

SHAMROCK

FINNISH-IRISH SOCIETY RY • 2/2013

TO BEE OR NOT TO BEE, THAT IS THE QUESTION

SIVUT 10-11



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Kesä tulee, kannattaa matkustaa Irlantiin!



KANNEN KUVA

KUVA: SEPPO NOUSIAINEN
The Royal Canal, Dublin.

PÄÄKIRJOITUS

RAKKAAT YSTÄVÄT,

Aika kuluu nopeasti, kun taas ollaan alkamassa uutta kesää, vastahan se vanha loppui. Kesällä monet matkustavat Irlantiin ja silloin kannattaakin, koska tapahtumia on paljon.

On vaikea suosittaa mihin tapahtumaan kannattaisi mennä, koska makuja on niin monenlaisia. Kansanmusiikin ystävien kannattaa matkustaa ennen kaikkea länteen, County Claressa sijaitsevaan pieneen Milltown Malbayhin. Siellä juhlietaan joka kesä heinäkuussa sieltä kotoisin olleen uilleann pipesin (irlantilainen säkkipilli) soittajan Willie Clancyn muistoa.

Pienessä kylässä on valtavasti väkeä ja majoitusta voi olla vaikeaa löytää. Väli- matkat eivät kuitenkaan ole suuret ja läheisiin kyliin voi vaikka kävellä. Musiikki soi kaikkialla ja maan tunnetuimpia soittajia on mukana. Mukaan jameihin voi mennä soittamaan, mutta on osattava soittaa ja tunnettava paljon sävelmiä. Ei siellä millään Wild Rowerilla pärjää – tuskin sitä kukaan soittakaan.

Jos haluaa mennä yleisöksi musiikkita- pahtumiin, niitä löytyy paljon. Kannat- taan googlata ja kysellä ihmisiltä. Se on varmaan soittotaidottomalle parempi ratkaisu!

Irlantiin kannattaa matkustaa kesä- tai heinäkuussa. Elokuussa siellä ovat kes- kieurooppalaiset ja monet irlantilaiset ovat lomalla.

Muistakaa, kuitenkin myös, että syyskuu on usein ilmastollisesti hyvä eikä ole liikaa ihmisiä ja majoitushinnatkin voivat olla edullisempiäkin.

Kesän jälkeen tulee taas syksy ja Irish Festival in Finland järjestetään 28. ker- ran 28.9.–7.10.2013.

Pääesiintyjäksi saapuu jälleen yksi luottoartisteistamme, Mary Coughlan. Tämä maailman ihanimpiin kuuluva lau- lajatar tulee festivaalillemme viidennen kerran. Ja miksi ei tulisi, hänen tumma äänensä kertoo Irlannista, siinä kuuluvat vihreän saaren eri sävyt ja vivahteet.

MUTTA SITÄ ENNEN NAUTTIKAA KESÄSTÄ!

DEAR FRIENDS,

Time flies and it is again Summer. I think we just ended one! Many travel to Ire- land in the Summer and there are many events. It is hard to tell which event to visit. One of my favourites is Willie Clancy Summer School in Milltown Malbay, Co. Clare.

Willie Clancy is one of the most loved uilleann pipes players and he was from this little village. Every Summer in July Willie's memory is honoured here.

The little village is full of people and accommodation is hard to find, but you can find it from the other villages nearby.

If you have an instrument, you can join session – but you have to be able to play. Do not try to sing Wild Rower – no- body sings it there.

There are many other musical events and you don't have to be able to play. You can also take part as audience. That might be a better option for an unmusi- cal person!

June and July are good times to visit the Emerald Isle. In August people from central Europe have their holidays and will visit Ireland. Too many people and accommodation can be more expen- sive.

But after the Summer Ireland visits Finland, the 28th Irish Festival in Finland will be arranged 28th September - 7th October. The top of the bill will be our dear friend, Mary Coughlan.

This wonderful singer will visit our fes- tival for fifth time. And why she would not come, her dark voice will tell about Ireland, all the shades and colours of the island.

BUT BEFORE THAT. ENJOY THE SUMMER!



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Executive Director

EDNA O'BRIEN: COUNTRY GIRL (2012)

TEKSTI: SARI PAULOMA /// **KUVA:** SEPPO NOUSIAINEN

EDNA O'BRIEN resisted writing her mem- oirs until she was told she was "like a broken piano". That referred to her ail- ing hearing rather than any other faculty, but it got her, first, baking, then to ac- cept the idea that it might be worth her while to write her memoirs, an idea that her publishers had, for a long time, sug- gested and that O'Brien had, as long, rejected.

NOW IT IS HERE, and about time, too. After all, O'Brien is in her eighties and has lived a rich life. In her review of the memoir in the Guardian Anne Enright writes, "It is important to praise Edna O'Brien because she has taken enough insults in her day."

And how true it is. The importance of O'Brien's Country Girls -trilogy, for instance, must have been immense for both O'Brien's own generation and that of younger writers like Enright. What would Irish writing be like without her influence is of course futile speculation, but surely somebody had to do what she has done. She has courageously tackled topics and themes that have been, if not downright taboos, at least immensely sensitive not only to individu- al persons but also to the whole society of which she has written. Topics such as a father's alcoholism, teachers' sadism at school, school girl crushes on nuns, violence, the IRA. She has not shunned difficult topics, and has paid for it; her books have been burnt, she has re- ceived anonymous letters, been called names that I don't care to repeat.

BUT SHE HAS been praised, too. What critics wrote about her 2002 novel In the Forest applies to much of her writ- ing: 'A savage portrait of desolation and

rage, brilliantly told, truly shocking', 'Brave, sensitive, beautifully written', 'This is an ambitious, important book, dealing with difficult subjects directly and courageously', 'Masterly, intuitive, poetic'.

