
MOHAWK VALLEY IRISH CULTURAL EVENTS NEWSLETTER

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Every once in a while a story comes along that is so big, so important, so...earth-shattering... that it makes choosing the top story a no-brainer. Unfortunately, this isn't one of those times. Nevertheless, something's got to go first. And so...

2nd Annual Celtic Butterfly Festival

On Sunday, June 14th from Noon to 6:00 pm, the 2nd Annual Celtic Butterfly Festival will be held at the Joseph L. Popp, Jr. Butterfly Conservatory, in Oneonta NY. Irish music will be supplied by the Sean Fleming Band. Also on hand will be Irish dancers, the Brewery Ommegang, storytelling, games and vendors of all things Celtic. Admission to the festival is free with the purchase of a ticket to see the butterflies, at \$9 for adults, and \$7 for seniors and children under 11. College students with current ID can get in for \$7.50. The Butterfly Conservatory is a live tropical butterfly exhibit and botanical garden where visitors can see and walk among hundreds of live, free flying butterflies from around the world in a huge indoor conservatory herbarium; home also to hundreds of exotic plants. The Conservatory is located at 5802 State Hwy 7 in Oneonta; Exit 16 off I88, ¾ miles east of Price Chopper. If you want more information, call the Conservatory at (607) 435-1147 or visit www.OneontaButterflies.com.

Celtic Faire - A Celebration of the Seven Nations

The Schenectady Hibernians are hosting the 2nd Annual **Celtic Faire – A Celebration of the Seven Nations**, from 4:00PM - 10:00PM, Friday, June 19, 2009. The Faire is being held in conjunction with Schenectady's Arts Night and will acquaint Arts Night attendees with Celtic food, music, culture, and heritage.

The Celtic Faire is a family event designed to acquaint residents of Schenectady County and visitors to the community with Celtic culture and heritage. Last year's event drew nearly 3,000 people.

The Faire is held on the Jay Street Marketplace in downtown Schenectady. Music stages at each end of the Mall will feature local Celtic bands **Flynn 529, Who's Your Paddy, St. James' Gate** and **Mooncat**. Performances by the Schenectady Pipe Band, Irish Step Dancers from Farrell's School of Dance, and the Scottish Country Dancers will round out the entertainment. Food and craft vendors will be available. There will be a Best Knees in a Kilt contest held in front of Lennon's Irish Shop over the course of the evening. To enter your knees, sign up at Lennon's Irish Shop on Jay Street. There will be kilts available.

The highlight of the evening is the drawing for the grand prize in the Faire raffle, a trip for two to Ireland. Tickets are available at the Hibernian Hall, 1746 State St., Lennon's Irish Shop on Jay St., Katie O'Byrne's, Pinhead Susan's, and the various Jay Street merchants.

The Faire is sponsored by Katie O'Byrne's Irish Pub and Restaurant, Lennon's Irish Shop, Pinhead Susan's Pub and Restaurant, The Gazette, Schenectady 2009, and the Schenectady Chamber/I Love NY. For more information, contact celticfaireaoh@yahoo.com, or visit <http://www.aohjfk.org/>.

The Bhoys Are Back

If you simply can't wait for the Great American Irish Festival to see area favorites the Glengarry Bhoys, fear not. The Bhoys will be coming to Homer, NY, for two big nights at the Center for the Arts' Whiting Theatre, on June 19th and 20th. The Glengarry Bhoys have established themselves as one of the top draws on the Irish festival and club circuit, including appearances at every Great American Irish Festival since its inception, and, after a brief hiatus, they're touring again and better than ever. The Bhoys have their roots in Glengarry, Ontario and their music draws on the unique blend of the French and Scottish musical heritage indigenous to the area. Their blend of traditional music, fused with the multicultural sounds of modern and contemporary Celtic music, has brought them international acclaim. Fiery guitar and bass, intense percussion and fiddle, teamed with pipes and vocals, make for a memorable performance. Tickets for the 8 PM shows are \$20, with seniors paying \$16, and students with ID getting in for \$10. Under 18 are admitted free of charge. The Center for the Arts is located at 72 South Main Street, Homer; just 30 minutes south of Syracuse, and 80 miles southwest of Utica. Seating in the intimate 400-seat Whiting Theater is on a first come, first served basis.

