversations with the people around you. Don't disrupt what's going on in the room with tuning or loud twiddling if you don't know what you're doing (quiet twiddling is perfectly acceptable).

The key is to contribute something musical to the session, or enjoy the results of that musical collaboration. That's what *ceili* is all about – sharing!

Jennifer Harrison

Dear Editor,

With great interest, I read the article on session etiquette in the July 2012 *Ceili*. I regularly play at most Dallas area Irish traditional sessions, and have played in numerous sessions in Ireland, London, and other states – so this is a subject I'm familiar with.

As the writer said, this is a "touchy subject." There are definite rules for playing in Irish trad sessions, but there is no uni-

versal agreement on what those rules are. It varies from session-to-session, and even person-to-person, within a session. The writer said those Irish enjoy "good-natured teasing." With that in mind, I wondered if the writer was setting us up for some good-natured teasing with this article.

But in case your readers missed the joke, I feel compelled to report – every bit of advice in this article goes against anything I have ever experienced, discussed with other musicians, or read on the Internet.

Let me explain point by point:

1) In most sessions, it is standard practice not to try to play unfamiliar tunes. Instead, listen carefully so you can learn them. Some folks recommend not even trying to play a tune until you can "sing it in your head." The session regulars will respect you for having the restraint not to play tunes you don't know.

If you must play an unfamiliar tune, do it very quietly to avoid disturbing those around you. The smaller the session, the more important this is. Sessions which are clearly teaching sessions might be an exception, but don't try it at an unfamiliar high-flying session.

2) Never ever strike up a conversation with a musician while they are playing; it's impolite and a sure way to give a bad first impression. Wait till between tunes ... even better, have extended conversations away from the session circle.

3) Traditional Irish music is all about melody; it is rare to add harmony. Like adding spice to food – a little goes a long way and a lot ruins it. Never use harmony as an excuse to play an unfamiliar tune; nothing will get dagger eyes looking at you faster than experimenting with harmony on a tune you don't know.

4) Conceptually, sessions are leaderless, but most sessions do have leaders to some degree. You should not try to lead a session new to you. When approaching an unfamiliar session, the best advice is to not even take your instrument out of its case until you have listened for awhile. When you think you have the hang of it, during a break, ask any apparent leader if it's okay to join. They will respect you for having taken time to observe and understand the session etiquette before jumping in.

5) Be aware some sessions are "open" to folks of any skill level; others may be a

group of old friends getting together with no intent of inviting others to join. If you don't ask, you could be as welcomed as if you sat down at someone else's table in a restaurant.

6) Do not repeat a tune six or seven times unless you are leading a teaching session. It is unusual for tunes to be played more than three times through.

7) Never try to play a tune as a round, or rearrange it in any way; "dagger eyes" will come your way. Musicians will stop playing, and maybe even walk out.

8) "Warbling" is an ornamentation occasionally used by whistle and flute players. Use restraint. The above comments on harmony apply here as well.

9) Never, ever, sit down at an unfamiliar Irish trad session with a non-traditional instrument, or play non-traditional tunes without seeking permission. If you don't see others doing it, I'd suggest not even asking. Many sessions are about preserving tradition and the players will be annoyed if you try to change it. It's only more opportunities for dagger eyes to shoot your way, and for musicians to exit.

10) In an unfamiliar session with an unfamiliar singer, avoid joining in with accompaniment – especially if the song is unfamiliar to you. Observe what others are doing. It's easy to detract from a song when too many instrumentalists try to accompany.

While I've given lots of advice what NOT to do, here is some advice what to do:

1) If you are joining a regular session for the first time, try to learn a bit about it before hand – perhaps from a friend who has attended, or from an e-mail announcement ... or maybe even from information off the Internet. Are they novice-friendly? Are they willing to play tunes at half speed to accommodate? Is it strictly traditional Irish, or do they play other genres as well? Do they accept non-traditional instruments? It's even better if you can find out a few tunes that are commonly played there so you know you can start a tune others like and will join.

2) Spend time listening before joining in. Observe the etiquette: is someone leading? Does one person select the tunes? Do they take turns initiating tunes? Do they announce tune names, or simply jump in?

See LETTERS, page 28

Do they play tunes twice? Or three times? More?

Do they put tunes in sets? How many tunes in the sets? How fast, or slow, are people playing? Are they strictly playing Irish tunes, or other styles as well?

How traditional is the instrumentation? If other folks are also watching, strike up a conversation with them – if they are familiar with the session, ask questions. They likely can help you with introductions.