BY WRITING what she's written O'Brien has surely opened up a way for other, younger writers, eased the way to writ- ing about things that the establishment (and the Catholic church especially) might (have) want(ed) to see glossed over. She can claim her part in the social change that has taken place in Ireland, is taking place. Should one mention di- vorce or abortion?

But in no way is O'Brien a preacher for reform or for anything else. She is a writ- er, an author, an artist. Her prose style is lyrical – always, and when she writes about cold facts in a lyrical way, she cre- ates a world that is so gripping it's hard to put the book down. As a short story writer she ranks with James Joyce and Katherine Mansfield.

The objective quality and avoidance of sensationalism that are attributes of O'Brien's novels apply to her other work as well – she has written plays and biog- raphies as well as novels and short sto- ries – including her memoir.

IN COUNTRY GIRL she sheds light on her childhood, youth and adulthood in a well-balanced whole. She doesn't say an awful lot about her writing, but it's interesting to know, for example, that her first novel The Country Girls wrote it- self in three weeks. As a young writer in London during the swinging sixties she could hardly avoid meeting people like Paul McCartney or Sean Connery, and they do get a mention in the memoir,

but there's no sensationalism about any of it, just plain remembering, be it about these celebrities or about the difficul- ties with her husband, or writer's blocks, travels, friends – she simply remembers; as you do when you're in your eighties and your literary voice has been with- out sensationalism all through your life anyway. Seamus Heaney has said, "One great virtue of Edna O'Brien's writing is the sensation it gives of a world made new by language." Her matchless prose carries us through this book as it carries us when reading her fiction – the latest of which is a collection of short stories, Saints and Sinners (2011).

IF THE SWEDISH ACADEMY will ever dare to give Ireland her fifth Nobel Laure- ate for Literature, let me suggest Edna O'Brien as a worthy receiver of the hon- our.

And let me also suggest that Finnish publishers get their act together and start publishing translations, it's been thirty-odd years, I think, since we last saw anything by this O'Brien in Finnish.



Sari Pauloma.

ST. PATRICK'S DAYN MONIPUOLISTA MUSIIKKITARJONTAA HELSINGISSÄ 15-17.3.2013



The History Men soitti perjantaina
O'Malley's Irish Barissa.
Kuva: Seppo Nousiainen.



Tukkutorin Kellohallissa lauantaina
esiintyivät Lumon Puhaltajien ja PPO
WindBandin yhdistetty kokoonpano
kapellimestarinaan Inka Puhakka.
Kuva: Seppo Nousiainen.



Sunnuntaina O'Malley's
Irish Barissa soitti Shannua.
Kuva: Seppo Nousiainen.



Irlannin kansalliskuoro Anúna esiintyi perjantaina Tempeliaukion kirkossa täydelle salille. Kuva: Jan-Erik Sepponen.

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Maiden

THE THIN LINE – JENNIFER CUNNINGHAM EXHIBITS IN HELSINKI

TEKSTI: JOHN FITZGERALD /// KUVAT: JENNIFER CUNNINGHAM

ORIGINALLY, from Galway city, Jennifer is one of Ireland's up and coming young artists and her sell out show, Just Add Water, received much critical acclaim at the Galway Arts Festival last year. Her visit to Helsinki coincides with a very busy year at home.

Curator John Fitzgerald of Irish Art, Norway, has brought the exhibition to Galleria Dix. John has been promoting Irish visual art since 2009 and is very excited about his first venture outside of

Norway. "This is a great opportunity to expose a young Irish artist of Jennifer's calibre to the Helsinki art scene. I managed to get some welcomed support from Culture Ireland for this show. As a celebration of Ireland's Presidency of the Council of the European Union this year, their Culture Connects programme sees an extensive and ambitious showcasing of all types of Irish culture across Europe."

As the exhibition consists mainly of

etchings, the title could be taken as a reference to the artist's process of using thin lines to create images on a copper plate, which are then inked and printed to create a finished etching. It could also allude to the thin line between the departure of childhood into adolescence and on to young adulthood, a complex area of subject matter that seems to engross the artist.

We interviewed Jennifer recently on her upcoming exhibition.

HI JENNY, IS THIS YOUR FIRST VISIT TO FINLAND?

Yes, this is my first visit to Finland. Since I was a small child, I have had a fascination with the Nordic countries. I guess that started when we used to keep Finnish students in our house in Galway, they sent us over brochures of their country and I loved the idea of swimming in warm lakes at midnight. I have already been lucky enough to visit Denmark, Sweden, been on residency in Iceland, and have recently had a successful show in Norway called Role Play, curated by John Fitzgerald of Irish Art. John works with high profile Irish artists such as Brian Bourke, Mick O'Dea and Eamonn O'Doherty among others so I am really honoured to work with him.

I am really excited about this show, and hopefully will get to see some of Helsinki and have the chance to do some swimming.

YOU ALSO HAVE SOME OTHER WORK SHOWING IN EUROPE THIS YEAR?

I have recently been selected for the 40/40/40 exhibition, which is showing in Madrid, Rome and Warsaw. It features forty Irish artists, all under the age of forty and is part of this year's celebration of Ireland's forty years as a member of the EU. The exhibition includes photography, drawing, sculpture and painting which have been drawn from over 15,000 pieces from the Irish State Art Collection, which is managed by the Office of Public Works. These are works that are usually located in the public buildings throughout Ireland and in our embassies worldwide. The exhibition showcases the diversity of current visual art practices in Ireland.