Wanna Get Away? Black 47, Shilelagh Law Team up for "Five Points Féile"

Excerpted liberally from www.black47.com, with reverence and a healthy respect for plagiarism law

Black 47 and Shilelagh Law will team up for a Five Points Féile (the Gaelic word for "festival," pronounced Faylah) at The Knitting Factory, 74 Leonard Street, NYC on Friday June 12th. This will be a take-no-prisoners night of New York Irish Rock and Traditional Music with both bands doing full sets (SL/9pm - B47/11pm) and combining for a final jam at the end of the night. (\$18adv/\$20 day of show).

The evening will be filmed for DVD and TV distribution. Band and audience members will be interviewed for inclusion on a documentary that will explore the history of New York City and the role of Irish music therein. Much of this began in the Five Points, once known as the "World's most notorious slum" but where, amongst other things, tap dancing originated because of the fraternization between Irish immigrants and African-Americans. The Knitting Factory, situated on the border of the Five Points will soon be closing its doors and will reopen in Williamsburg in the summer.

Black 47 erupted onto the American scene in 1993 with their hit single, Funky Céilí. They formed in the Bronx in late 1989 and became immediately controversial because of their provocative, often political, lyrics. Their music fuses reggae, traditional Irish, hip-hop, rock, folk, New Orleans trad & modern jazz in a New York City gumbo. They have recorded 11 albums, including their latest, IRAQ, and have appeared on all major TV shows, and their music has been featured in many movies. Their songs have long been used in political science and history courses in high schools and colleges throughout the US.

Shilelagh Law plays bare-knuckle Irish music! New York and the Irish have a long and storied history together, a collision of two cultures that results in bedlam, beauty, and a lot in between. Shilelagh Law embodies all of that and hence describes their style as New York Irish Music: old songs, new songs, jigs, reels, dancing, weeping, lots of laughter, plenty of drinks, and the inevitable visit to the local diner at 5 a.m. By interpreting traditional Irish Music through a filter of urban grittiness, Shilelagh Law helps to define the Irish-American experience that is such a big part of New York town. They have just released their latest CD, The One and Nine.

The Five Points - centered on the intersection of Worth, Baxter, and Mosco Streets - features heavily in Herbert Asbury's Gangs of New York and Martin Scorsese's film of the same name. On June 12th at The Knitting Factory, Black 47 and Shilelagh Law will bring it roaring back to life.

CD Reviews:
Gutter Anthems – Enter the Haggis / Gael Day – The Elders
By Mark Sisti

Given the similarities, histories and close relationship between Enter the Haggis and the Elders, it seems appropriate, in fact, almost inevitable, that their two recent CDs should be reviewed together. Both CDs feature a song about Canadian fishermen, a song about ghosts and a song in the odd time of 5/4, but these similarities are superficial. What these recordings have in common more than anything is the unrelenting quality from beginning to end. There is a reason why many consider these two bands to be the absolute best in the Celtic Rock arena, and if you didn't get it before, you will after one listen. These are masters at the peak of their craft. While these reviews don't mention every song, it's not because of any deficiency in those songs not mentioned; there is simply not a weak tune on either CD.

GAEL DAY - Gael Day gives us exactly what we've come to expect from The Elders, and that's a good thing. Those familiar with the band's prior releases know they'll be greeted by infectious musical hooks that will lead into a rousing or stirring vocal tune, so catchy you'll swear you've grown up listening to it. Kicking off with the impossibly irresistible "Better Days Ahead" and "Only Good News," it's apparent that, more than anything else, The Elders want you to feel good. Even the song sure to become the centerpiece of the CD, the goosebump inducing "Luck of the Irish," which questions the appropriateness of that phrase in light of the history of Irish suffering, is anything but a downer. Beginning with a Druid-like modal chant lamenting the problems faced by the Irish throughout the centuries, it suddenly breaks into a lush, multi-layered choral cry, which seems at first to be a cry of anguish, but when repeated with an upturn at the end, is clearly a cry of triumph. At the end, what you take away is not the suffering, but the image of "an Irish smile." Similarly, the inspiring "Decoration Day" deals with the troubles facing early immigrants, but it's not a complaint, it's a celebration. And, in a song that seems to have raised Warren Zevon from the dead, the victim of a doomed romance that leaves him in jail awaiting the gallows doesn't bemoan his fate, but instead sings that it was good to be king for a while. But it would be a mistake to dismiss the Elders as simply a feel-good band. The beautiful "Between Far and Away," the blistering "Ashes in a Jar," the enchanting "Red-headed Man," the bouncy "Raging Sea," these all bear witness to the fact that The Elders are far from a one-trick pony. One might wonder why a band who can write such strong material would put a cover tune on their CD, but Steve Earle's exuberant "Galway Girl" proves to be the perfect closer to a near-perfect record. Every song tells a story (and lead singer Ian Byrne will insist that they're all true!) and every story is filled with people you want to meet.