3) If you decide to start a tune, try to stick with standard tunes that other folks will likely play with you. Don't dominate the session by starting more than your share of tunes or repeatedly performing solos. If you find yourself playing solo, consider changing quickly to a standard tune to demonstrate your desire to play together, rather than grabbing the spotlight for a solo performance.

4) If you're a novice player, consider sitting on the outer edges of the session circle. The skilled players need to sit close together to hear one another within a noisy pub in order to stay in rhythm and on pitch. On the fringes, you can try to join more tunes without disrupting the flow of the session.

5) Among many others, here are some excellent Internet postings on session etiquette:

- <http://www.nigelgatherer.com/sess/ss4.html>
- <http://www.slowplayers.org/SCTLS/etiquette.html>
- Some good advice mixed with irreverent humor: <http://www.thesession.org/discussions/display/7675/comments>

6) If you are a rhythm player (guitar, bodhran ...), be aware there are many additional etiquette rules for you. Much has been written and is easily accessible on the Internet, and you should definitely seek this information.

7) Perhaps the best session advice I was ever given was this: "Learn the tunes played by the folks you want to play with." There is no better way to be accepted into a group than to demonstrate your respect for their music and their session etiquette.

My goal in writing this is not to scare you from joining sessions, but to provide needed information to make sure your first session experiences are enjoyable for you, and those around you. By following this advice, you will be welcomed in Irish sessions around the world with opportunities to play with top musicians regardless of your skill level.

Indeed, this is one of the unique aspects of Irish traditional music that makes the effort to master it such an enjoyable journey.

**Rick Roberts
Plano**

Rogues to host Deakstock Cruise to help disabled vets

The third annual Deakstock Cruise, hosted by the Celtic rock band The Rogues, to raise funds for disabled American veterans, will set sail on January 5-14, 2013.

The cruise, now expanded to nine days, will be aboard the Royal Caribbean's Enchantment of the Seas, leaving Baltimore, Md., with stops in San Juan, St. Thomas, Samana and Labadee.

The cruise will help secure needed funds for the disabled American veterans in Operation Ward 57, the amputee ward at Walter Reed Army Medical Center (now Bethesda).

Rates, based on double occupancy for nine days, start at:

Inside Cabin - \$1,020.25 per person

Oceanview Cabin - \$1,195.25 per person

Balconies - \$1,670.25 per person

The price includes cabin, port charges, taxes, gratuities, two open bar cocktail parties, all group events and private functions and a special Deakstock Cruise shirt.

Deakstock was created five years ago to assist a good friend of the group, who was also be a Vietnam veteran. The following year, The Rogues helped out another Vietnam vet, as well as the Air Force Aid Society. Many of the group's best friends and support staff are former and/or current members of the military.

"We've now helped raise about \$75,000 for veterans and we're hoping to add to that on this cruise," said Nelson Stewart of The Rogues. "This time, in addition to OW57, we'll also be giving money to 'Soldier On' to help those Canadian veterans who have also served."

During the nine days, The Rogues will perform private shows for passengers, plus shows on the main deck and theater, and other special surprises.



"Last year, we staged a parade to the pub in Bermuda where we did another show," Stewart added. "We even baggiped the ship out to sea."

The group, which has been a popular performer at past North Texas Irish Festivals, has previously played for the troops at Guantanamo Bay and at Honor Flights in Washington, D.C., where Stewart and cohorts piped WWII veterans off their planes and then joined them at various National Mall monuments.

"Our music has also been used in Iraq by the U.S. Army, and it's been played through the public address system at a Navy SEAL base," he added, noting the story from the group's website:

"It's nearly 3 a.m. in Iraq; while the people in town sleep, Sgt. John Cangelosi of the U.S. Army Psychological Operations Unit is awaiting orders. Around him in the darkness are members of various other units involved in the impending raid – U.S. Marines and Special Forces, including Navy SEALs.

"They've gathered in this place to apprehend several high-value targets that pose a threat to U.S. security and Cangelosi is ready to do his part. Attached to the side of his Humvee are 3000-watt speakers; at his fingertips the controls of a powerful weapon. At precisely 3 a.m., John flips the switch, and for what must seem like an eternity, the speakers blast a sound so frightening to the residents of the town, they pour from their homes with their hands held high. The targets are all captured without a single shot being fired. The sound coming from the speakers ... was music by The Rogues."

For more information, or to register, contact Events Coordinators Joe and Lisa Heeter (with CruiseOne – Heeter & Associates) at (866) 977-9112 or (410) 582-9112.