In April, I also had a solo exhibition in the Cork Film Centre, called Aquacade, and I have an upcoming solo exhibition later on this year in Dublin at the Talbot Gallery, called Welcome to Dreamland.

MUCH OF YOUR WORK DEALS WITH THE COMPLEX THEMES OF CHILDHOOD AND THE LEAVING OF IT, AND THE ALIENATION ENCOUNTERED BY MANY DURING THIS PROCESS. WHY DOES THIS SUBJECT MATTER INTEREST YOU SO MUCH?

I choose to draw young people because their personae's are not fully de-

veloped yet. While we continue to develop throughout life, the foundations of one's personality are laid down in childhood and early adolescence. It is a metamorphic time in which we discover who and what we are. An adolescent's identity is far more flexible than that of an adult. Because they are still becoming or being, they make very powerful symbols to draw. We experience childhood with an intensity that is rarely matched later in life.

MOST OF THE WORKS TO BE EXHIBITED IN YOUR UPCOMING HELSINKI EXHIBITION ARE ETCHINGS. IS THIS YOUR PREFERRED METHOD OF PRINTMAKING AND IS IT A PROCESS THAT YOU ENJOY?

With etching, one can achieve effects that are not really possible with any other medium. Because one is working in reverse, there is always room for the element of surprise, which keeps the medium fresh. There are moments in the process, which are like magic. I also feel that the thin frail line that I use in the work is apt for depicting the delicate state of childhood.

YOU ARE ALSO AN ACCOMPLISHED PAINTER AND WORK WITH FILM AND DIGITAL MEDIA.

I work in a range of media because they all have different strengths. I have an interest in montage, in juxtaposing different elements that form a loose narrative and relate to each other. My video work is also linked in this way. The process of editing involves splicing together different shots so that they themselves form a sequence.

I like my work to function on several different layers – on the aesthetic level, whether it looks pleasing to the eye, acceptable draughtsman-ship and com-

position etc. but also too on a psychological level.

HOW WOULD YOU DESCRIBE THE VISUAL ARTS SCENE IN IRELAND THESE DAYS?

Despite the recession and inevitable cutbacks to funding, the motto of many young visual artists in Ireland is "Do it anyway". There are many exciting things happening in the art scene, with galleries like Monster Truck, and the Talbot Gallery in Dublin, 126 in Galway, Occupy Space in Limerick, The Cork Film Centre and Black Mariah in Cork and Catalyst Arts in Belfast taking risks with recent graduates.

There is a current movement towards showing outside of galleries in disused commercial spaces, which can allow the public to engage with artwork outside of a white cube gallery. This can lend variety to the art scene and is a good platform for young emerging artists.

THANK YOU, JENNY. WE HOPE THAT YOU ENJOY YOUR STAY IN HELSINKI, GET SOME SWIMMING IN AND THAT YOUR EXHIBITION IS A GREAT SUCCESS.

Ferris Wheel



MARY COUGHLAN



Irlanti on tuottanut monia loistavia laulajattaria ja yksi omaperäisimmistä on Mary Coughlan. Hänen sielukkaat tulkintansa niin uusista kuin vanhoista sävelmistä ovat saaneet innostuneen vastaanoton kaikkialla maailmassa.

VUONNA 1956 syntynyt Galwaystä, Irlannin länsirannikolta, toisoin oleva Mary oli kauhukakara, joka karkasi nuorena Lontooseen viettääkseen hippielämää. Hän elätti itsensä mm. kadunlakaisijana aina välillä laulaen. Mary löysi galwayläisen pojan, jonka kanssa meni naimisiin ja kolme lasta syntyi nopeassa tahdissa. Avioliitto kuitenkin kesti vain kuusi vuotta.

Mary oli aina harrastanut laulamista pubeissa. Tunnettu irlantilainen muusikko Erik Visser löysi hänet ja halusi tuottaa levyä. Ensilevy "Tired and Emotional" ilmestyi vuonna 1985 ja sen menestyksen myötä Mary sai sopimuksen Warner Brothers -levy-yhtiön kanssa.

Lopullinen kansainvälinen läpimurto tapahtui seuraavan levyä "Under The Influence" (1987) myötä. Vuonna 1988 Mary vieraili ensi kerran Suomessa valloittaen yleisön Oulun Kuusrockissa.

Kaksi vuotta myöhemmin hän esiintyi Helsingissä ja Tampereella.

Levytysura näytti komealta ja uusia levyjä julkaistiin, mutta ongelmia tuli levy-yhtiön ja alkoholin kanssa. Mary sai potkut vuonna 1992 ilmestyneen erinomaisen "Sentimental Killers" -levyn jälkeen. Alkoholi tuntui vievän Maryn. Levyjäkin tuli pienille merkeille, mutta alamäki oli alkanut. Lopulta Mary, joka oli myös pienen tytön äiti, hakeutui hoitoon ja raitistui.

Ura oli aloitettava alusta pienien klubien kautta, mutta Mary palasi huipulle. Vuonna 1997 V2-levy-yhtiölle tehty "After The Fall" oli comeback ja sai loistavat arvostelut kaikkialla. Keikkoja tuli ja ensi kerran Mary teki Yhdysvaltojen kiertueen.

Pian seurasi ison orkesterin kanssa tehty show, jossa Mary esitti Billie Holidayn lauluja. Tämä julkaistiin myös levyä vuonna 2000. Kaikki näytti hyvältä, mutta seuravana vuonna tehty "The Long Honeymoon" ei saanut virallista julkaisua. Mary on ostanut sittemmin oikeudet ja levy on julkaistu myöhemmin.