GUTTER ANTHEMS – Gutter Anthems also gives us just what we've come to expect from Enter The Haggis – which means we have no idea what to expect. And that's also a good thing. The influences here are myriad, from Celtic to American Roots to pop to hard rock to progressive rock (and even forays in Beatle-esque harmony), but make no mistake: wherever it starts, it always ends up sounding like Enter The Haggis. It's clear from the cathedral organ opening leading into the exuberant and defiant "The Litter and the Leaves" that this is no ordinary Celtic rock CD and nothing on the rest of the record will change that impression. What sets this band apart from other bands more than anything is their overriding understanding of dynamics. Example: in the superb but subtle "Sea of Crutches," drummer James Campbell sets up a nice simple groove with quarter-notes on the kick drum, played against a tambourine upbeat. After a tabla-laced break (which could have been taken from a Peter Gabriel song) the earlier strains repeat, but now with a full beat on a full drum kit. The contrast gives the piece an energy level it would not have attained had the full beat been played



throughout. Likewise, while “Real Life” and “Alibis” would have worked well as separate songs, combining the two creates layers of depth that make it a true tour-de-force, almost symphonic in its scope. The grasp of dynamic nuance is on full display here, as one single change in the harmony, altering a major interval to a minor, raises the repeating chorus from merely catchy and enjoyable to extraordinary and powerful. As mentioned, there are no bad songs on the disk, but other moments that stand out are “DNA,” which explores the consequences of excusing abhorrent behavior, and contains what may be the best line on the record, “Was he the stick, or the broken bird that no one knew to fix;” “Suburban Plains,” a 5/4 tune that somehow manages to sound both Caribbean and Celtic at the same time; “Bury My Demons,” which has Craig Downie channeling his inner Tom Waits, and its companion piece, “Ghosts of Calico.” Nothing, however, prepares you for “Broken Line,” which brings the disk to a thrilling and chilling finish. The song is about the laying of a pipeline near London, Ontario, and manages to pull off the almost impossible feat of protesting without preaching. But it is the coda that raises the song to a level beyond anything that has come before, with a crescendo from an elegant and poignant piano and cello segment into a fiery orchestral finish that will make you hit the repeat button.

Revisiting the Traditional Irish Session – a partial reprint from *MVICE* Vol 3, Issue 6 (June '06)

You’ll notice a few references to “Traditional Irish Sessions” a little later in this newsletter – with some coming refreshingly closer to home – and while many of you may be familiar with them, it’s a safe bet that there are a few of you who don’t know much about them...or worse yet, there may be a handful who think they know, but don’t. In our June 2006 issue, Mark Sisti tried to summarize for the uninitiated this rare and special musical art form. Here is his summary:

Sessions are neither performances nor jam sessions. They are gatherings of musicians where tunes are played by all the musicians who know the tune. The last part of the sentence is one of the keys to being a welcome sessioner. If you do not know the tune, you are welcome – no, you are encouraged – to sit the tune out. Trying to learn the tunes at the same time others are trying to play them can be very annoying to musicians and listeners alike. The most important thing to remember is to try not to disrupt the flow of the music. Common sense and good manners are the main things to keep in mind.