O'Flaherty Retreat

Continued from page 2

has been mostly locally-grown and self-taught. In fact, the beginnings of Irish music in this area stem from the early 1980s when a handful of bands formed and played regularly at places like the NFL Bar, George Wesby's Pub and the Cedar Pub.

Its popularity increased locally as the North Texas Irish Festival (NTIF) and the Southwest Celtic Music Association (SCMA) were formed to promote the music, but little emphasis was placed on Irish music teaching. Historically, Irish music had been passed down from generation to generation, but in Dallas, as with other communities in Texas and surrounding states, there weren't players of an older generation fulfilling that call – with the exception of Jim O'Flaherty.

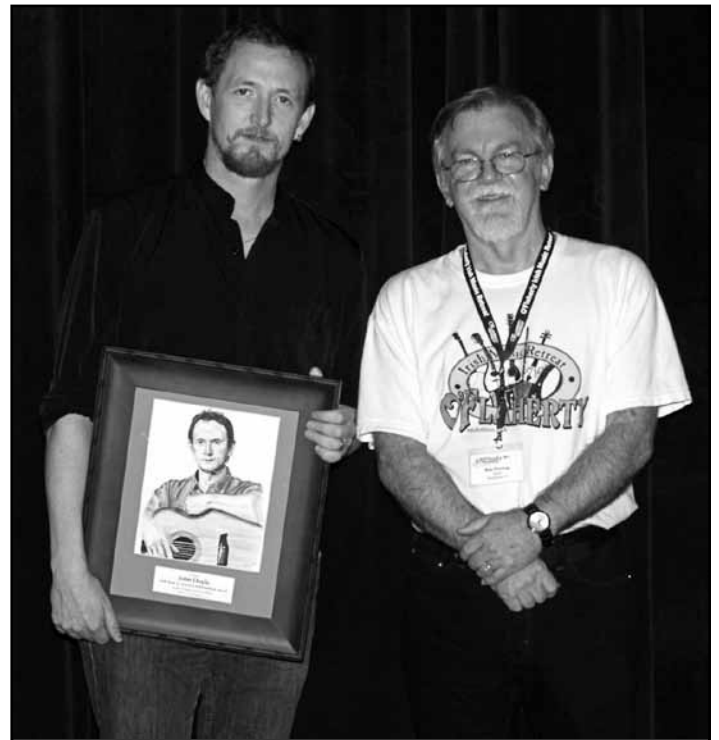
Born in Listowel, Ireland, and arriving in America at the age of 18, he played tin whistle, flute, concertina, fiddle and the uilleann pipes.

An airline pilot, O'Flaherty had 10 children, all of whom played musical instruments; he was still careful to teach them the music of his homeland. Living with his family near Denton, his home regularly became a place where beginning Irish players gathered for potluck and the sharing of tunes. His "sessions" were always eagerly anticipated and served to unite the traditional Irish music community in North Texas.

As a tribute to Jim, who passed away in 2001, Ken Fleming, a Dallas musician, organized the O'Flaherty Irish Music Retreat – to focus on the teaching of traditional Irish music on fiddle, flute, harp, uilleann pipes, tenor banjo, mandolin, bouzouki, bodhran, guitar, piano, accordion and concertina.

Singing in English and Gaelic have been taught, along with enrichment classes pertaining to music history, session etiquette, music arrangements, learning resources, and more. A number of the instructors are internationally-acclaimed performers and teachers, many of whom come over from Ireland.

After its highly successful first year, the retreat moved in 2005 to larger facilities, at Hoblitzelle Camp and Conference Center in Midlothian, and again (for 2012) to the more expansive Lakeview



SCMA photo by Phil Wirth

Celtic guitarist John Doyle (left) was presented with the 2011 Irish Artist in America Achievement Award by retreat director Ken Fleming (right).

Camp and Conference Center in Waxahachie. With increasing enrollment from outside of the region, the retreat is now ranked internationally with similar music camps in America, such as the Augusta Irish Week, Catskills Irish Week and Swannanoa Celtic Week.

The O'Flaherty Irish Music Retreat is produced by the *Traditional Irish Music Education Society (TIMES)*, a non-profit corporation based in Richardson. All retreat managers and operations staff are volunteers and receive no pay.

The organization's purpose is to be a resource for those wanting to learn and play traditional Irish music. As a consequence, there are now the makings of that wonderful tradition of passing on the music of Ireland to new generations – just as O'Flaherty accomplished during his life.