Tulevaisuus näytti taas epävarmalta, mutta 2002 saksalaiselle Tradition & Moderne -levy-yhtiölle tehty "Red Blues" toi Maryn jälleen esiin. Henkilökohtaiset ongelmat ja vaikea ero kuitenkin toivat Maryn elämään jälleen mustat sävyt.

Tällä hetkellä Mary Coughlanilla menee hyvin. Hän on mm. näytellyt Neil Jordanin elokuvassa "Breakfast On Pluto" yhdessä Liam Neesonin kanssa.

Vuonna 2009 ilmestynyt "The House of Ill Repute" on yksi hänen parhaista levyistään. Raju, mutta samalla kaunis levy kertoo kamppailusta vaikeuksien kautta voittoon. Tuottajana on toiminut jälleen Erik Visser. Levy nosti Mary Coughlanin jälleen irlantilaisten laulajien eturiviin, jonne hän ehdottomasti kuuluu.

Samana vuonna ilmestyi myös Mary Coughlanin omaelämäkerta "Bloody Mary", jossa hän mitään sensuroimatta kertoo elämänsä ylä- ja alamäistä.

Viime vuonna ilmestyi 25-juhlakokoelma "The Whole Affair".

Mary Coughlan on aina tervetullut vieras. Loistavia laulajia ja tulkitsijoita ei maailmassa koskaan ole liikaa ja hän on yksi loistavimmista. Hänen musiikkinsa ei ole irlantilaista kansanmusiikkia, mutta jos jonkun laulussa kuuluu, näkyy ja tuoksuu Irlanti, se on Mary Coughlan!

Mary Coughlan on esiintynyt usein Suomessa ja hänellä on vanha kannattajakunta. Hän on vierailut Irish Festival in Finlandissa vuosina 1998, 2002, 2007 ja 2010. Joku ehkä miettii, miksi jälleen. Miksi ei? Mary Coughlan on loistava laulujen tulkitsija ja kun häntä on kerran kuullut, haluaa kuulla jälleen uudestaan ja uudestaan.

MARY COUGHLAN IRISH FESTIVAL IN FINLAND:

Lauantai 5.10. Logomo, Turku

Maanantai 7.10. Savoy-teatteri, Helsinki

CANNON KEVILLE KARJALAINEN

CORMAC CANNON (Irlanti), **BREDA KEVILLE** (Irlanti) JA **SAMULI KARJALAINEN** (Suomi)

VUODEN 2013 Irish Festival in Finland kiertävänä yhtyeenä kuullaan irlantilais-suomalaisista trio, jonka jäseniä yhdistää kiinnostus vanhojen irlantilaisten pelimannien soittotyyleihin ja kansanmusiikin taianomaiseen vetovoimaan. Yhtyeen kiireetön musiikki on kuin kuulokuva vanhasta Irlannista. Muusikot Cormac Cannon, tinapilli ja säkkipilli, sekä Breda Keville, viulu ja laulu, ovat kotoisin Irlannin itärannikolta, Galwaysta. Niin Cormacilla kuin Bredallakin on vahva side oman kotiseutunsa musiikkiperinteeseen sekä kiinnostus irlantilaisen kansanmusiikin muiden sydänalueiden, kuten Claren, Itä-Galwayn sekä Kerryn alueiden, musiikkiin. Heidän seuraansa vuoden 2013 Irish Festival in Finland -kiertueelle liittyy helsinkiläissyntyinen ja Irlannin Claressa paljon aikaansa viettänyt Samuli Karjalainen, kielisoittimet, bodhrán, tinapilli.



CORMAC CANNON began learning the whistle from Mary Bergin at an early age. He took up the pipes some years later, learning initially from Tommy Keane and later from other prominent players during regular visits to the Willie Clancy summer school. He has toured and taught in Ireland, Japan, Africa, and the USA and throughout Europe. In 2011, he recorded the album "The Trip to Carrick" in collaboration with Lamond

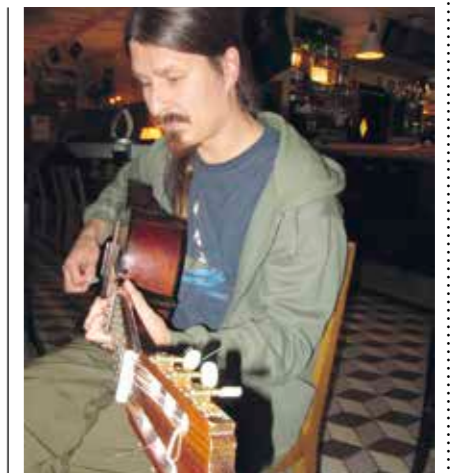
Gillespie and John Blake. Other recorded output includes The Cobblestone Sessions (Mulligan 2002), Rogha Scoil Samhradh Willie Clancy 2008 and a series of albums recorded by his mother, harpist Kathleen Loughnane. Cormac has a keen interest in the music of the older pipers and fiddle players, particularly the music of Clare and Kerry, and a preference for the sound of the flat-pitched pipes.

SAMULI KARJALAINEN on monipuolinen helsinkiläissyntyinen muusikko. Hänen musiikkiharrastuksensa alkoi 6-vuotiaana Itä-Helsingin musiikkiopistossa klassisen kitaransoiton opinnoilla Paavo Lindbergin johdolla. Myöhemmin hän kiinnostui kansanmusiikista ja erikoistui erityisesti irlantilaiseen kansanmusiikkiin. Kitaran ja muiden kielisoittimien ohella Karjalainen soittaa erilaisia pillejä, huiluja ja bodhrán-rumpua sekä laulaa.