Instruments that are commonly found at a session are whistle and flute, guitar and bouzouki (not too many), bodhran (two is probably too many), fiddle, concertina, accordion, banjo, mandolin and uilleann pipes. Even instruments like harmonicas can be a welcome addition if played well. There is nothing that says a session must be limited to traditional session instruments, and while I personally have never seen a trombone or pipe organ at a session, who’s to say it wouldn’t work?

For those interested in knowing what tunes to learn, a definitive answer is impossible, since each session has its own favorites, but if you’re looking to slowly build your repertoire, keep in mind you will attend very few sessions where the following tunes aren’t played:

REELS - Maid Behind the Bar, Cooley’s Reel, St. Anne’s Reel, Drowsy Maggie, Merry Blacksmith.

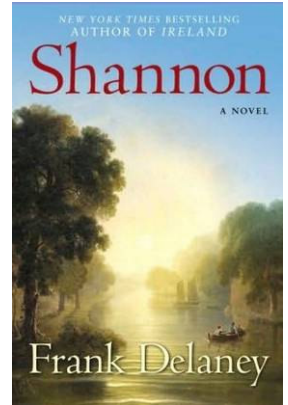
HORNPIPES - The Boys of Blue Hill, The Harvest Home, The Rights of Man.

JIGS - Blarney Pilgrim, Connaught Man’s Rambles, Kesh Jig, Lark in the Morning, Merrily Kiss the Quaker’s Wife, Morrison’s Jig, Rakes of Kildare, Rose Among the Heather, Swallowtail Jig.

In addition, there are numerous polkas, slides, mazurkas and airs that may be played. Remember, however, you don’t need to know all of these tunes, or even most, to have a good time; but if you don’t know them, don’t try to play them. If you want some practice playing along, one of the coolest session sites available is the virtual session at <http://www.bbc.co.uk/radio2/r2music/folk/sessions>.

Book Review:
“Shannon”
By Mark Sisti

Frank Delaney’s intense love for his native Ireland shines through brightly in every book he writes. Never is that more evident than in “Shannon,” a thoughtful and moving story of the rehabilitative power of love and nature. As in his previous novels, “Ireland” and “Tipperary” (reviewed in this newsletter in the June ’06 and Feb. ’08 issues, respectively. Go ahead. I’ll wait), Delaney creates vibrant, believable and likable characters and uses their story to explore Irish myths, legends, and history, while at the same time telling an entertaining and engrossing tale.



Robert Shannon is a young American priest and World War I hero who is suffering from a severe case of Post-Traumatic Stress Disorder that was triggered first on the battlefields of France and later as the result of secrets unearthed within the church after the war. In an attempt to heal his shattered psyche (and for less altruistic reasons) he is sent to Ireland by his superiors to travel along his namesake river and trace his family's history.

However, unbeknownst to those who sent him, he is not being sent to a place of peace and harmony as they believe. This is Ireland in 1922, the beginning of Ireland’s horrific civil war, and he finds himself almost immediately in the middle of it, accosted by both anti-Treaty and pro-Treaty forces, incidents which threaten to shatter his already tenuous mental state. But fortunately he is not alone; as he travels along the Shannon River on his spiritual pilgrimage, hoping both to find out about his ancestors and regain some equilibrium in his life, the fragile young priest is aided, sheltered and guided by a network of Irish residents secretly arranged by his mentor back in Boston. For, as it turns out, there are many who have a stake in Robert’s mental recovery. As we gradually learn, the trip has been planned by powerful men in the church, who have reason to fear a full return of Robert’s memories. Other, even more dangerous, individuals back in Boston also have an interest in what Robert may know, and a shadowy killer is dispatched to Ireland to track Robert and remove any threat he may pose.

As he becomes more in tune with the rhythms of what he comes to call “his river,” Robert is nurtured both by the Shannon and by the colorful denizens he meets along the route, and slowly he finds himself regaining his memories and his faculties. One of those memories is of an Irish nurse with whom he had a special relationship in France, Ellie Kennedy, and he manages to find her. As he takes up residence in her home, he is able, with her strength, compassion and support, to become closer to the man he once was, to find peace and, perhaps, love.