TIMES arranges music exhibitions in public and private schools, records instructional CDs, publishes music books, organizes group sessions (gatherings of musicians playing tunes together), underwrites instrument purchases for students in need, offers musical scholarships, and organizes two internationally respected music camps each year -- the *O'Flaherty Irish Music Youth Camp* and the *O'Flaherty Irish Music Retreat*.

The event is sponsored by the Southwest Celtic Music Association and Trinity Hall Pub and Restaurant of Dallas.

Key sponsor is Fiddler's Green Music Shop while 2012 Retreat Partners are Willow Delahyde, Mark Pluta, Kenny Tweedy and Sarah Rose.



SCMA photo by Phil Wirth

Many sessions, concentrating on educating people on various instruments and aspects of Celtic music, will fill the new venue - the beautiful Lakeview Camp and Conference Center in Waxahachie, south of Dallas.

Ryan interview

Continued from page 1

for a small fee. I have friends who are very happy with them.

This is my first time doing this, so I'll let you know how it all works out! (she said smiling). Hopefully, very well.

On this CD, you're working with many of America's best Celtic musicians (best-known and best in their field), such as John Doyle, and your old Cherish The Ladies partner Joanie Madden. What was behind your choices for musicians?

First off, I wanted to work with my band as much as possible, so they perform on most of the tracks. I love Patsy, Matt and Brian and they are great musicians. They also collaborated with me on all the arrangements.

The other musicians I chose were, for the most part, musicians who have played on my past CDs, or that I've worked, and get on well with. All of them are incredible musicians, really creative and they feel comfortable in the recording studio. They each added a lot to the tracks, and they are all great folk to hang out with. That is really important; you have to have a good time while you're making the music.

John Doyle has played on my last three CDs. He is also someone I write songs with – and is a good friend. He understands what I'm seeking in a guitar accompaniment even when I can't exactly express it. He's very intuitive and is also willing to try a song many different ways until we find its home.

This is the first CD I've made that features my band playing a set of tunes – as a bonus track and it rocks! (*smile*) I really wanted Joanie to join them on the last tune in the set because the first song is one I did with Cherish – (during the Roosevelt administration! – *another smile*) And Joanie is something else – so talented, and, as everyone knows, loads of fun!

Discuss the reasons behind the songs you chose to record (other than the ones you wrote), including one from legendary Roger McGuinn of the Byrds. Three of them involve "family;" was that coincidental or purposeful?

Probably purposeful, without my knowing it, but some part of me knew it. I was looking for a song that had healing in it. They are the hardest to find; it takes time. But I found it – "I'm A Beauty." And that



SCMA photo by Perry Smith

Cathie Ryan plays her bodhran at the 2011 NTIF during the audience favorite, "Johnny Be Fair" set, which was included as a bonus track on her new CD.

is always the way for me – I find that one song I love and need to sing, and then other songs come and all seem to constellation around that first song.

Once I knew I was going to record, I began looking for other songs and writing. Then Joe Rusby sent me Kate Rusby's latest CD and I fell in love with "Walk the Road." It is so full of hope. That is where the CD title, "Through Wind and Rain," originated.

For me, that song is about the importance of community. The older I get, the more I know that as a very deep truth – we all need a good support system. Family, no matter how flawed, and friends are a lifeline – having that means we have a safe and nurturing place.

Another special song on the CD is "Mo Nion O," Mairéad Ni Mhaonaigh wrote it

for her daughter. In fact, it was in Dallas at the 2011 NTIF when I asked her if I could do a translation of it and record it. She said, "Yes," and I was over the moon. So the song has a special Dallas connection for me now.

I wanted to end the CD with a blessing; I think we all need loads of those. The one song of blessing that hadn't left me since I first heard it at a party in Ireland was the Roger and Camilla McGuinn song, "May the Road Rise to Meet You." So it was time to record it – and I went down to Dingle to do it with Donogh Hennesy and Michelle Mulcahy. It is my mother's favorite on the CD. I like that it is the last thing you hear.

That is until the band raised the rafters

See RYAN'S BACK, pg. 31

Ryan's back with brand new CD

Continued from page 30

with the "Johnny Be Fair" bonus track. Again, there is a Dallas connection there. It was the audiences in Dallas, constantly asking for that song, that made me realize I'd best record it ... and I'm so glad I did. The tunes are full of lift – fierce spirit in them. It's the first time I've had a set of tunes on a CD.

Once the recording was done and dusted, I realized every song on this CD was either written, or co-written, by a woman. That's what I was drawn to this time, and it makes me very happy. I always thought I couldn't record other female singers' songs because it might invite comparison.