Karjalainen on soittanut pitkässä rivissä eri yhtyeitä kokoonpanoinaan mm. Crosscountry 50 km, Shannúa, Perilliset, Pulari, Désirée Saarela & Triskel, Jane Ra-

ven ja Green Cottage. Karjalainen opiskeli irlantilaista kansanmusiikkia Irlannissa Limerickin yliopistossa (University of Limerick) ja suoritti tutkinnon MA in Irish Music Performance vuonna 2007.

Opintojen päätyttyä hän on työskennellyt esiintyvänä muusikkona ja opettajana Irlannin Claren alueella sekä Suomessa. Tällä hetkellä Samuli toimii kansanmusiikin soitonopettajana Pitäjämäen musiikkiopistossa sekä opettaa yksityisesti, musiikkileireillä sekä workshoppeissa tinapillillä, kielisoittimia ja bodhrán-rumpua.



BREDA KEVILLE grew up on the shores of Lough Corrib in Claran, near Headford, Co. Galway. She attended whistle lessons with Mary Bergin from the age of seven and began learning the fiddle at school shortly afterwards. She got a new fiddle for her 13th birthday and soon became hooked! Being the youngest of six, Breda was very much influenced by what her older siblings were listening to. Her musical influences come predominantly from older players ranging from Bobby Casey, Sarah & Rita Keane, Paddy Fahey, Paddy Canny, Joe Ryan, Patrick Kelly to Willie Clancy and Felix Doran, to name but a few. She gives workshops regularly, both in Ire-

land and abroad, and teaches in Galway on an individual basis. She released her solo CD, "The Hop Down," in July 2006. Though predominantly unaccompanied, the recording also features her sister Claire on fiddle and concertina, Liam Lewis on fiddle and Terence O' Reilly on guitar. While reviewing the album in the Journal of Music in Ireland (JMI), Dermot McLaughlin wrote that:

"A recording like this is a cause for optimism at a time when so many accents and points of difference are being smoothed out of traditional music in studio recordings and elsewhere. This hop down is really a big step up!"

TO BEE OR NOT TO BEE, THAT IS THE QUESTION?

— AS THE BARD PUT IT.

AS I WRITE to you dear reader, I am enjoying the coming of summer at long last. And here on the west-wing Veranda with the view over Little Blanket Bay on a sunny Sunday it is heavenly. Far away are those thoughts of the robbing banks who steal from us. There is a brass-band-combo playing at the old red wooden clubhouse nearby. The Lions Club are having a bit of a doo, with flea-market, café and fire-engine visitors. Plus the Mounted police have just trotted bye and left some fertiliser for the roses in the garden. "Please release me, let me go" is a playing now and they have found a crooner to do it full justice. Well, at least it's better than that Eurovision spectacle last night. Poor old Krista, she gave the 'kiss of death' to Marry Me and as for the Irish song-Jess; leather clad semi-naked tattooed Bodhran players doing bad Disco music in a Swedish fog... (come back Dustin, all is forgiven) Ah, the least said the better.

BUT I DIGRESS, as I look out, my garden below is well planted and the potato drills are in good order like Glassnevin. Let's see if anything grows. The yellow dancing faces of the Dandelions are in full bloom, at any rate, and the bees are humming from flower to flower as they go about their business. Talking of bees, they've been in the news a lot lately. It seems that chemicals and pesticides called niko-somethings are killing them off by the hive. As well as mites and viruses and stuff. Like the rest of us, the poor 'auld bee' is having a hard time of it. And of course, the big chemical

companies don't want to stop making money, so they are quibbling about the science of the whole thing. Bee-keepers are getting 'stung' with the drop off in the bee populations around the world and very little is being done to rectify the situation. A big protest was held in London recently with thousands of angry Bee-keepers buzzing around the city. Soon our crops and apple trees wont produce fruit if we don't have enough bees about to do their work.



I GOT LOST recently in O'Malley's and The Finnish Society for Celtic Studies were in the basement of the Pub, having a seminar when I stumbled in upon an academic who was giving a talk on the Celtic history of Bees. Bees and bee-keeping were very important in antiquity too, it seems, with all kinds of laws governing their management and tax- wax for the Church and honey for the Lord. If your bees swarmed; then the fellow

who followed the bees got one third, the fellow who owned the bees at the start got one third and the fellow on whose land the bees went to got one third of the value. There were also laws about damages. One ancient Celtic Irish story goes like this.

CONGAL CAECH (Congal the Blind) was a bit of an obstreperous sort of a fellow who lived about 1300 or 1400 years ago in Ireland. Now in those days the old Celtic Laws (Bech Bretha) on bees were being drawn up. Anyway, as I was saying this Congal was quite a belligerent chap, by all accounts and the story goes that he was stung in the eyes by bees. This did little for his temper. The bees belonged to a neighbour by the name of Domnall Mac Ardo Mhic Ainmreach who was in turn related to the king of the O'Neills. Congal wanted satisfaction (an eye for an eye) and demanded that the son of The O'Niell be blinded, to set the matter right. Needless to say The O'Neill didn't agree to this and a battle was arranged forthwith. "You don't mess with the O'Neills". Congal Caech lost the battle, his sight and his life, for his troubles. I wondered what was a blind man doing going into battle...? But that's the story. If you don't believe me, ask Riitta Latvio (Finnish Society for Celtic studies). Great talk.