Eventually, all parties converge in Ireland, including the would-be assassin and Robert’s powerful and opportunistic mentor, and all the threads are convincingly and satisfactorily tied together. While Robert may not have found all the answers he was seeking, he has found some, and he at last seems capable of finding the rest.

The hit-man is a fascinating and chilling character, serving (for students of archetypal literary analysis) as a doppelganger for Robert, a spiritual mirror image. Also damaged by traumatic episodes in his life, his life has paralleled Shannon’s in many ways, and the way each character deals with this damage – and the end result – is essential to the themes of the novel.

“Shannon” is another brilliant novel from Frank Delaney, and everything we’ve come to expect from him; funny, thoughtful, gripping, suspenseful, intelligent and well-crafted. While a bit darker than his first two novels, Delaney still manages to find humor in the Irish natives he lovingly portrays and their delightful speech and charming anecdotes. His characters are perfectly drawn, but it’s the rich details in his descriptions of Ireland and, in particular, the Shannon, that make this novel come alive, as we walk the length of Ireland’s major river with this extraordinary hero on a therapeutic journey to find his soul.

St. John's Eve, also known as Midsummer Night's Eve

-- contributed by Tomás Maol Ó' Meallaigh (Tom Malley) from www.irishcultureandcustoms.com and other sources

The month of June contains an event known as the summer solstice, the date on which the northern hemisphere has the longest day and shortest night of the year. In the calendar we currently use, it is the first day of summer, but in the old Celtic calendar, summer begins on May 1 (Bealtaine), and the solstice is Midsummer. When Christianity came along, the day was given the name St. John's day, because the New Testament says St. John the Baptist was born 6 months before Jesus.

Many customs grew up around the Midsummer's Eve/St. John's Eve festivities, but most include the bonfire which was started at sunset -- usually on a hilltop -- and kept going until morning. Among the activities practiced were dancing, praying, eating, drinking and jumping through the fire (notice how that last one was immediately preceded by "drinking"?). Couples would form a ring around the fire and dance Rince Fada na Tine, the long fire dance, or bonfire dance. As the dance progressed, the dancers would change partners, giving them an opportunity to meet new people. Jumping through the fire was thought to bring luck. In some places it was just men that did it; in other places women, and some places by young couples looking to bring luck on an impending marriage. One of the things eaten was a concoction called "goody," made by combining white bread, warm milk, sugar and cinnamon, and sometimes heated on the fire. Poitín was the beverage of choice in some places. (Perhaps "Poitín" will find itself the subject of an article of its own some day).

Being in the middle of the growing season, the festival was connected to the success of the crops. In some places, ashes from the now dead fire were spread on the fields as prayers for a successful harvest were said, or burning boughs from the fire were brought to the fields. They also prayed for successful fishing, as this was the time when ocean trout started swimming up the rivers to spawn. People who had just built a new house or were in the process of building one would bring embers from the fire so that the first fire in the house would be from the blessed fire.

From the Irish Kitchen (*recipes suitable for clipping*)

This month's recipe -- "**Grilled Ribeye Steak With Guinness Marinade**" -- Time to light the grill!

INGREDIENTS (for one serving):

1 Rib eye steak (12 ounce)	1 teaspoon Worcestershire sauce
2 garlic cloves	1 teaspoon Dijon mustard
1 teaspoon shallots	4 ounces Guinness Stout Beer room temperature
1 tablespoon Vidalia onion	1 ounce Tamari soy sauce
1/4 teaspoon Tarragon fresh	1/8 teaspoon black pepper coarse grind
1/4 teaspoon parsley	1/8 teaspoon salt

METHOD

Finely chop garlic, shallot and onion and place in a small bowl. Finely chop parsley and tarragon and add to the bowl. Add the Worcestershire sauce, Dijon mustard, Guinness beer, Tamari and seasonings, then mix well to combine. Let stand for 30 minutes to blend flavors. Place the ribeye in the marinade and make sure it is well coated. Cover the bowl and place in the refrigerator for 30 minutes, or overnight if being used for a picnic entree the following day. Pre-heat the grill and then cook the ribeye. Place the remaining marinade in a small saucepan on the grill and reduce it for one or two minutes until slightly thickened. Add more beer to the marinade at this stage if desired. Pour over the ribeye and serve. This marinade recipe is enough for one steak. Multiply as necessary.