I'm grateful to realize that was a load of old nonsense. These are some great songs to sing.

On your own label, controlling what YOU wish to record, do you now feel less constricted when writing songs? For you, what's easier – words or music? What process do you employ when writing?

I feel much less constricted with my song choices now. Though, I have to say, Shanachie were pretty good about that, as long as I didn't go too far off the Irish path. I had to re-record three songs on the first CD ("Cathie Ryan") that I made for them; there were too many country songs on it! (*said with a laugh*). I still write a lot of country songs and have nowhere to sing them (*laughing out loud*).

Years ago, the words came with the music – in bits and pieces – which I could then flesh out. Now I seem to get bits and pieces of words, but no melodies. If a song comes with words and music together, I think that is a gift and that the song is meant to be shared. It doesn't happen often to me. It happened with one song on this CD – Daddy. I wrote that song in 1989. I never had the courage to sing it until now – wasn't ready. And it is not an Irish trad-like song in any way. But it fits on this CD so it is finally being shared. It is a tough song; it'll be hard for some folks to hear.

You have a two-month Christmas tour of Austria upcoming, but what are your plans for 2013? Do you still enjoy "the road?" Or would you rather have more time to write/compose at home?

We are so looking forward to Austria – the mountains all covered in snow and each of the villages and towns have Christmas fairs. It is a lovely time to be there, and the Austrians love Irish music, (they're) great audiences. They're as mad about it as Texans!

My plans for 2013 are in the works now, but I will be touring in the States mostly. I do love the road – sharing music with an audience is the best part of what I do. I love singing, playing with the band, and that exchange that happens between us and the audience – it is different every night. Every audience has a different energy, a different spirit, and it makes us play differently. I love



Cathie Ryan is one of NTIF's most popular performers.

SCMA photo by Perry Smith

that. So I can't imagine giving up the road anytime soon. That would leave a huge hole in my life.

For the past few years, you have/had lived in Ireland; what did that experience mean for you professionally and personally? What are your plans for the foreseeable future?

I loved living in Ireland, was there for nearly nine years. It was a great experience for me personally. I lived in a wonderful community. A day didn't go by that someone didn't come to the door to say hello.

Work was important to all of us, but being social was important, too. There was always time for a visit or a gathering. In New York, everyone is very busy and we have to schedule things well in advance. So I miss Ireland ... I miss the sea, the open fields, the mountains, and my friends.

There is a blessing to being in the States and that is my son. He is my favorite person in the world and I get to see him more now. I'm also seeing more of my mother, father and sister, and that has been brilliant.

Professionally, it makes far more sense for me to be based in the U.S. This economy means less long tours. I need to be available for weekend work and one-night shows. I couldn't do that from Ireland. So this is the place I need to be.

For the foreseeable future – unless God has other plans for me that I don't know about yet, and He often does – I will release this CD and tour in support of it. Hopefully, everyone will like it.

Do you have a message to your thousands of fans in the Dallas-Fort Worth/Southwest region?

Thank you – thank you for always making me so welcome when I come to Dallas. That means a lot to me. And I appreciate that you have always supported my music ... and you do it with such spirit. I love the spirit of a Dallas audience – huge spirit. And I love being around your excitement about music. It is contagious. I look forward to coming back! It's always a high to play Dallas!

Finally, does it ever feel as if you're walking on a high wire ... without a net? ... Seriously, is it still a "wonderful life" being Cathie Ryan?

For the first time in my life, I feel I have no net; it's a new feeling. I did lose my faith for a while there, it was a hard few years personally. Thankfully, I have faith again. I know I am blessed in so many ways. I have a wonderful son, my parents are still here, I have good health, I have good friends, I work with great musicians, I can still sing, and there are people who actually want to come out and hear me sing! I count that as massive good fortune.

I am grateful for those blessings every single day. Yes, it is a wonderful life!

Southwest Celtic Music Association

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Hailey,
Hailey
the gang's
all here!

SCMA photos by Phil Wirth
A fundraising sendoff was held on June 21 for fiddler Hailey Sandoz, of Plano, Tex., at Dallas' Trinity Hall. The event preceded her mini-tour and eventual visit to Canada for participation in the Leahy Music Camp in Lakefield, Ontario. Sandoz is the 2012 recipient of the SCMA's Cameron Memorial Scholarship. The evening's music, provided by Sandoz (top photo, second from right), Linda Relph (far right), guitarist Joseph Carmichael and bodhran player Albert Alfonso (as members of Reelin') had the young people dancing in the aisles.