YOU KNOW the Dandy lion is a lovely flower, even if it is a weed. Talking about Dandy lions, part of our Cultural Heritage (see Cultural Heritage Ireland.ie) is that the lion in the original Goldwyn

Picture Studio logo was a Dubliner. Yes, born in Dublin Zoo and through a chain of circumstances ended up in America. While the 1916 Rising was going on, in his home town Dublin, "Cairbre" the lion got the part (of the lion) in the most famous Trade Mark in American films. He also had a stage name "Slats" (so he wouldn't be recognised on the street). Cairbre also appeared on the MGM logo until they got a talking lion in 1928... Well I suppose, you couldn't have a lion with a north-side Dublin accent roaring at the audience. I remember being told that my uncle Syl was introduced to the cinema as a very young child. The older ones took him perhaps so as my grandparents could have a siesta. In those day the kids would recycle jam-jars for cinema tickets. When the lights came down, all the children at the Matinee in the old Park Street Cinema, screamed

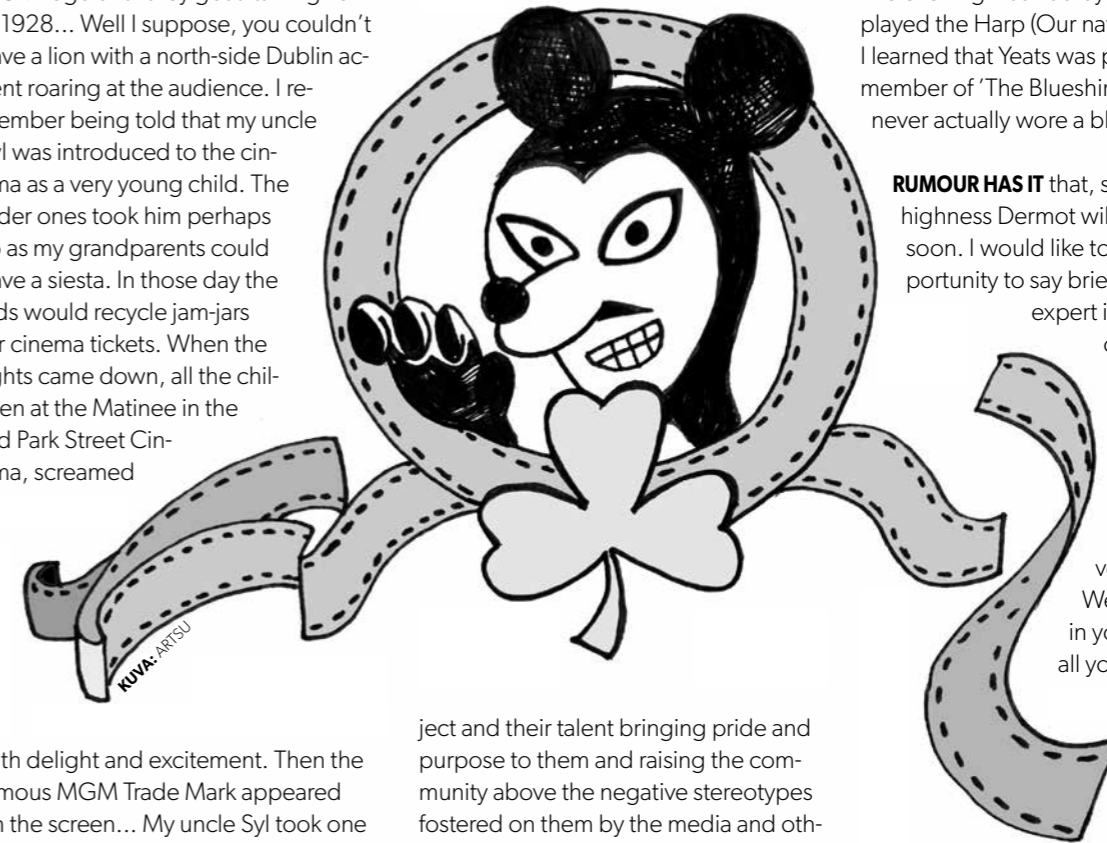
with delight and excitement. Then the famous MGM Trade Mark appeared on the screen... My uncle Syl took one look up, saw the Lion and bolted for the door. He ran from the cinema, screaming and crying in terror through the streets, "Help! There's a lion loose, there's a lion in Park Street!" all the way home. That was the end of the siesta I suppose.

ON THE SUBJECT of Cinema, I went to see the documentary film "Ballymun Lullabye" shown in the Eurovision building as part of the Irish presidency of the Euro. The Irish Ambassador to Finland, his highness Dermot Morgan was there and gave a fine introduction speech to welcome the audience and the director Frank Berry.

- "I will be brief, I have to say that I am no expert on Films or the social problems in Ballymun, however Irish docu-

mentary films in particular are renowned for their honesty and have not shied away from some of the difficult social questions in our society, choosing rather to portray the truth and not a Hollywood version of the country..."

The film was about a music teacher who works tirelessly with the kids in Ballymun on a musical project, since the Tower-blocks were torn down. The pro-



ject and their talent bringing pride and purpose to them and raising the community above the negative stereotypes fostered on them by the media and others. Fine direction and pace by the director Frank Berry and of course the music and people in the film made it a very moving and in the end positive experience. It's a fine film and has touched people around the world. I was uplifted (though not in the same way as uncle Syl, I hasten to add).

MEANWHILE BACK IN THE GARDEN:

"Nine bean rows will I have there And a hive for the honey bee And I'll live alone in the bee loud glade,"

So wrote the Irish poet and Nobel prize winner W.B.Yeats of his idyllic "Lake Isle of Innisfree" The Euro building was also host to an exhibition on Yeats since April, as part of the presidency. Our intrepid Ambassador Dermot Bran-

nigan was also there to open the proceedings and introduce the guests, including renowned poet and academic Theo Dorgan from Cork. The Ambassador began with a warm welcome and employed his eloquent rhetorical skills to the full

- "I will be brief, I have to say that I am no expert on Poetry or Yeats, however our esteemed guest is..." Anyway a fine evening was had by all and Niamh played the Harp (Our national emblem) I learned that Yeats was practically a member of 'The Blueshirts' although he never actually wore a blue shirt.