If you try this recipe, feel free to share your experience with all of us; and of course, if you have a recipe you'd like to share, please contact Beth Loftis at bloftis@verizon.net.

RANDOM RAMBLINGS

- ✚ **Local Comhaltas News** Injuries and pain are nothing new to Irishmen, what with Gaelic Football, hurling, working the auld sod, even defending friends and family if the need arises, and so we weren't too surprised to hear that it's reached... traditional music? Tom Malley, roving news correspondent for the Craobh Dugan Branch of Comhaltas Ceoltóirí Éireann, reports that Jim O'Looney, 2009 Grand Marshal of the Utica St. Patrick's Day parade, is recovering at home after a pacemaker implant. According to Tom, Jim cannot pick up his accordion yet (so you know he must be following doctor's orders). Also, Mary DeRosia, one of the Comhaltas dancers, had rotator cuff surgery, and will be out of the pitching rotation for a few more weeks, but vows she'll be ready to dance by the time the Great American Irish Festival rolls around. But there's more to Comhaltas than injuries. Tom wants us also to know that they will be playing at a few events around the area this month; at the Nail Creek Pub's Monthly Trad Session (Tuesday, June 2nd from 7:30 – 11 PM), at the Relay for Life @ MVCC (10 AM on Sunday, June 14th), and at a Ceili being held at the Seton Center, at the corner of Sunset and Barton Aves, at 7 PM on Friday June 19th. Break a leg, guys! I mean...play well.
- ✚ **Can't Get Enough of your Irish Sessions?** Besides the Craobh Dugan open sessions at the Nail Creek Pub (the first Tuesday of every month, from 7:30 to 10 PM), we got an email from Steven Eisenberg who wanted us to know that there is a weekly Irish session that takes place in Bainbridge NY every Monday evening from 5:30 to 8:30 at [The Susquehanna Café](#), 2582 State Highway 7 in Bainbridge, NY. For more information on that session, call (607) 967-4100 or email paper929@earthlink.net... And of course, there is the Syracuse Traditional Session that take place every week at different locales in the Syracuse area. The first Sunday of each month finds them at the [Wayside Irish Pub](#), 101 West Main Street, Elbridge NY, from 4 - 7 PM (Call 315-689-5240 for details). Every third Sunday, you can find them from 4-7 PM at Johnston's BallyBay Pub, and every 2nd and 4th Saturday there is a closed traditional session at [Kitty Hoynes Pub and Restaurant](#), 301 W Fayette St; Syracuse, from 2:30 - 5 PM. (By the way, as you read earlier in this newsletter, a "closed session" doesn't mean you can't attend; it merely means you won't get the opportunity to sit in). For more information please contact Michelle Osborne at crysaniam@gmail.com or call (315) 424-1974.
- ✚ **The Irish Tenors Perform for Red Cross Fundraiser** The Irish Tenors -- Finbar Wright, Anthony Kearns and Karl Scully – bring their formidable skills to the Saratoga Performing Arts Center on Thursday, June 4th, when they headline a fundraiser for the Adirondack Chapter of the American Red Cross. Tickets for the \$8 PM show, which also includes a rare a 'meet-n-greet' champagne reception after the show, are \$50. For more information, call 792-6545 or e-mail reehlc@usa.redcross.org.
- ✚ **Great American Irish Festival Update** Great American Irish Festival Volunteer Chairperson Claudette Johnson wanted us to remind you that the festival still needs volunteers for the 2009 festival, and that the Volunteer portion of the web site (www.gaif.us) is now open for the new season. She also notes that you need to sign up via the web page even if you've volunteered with the festival in the past. Several venues could use your help, and of course, volunteering 8 hours of your time over the course of the weekend makes you eligible to get all the great perks that aren't available to the general public.
- ✚ **Utica AOH Golf Tournament for Project Children** The John C. Devereux Div #1 AOH Chapter is holding its annual golf tournament on June 19th at Twin Ponds Country Club in New York Mills. Proceeds from the tournament benefit Project Children, an American-Northern Ireland partnership that brings children from Northern Ireland to the US each summer. Event Chairman Joe White says "We will need support for this event, either in participation, door prizes or sponsorship of hole signs. This is our main fundraiser for the year." For more information, contact Joe White at 733-9490 or Pat Costello at 736-2424. To learn more about Project Children, visit <http://www.projectchildren.com/welcome.htm>.

Celtic Club Calendar Finally, here's the Irish Musical and Cultural calendar for June.

June 2	Craobh Dugan Open Session	Nail Creek Pub	Utica	7:30-10 PM	Free
June 4	Irish Tenors (Red Cross fundraiser)	Saratoga Performing Arts Center	Saratoga Springs	8 PM	\$50
June 5	Pat Kane	Blarney Stone Restaurant	Auburn	8:30 PM	Free
June 5	Paddy Keenan W/ John Walsh	Caffè Lena	Saratoga Springs	8 PM	\$18/\$15
June 7	Freeborn Men	Coleman's Irish Pub	Syracuse	4-7 PM	Free
June 7	Syracuse Irish Session	Wayside Irish Pub	Elbridge NY	4-7 PM	Free
June 8	Trad Irish Music Session	The Susquehanna Café	Bainbridge NY	5:30-8:30 PM	Free
June 9	"Music in the Park " w/Hair of the Dog	Schodack Town Park	Schodack NY	6-8 PM	Free
June 12	Donal O'Shaughnessy	Piggy Pat's Pickled Pig Pub	Washington Mills	6-9 PM	Free
June 12	"Five Points Féile" w/ Black 47 and Shilelagh Law	The Knitting Factory	Leonard St., NYC	9 PM – 1 AM	\$18 adv; \$20 day of
June 13	Trad Irish Music Session	Kitty Hoynes	Syracuse	2-5 PM	Free
June 13	Pat Kane	Kitty Hoynes	Syracuse	8 PM	Free
June 14	Celtic Butterfly Festival	Popp Butterfly Conservatory	Oneonta NY	12-6 PM	\$9; kids and seniors \$7
June 14	Donal O'Shaughnessy	Coleman's Irish Pub	Syracuse	4-7 PM	Free
June 15	Trad Irish Music Session	The Susquehanna Café	Bainbridge NY	5:30-8:30 PM	Free
June 16	Luka Bloom	Caffè Lena	Saratoga Springs	7 PM	\$30
June 18	Searon	Kitty Hoynes	Syracuse	8 PM	Free
June 19-20	Glengarry Bhoys	Center for the Arts	Homer, NY	8 PM	\$20, adults; \$16, Seniors; Students \$10
June 19	2nd Annual Celtic Faire - A Celebration Of The Seven Nations	Jay Street Pedestrian Mall	Schenectady	4-10 PM	Free
June 20	Donal O'Shaughnessy	Kitty Hoynes	Syracuse	9 PM	Free
June 21	Syracuse Irish Session	Johnston's Bally Bay Pub	Syracuse	4-7 PM	Free
June 21	Cassidy-McCale	Coleman's Irish Pub	Syracuse	4-7 PM	Free
June 22	Trad Irish Music Session	The Susquehanna Café	Bainbridge NY	5:30-8:30 PM	Free
June 26	Blarney Rebel Band	Piggy Pat's Pickled Pig Pub	Washington Mills	6-9 PM	Free
June 27	Trad Irish Music Session	Kitty Hoynes	Syracuse	2-5 PM	Free
June 27	Aoife Clancy	Caffè Lena	Saratoga Springs	8 PM	\$18/\$16
June 28	Flyin' Column	Coleman's Irish Pub	Syracuse	4-7 PM	Free
June 29	Trad Irish Music Session	The Susquehanna Café	Bainbridge NY	5:30-8:30 PM	Free

That wraps it up for this month. If you have a book you'd like Mark to review, or a recipe to share, or a festival, concert or CD review of your own you'd like to contribute, feel free to contact us at sistia@roadrunner.com, bloftis@verizon.net or marksisti@roadrunner.com. As always, while we try to get things – prices, places, times, etc., -- as accurate as we can, sometimes we make mistakes. It always makes sense to call ahead to confirm some of these further-out trips. Oh yeah, don't forget Fathers' Day (June 21)!