RUMOUR HAS IT that, sad to say, His highness Dermot will be leaving us soon. I would like to take the opportunity to say briefly that I am no expert in Diplomacy however, I would like to wish him and whatever country he may be posted to the very best of luck. We will be forever in your debt for all your fine work, generosity, support and the free drinks over the last several happy years.

AND SO IN CONCLUSION Dear Reader, from the bee loud glade and the Dandy Lions around my garden in Little Blanket Bay as I sit here in the evening sun, I await Bloomsday. When Yeats met Joyce on the street in Dublin they had a long chat at the end of which Joyce informed Yeats, something to the effect, that he was too old now for him to have any good influence on him. I will arise and go now. Hope to see you on Bloomsday 16th June to celebrate Joyce's Useless.

EDITORS NOTE: Ambassador of Ireland to Finland is H.E. Dermot Brangan. 🍀



FINNISH-IRISH SOCIETY

COOK-IN MENU 30 MARCH 2012

TEKSTI: DAVE DOUGHAN /// KUVAT: ERKKI KIVILUOTO

THAI NOODLE AND CHICKEN SALAD

- chicken breasts
- noodles
- bean sprouts
- coriander
- lemongrass
- lime juice
- soya
- ginger
- maple syrup
- chili
- papaya
- bamboo shoots
- pine nuts

Boil noodles according to instructions and drain. Chop the lemongrass and ginger very finely as demonstrated at cook-in. Roast the pine nuts until golden brown in a dry pan. Chop the chili very finely. Peel the papaya and cut in slices and squeeze with lemon juice to prevent discolouring. Season the chicken breasts with salt and cayenne pepper, squeeze on some lime juice and rub well with olive oil. Bake in an oven for approximately 15 minutes until cooked. Let the chicken cool down completely and slice in pieces.

Place all the ingredients in a big bowl and mix thoroughly. Taste many times until you have the desired taste as demonstrated at the cook-in.



SOUTH INDIAN LAMB STEW WITH RICE AND STIR-FRIED GREENS

- lamb
- butternut squash
- red peppers
- garlic
- ginger
- chili
- onions
- cumin
- coriander
- garam masala
- paprika
- saffron
- coconut cream

Remove most of the fat and sinew from the lamb and cut into 1–2 cm cubes. Cut the red pepper and butternut squash into same size cubes. Chop the ginger, garlic and onions very finely. Place all the ingredients, except the coconut cream, in a large bowl and mix well. Cover with cling wrap and place in a fridge for two to three hours to marinate.

Fry all the ingredients in a very hot pan with olive oil. Season well with a good sea salt. Squeeze on some lemon juice and add a little sugar. Pour in the coconut cream and let it simmer for approximately one hour until the lamb is very tender. Serve with plenty of chopped coriander on top, accompanied with plain boiled rice and naan bread.



FIVE-SPICE SALMON AND SPICY PRAWNS

- salmon
- shrimps
- sea salt
- Chinese five-spice powder
- oil
- garlic
- ginger
- lime juice
- chili
- lemongrass
- maple syrup
- dill

Cut the salmon in 0,5–1 cm slices. Season with salt, cayenne pepper and Chinese five-spice. Rub with a little olive oil. Place on a tray and bake in an oven at 200 C° for approximately five minutes. The salmon should not be overcooked. Meanwhile, chop the ginger, garlic, chili and lemongrass very finely or else put them all in a blender. Add maple syrup, oil, sea salt and chopped dill. Place the prawns in a bowl and pour all the ingredients over. You can place the bowl in the fridge and leave it to marinate for one hour.

Fry the shrimps in a very hot pan with some oil. Place the salmon on a plate and spoon over some shrimp with plenty of the liquid as demonstrated at the cook-in.

AROMATIC POACHED PEARS WITH MINT AND GINGER SAUCE, MARINATED STRAWBERRIES

- pears
- mint
- ginger
- eggs
- cream
- sugar
- strawberries

Make a sugar solution with water and sugar as demonstrated at the cook-in. Bring to the boil and add some orange and lemon rind, couple of whole cloves, stick of cinnamon, couple of whole star aniseed, some lemongrass and a few sprigs of mint. Let it simmer for 15 minutes to bring out all the flavours. Taste the stock, it should be sweet. Add more sugar if necessary.

Meanwhile, peel the pears and squeeze some lemon juice on them. Place them in the pot. Cover with grease-proof paper and cook them gently approximately half an hour until the pears are tender. Check all the time, they should not be overcooked.

For the strawberries, cut the strawberries in half, add a little strawberry liqueur, lemon juice, caster sugar and maple syrup. Mix well.

To make the mint and ginger sauce, bring the milk to the boil with some mint leaves and ground ginger. Beat the egg yolks with the sugar. Pour on the milk and stir over a low heat until the sauce begins to thicken. Take it off the heat and keep stirring. You can put it in an ice bath in the sink to let it cool down quicker. It is better to make this dish the night before so that all ingredients are cold.

For presentation, cut the pears in half and cut out the core. Place on a plate and but some strawberries in the middle of the pears. Pour over the mint and ginger sauce and garnish with a few sprigs of mint.



28th IRISH FESTIVAL IN FINLAND

28.9.-7.10.2013

ALUSTAVA OHJELMA

LAUANTAI 28.9.

Kerava, Keuda-talo
Cormac Cannon & Breda Keville with Samuli Karjalainen
Liput 10,-

SUNNUNTAI 29.9.

Vantaa, Martinus-sali
Cormac Cannon & Breda Keville with Samuli Karjalainen
Liput 10,-

KESKIVIIKKO 2.10.

Joensuu, Teatteriravintola
Cormac Cannon & Breda Keville with Samuli Karjalainen
Liput 10,-/7,-

TORSTAI 3.10.

Viitasaari, Miekaniemi
Cormac Cannon & Breda Keville with Samuli Karjalainen
Liput 10,-

PERJANTAI 4.10.

Lapua, Marian Talli
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Liput 10,-

LAUANTAI 5.10.

Kalajoki, Sandy Kelt
Cormac Cannon & Breda Keville
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LAUANTAI 5.10.

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Helsinki, Savoy-teatteri
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Liput 35,-/Fis jäsenet 30,-

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/THE THIN LINE – Ohut viiva/

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Bloomsday-juhlat /// Bloomsday Party

EUGEN SHAUMAN

ampui kenraalikuvernööri Bobrikovin Helsingissä 16. kesäkuuta 1904. Samana päivänä tapahtuu James Joycen vuonna 1922 Pariisissa julkaistu romaani *Odysseus* (Ulysses). Suomessa tapahtunut salamurha mainitaan kirjassa.

Odysseus kertoo juutalaisen ilmoitushankkijan Leopold Bloomin, hänen vaimonsa Mollyn, kirjailijan alter-egon Stephen Dedalusin ja lukuisten dublinilaisten

elämästä tuona päivänä.

Bloomsdaytä juhlietaan Dublínissa, mutta myös muualla maailmassa. Finnish-Irish Society ry on järjestänyt Bloomsday-tapahtumia vuodesta 1992 lähes joka vuosi.

Mukana on alusta alkaen ollut irlantilainen Frank Boyle ja suomalaisista mm. Matti Pellonpää, Ossi Ahlapuro, Heikki Määttänen, Tapio Liinoja, Jussi Lampi, Malla Malivaara, Niina Nurminen, Minna Koskela, Carl-Kristian Rundman,

Pekka Strang ja Sampo Sarkola.

Tänä vuonna ovat mukana mm. Tapio Liinoja, Juha Roiha, Olli Pellikka, Frank Boyle ja yllätysvieraita. James Joycen sankarien seikkailuja voi seurata suomeksi (Pentti Saarikosken ja Leevi Lehdon käännöksinä) ja englanniksi sunnuntai- ja tiistai-iltoina kello 18.00 O'Malley's Irish Barissa, Yrjönkatu 26.

Turussa Bloomsday-jamit Pub Hunter's Innissä, Brahenkatu 3, 15.6. klo 21 alkaen. Vapaa pääsy.

EN 16th JUNE was the day, when Ulysses by James

Joyce took place in Dublin. It will be celebrated in O'Malley's Irish Bar, Yrjönkatu 26, 00100 Helsinki Sunday 16th June at 6 p.m. Reading in English and Finnish by Frank Boyle, Tapio Liinoja, Juha Roiha, Olli Pellikka and others. Free Entrance!

Bloomsday jam in Hunter's Inn, Brahenkatu 3, Turku 15th June at 9 p.m. Free Entrance!

LIITY FINNISH-IRISH SOCIETY RY:N JÄSENEKSI!

JOS HALUAT liittyä jäseneksi, maksa jäsenmaksu tilillemme ja lähetä nimesi ja osoitteesi osoitteeseen info@finnish-irish.fi tai soita numeroon 09-7539 808. Jäsenmaksu on 20 € ensimmäiseltä ja 7 € seuraavilta saman talouden jäseniltä. Maksa se tilillemme Nordea 200118-19229 tai Sampo 800017-113971. Merkitse viestiin "Jäsenmaksu 2012" ja maksaneiden nimet ja osoitteet, jos mahtuu.

Jäsenetuina saat Shamrock-lehden neljä kertaa vuodessa, jäsenkirjeen, sähköpostitiedotteemme, alennuksia seuran järjestämien tilaisuuksien (kurssit, luennot) osallistumismaksuista ja konserttien pääsylipuista.

JOIN FINNISH-IRISH SOCIETY RY

IF YOU WANT TO join Finnish-Irish Society ry, please send your name and address to info@finnish-irish.fi or phone to 09-7539 808. The membership fee is 20 € for the first and 7 € for the following members of the family. Please pay it to our account Nordea 200118-19229 or Sampo 800017-113971. Please write to messages (Viesti) "Membership fee 2012" and the names of the members paid, with address, if you can fit it.

With the membership fee you will get four issues of our magazine Shamrock, newsletters, email-newsletters, reductions of the tickets to the events arranged by Finnish-Irish Society and concert tickets.

TERVETULOA VARTIOSAAREEN 31.8.2013!

FINNISH-IRISH SOCIETY järjestää perinteisen piknikin tänä vuonna Vartiosaaressa lauantaina 31.8.2013 kello 14.00 alkaen. Ohjelmassa on eväiden nauttimisen lisäksi uimista ja saunomista, joten ota eväskorin lisäksi uikkarit ja pyyhe mukaan. Seura tarjoaa saunan ja makkarat.

Vartiosaaressa pääsee kätevästi myös julkisilla: bussi 88 (Reposalmentien pysäkki)

LISÄTIETOJA ilmoittautumisesta seuran nettisivuilla:

www.finnish-irish.fi

Voit myös käydä Vartiosaaarseuran sivuilla:

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