



# Irish Music & Dance Association

July  
2022  
Iúil

40<sup>th</sup> Year, Issue No. 7

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The mission of the Irish Music and Dance Association is to support and promote Irish music, dance, and other cultural traditions to insure their continuation.

## Dancers and Musicians to receive IMDA Educational Grants for 2022

*By Jan Casey*

The Irish Music and Dance Association is delighted to announce the recipients of IMDA Educational Grants for 2022! Six applicants – dancers and musicians – will be continuing their study thanks to IMDA Educational Grants. Sincere thanks to everyone who bought tickets to IMDA's 40th St. Patrick's Day Irish Celebration and our 2022 Day of Irish Dance! And thanks so much to everyone who purchased an IMDA Dancer T-shirt this Spring. It takes help from the whole community to make these grants possible.

Here's a brief introduction to this year's grant recipients. Look for a more detailed profile of each recipient and their plans in the coming months.

- **Musician Ginger Anderson** of Roseville studies music with the *Center for Irish Music*, playing whistle and flute. Ginger will use her grant for the purchase of an Eamonn Cotter keyed wooden flute.
- **Musician Danielle Enblom** of Minneapolis is a musician, a dancer, and a dance historian. She plays fiddle, teaches, and performs Irish dance all over. Danielle also has been studying guitar. She will use her grant to help with the cost of restoring a vintage Gibson guitar that has been in her family for many years and to continue her lessons on the instrument.
- **Dancer Allison Kohlase** of Minneapolis dances with the Mactir Academy of Irish Dance. Allison will use her grant for dance class tuition.
- **Musician Niamh Mee** of St. Paul studies music with the *Center for Irish Music*, where she plays flute and uilleann pipes. Niamh will use her grant to help purchase her own, larger set of uilleann pipes.
- **Musician Katya Roberts** of Bayport studies Irish flute and whistle at the *Center for Irish Music* and with Kate Dowling. Katya will use her grant for travel expenses to participate in the classes of *Scoil Éigse* at the *Fleadh Cheoil na hÉireann* in Mullingar this Summer.

As a part of the grant program, each recipient will bring their new skills to an IMDA event at some time in the future. And each will continue to enrich our community in the years to come as they learn and grow as dancers and musicians.

Best wishes to these dedicated students of the traditional arts of Ireland. And thank you to the teachers and community elders who assisted IMDA in evaluating the applications by writing letters of recommendation for the applicants.

*Jan serves on the IMDA Board and coordinates the IMDA Educational Grant Program.*



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# SAVE THE DATE!

Saturday July  
30th, 2022

## *Irish Music & Dance Association*

We have big news coming soon, so big that we are throwing a party to celebrate! Please save the date so you can join us.



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## The Gaelic Corner- By Will Kenny

Imagine you come into my office and notice a mug on my desk. "What's that?" you ask, and I answer, "That's my tea."

Simple question, simple answer, no big deal.



But imagine that we are sitting at a table together, with two mugs on it, and by accident you grab my mug and lift it to take a drink. I say, "That's MY tea!", hopefully just in time before you take a sip.

Although the words are the same as in our earlier example, there's a lot more going on. These utterances sound different as I say "my" louder in the second version, I stress that word with my voice. What I am really saying is, "That's MY tea, not YOUR tea!"

Of course, in English we routinely use voice stress to emphasize key items in our speech. But not all languages use that kind of vocal stress to make a point. Irish is among those that don't allow this kind of voice modulation to indicate emphasis.

So, how do you accomplish that in Irish?

One common method is to add a syllable to a noun to indicate that emphasis. If you walk in and point at a cup saying, "Whose tea is that?", I can simply answer, "It belongs to me." In Irish we'd say, "*Is liom é.*" Literally, "It is with me," the single word *liom* expressing "with me."

But if I want to emphasize that it belongs to ME, not to you or anybody else, I'd say, "*Is liomsa é,*" adding that extra syllable to express "with ME." But I wouldn't say *liomsa* any louder than the other words in that sentence.

One of the interesting things about these added syllables is that it may be a little confusing about which word you attach them to. Suppose I have just bought new mugs for both of us, and as I show them to you, I say, "MY mug is white, and YOUR mug is black."

"My" is *mo* and "your" is *do*. But we can't add syllables to these possessives, that is, there are no such words as *mosa* or *dosa*. And again, we can't stress *mo* or *do*, as we do in English.

Instead, we attach these extra syllables to *muga* ("mug"). That gives us, *Tá mo mhugasa bán, agus tá do mhugasa dubh.* This kind of looks like I'm saying, "My MUG is white, and your MUG is black," but it is understood that we are emphasizing the possession, not the object.

Another way of adding emphasis is commonly used with personal pronouns, and it is one that bleeds over into English as it is spoken in Ireland. The word *féin* (yes, as in Sinn Féin = "We Ourselves") means "self," and it is often added to make a distinction or to stress whom we are talking about.

For example, if you ask who washed the dishes, I might simply say, *Rinne mé é*, "I did it." Adding that *féin* -- *Rinne mé féin é* -- gives us "I MYSELF did it!" I'm making it clear that not only did the task get done, but that I deserve the credit for it. Irish speakers of English use these "self phrases--" "It's he himself that is to blame" -- much more often than do, say, Americans in their English.

One other emphasis tool that is extremely common in spoken Irish is what we sometimes call "fronting." We take the item we want to stress out of its usual position in the sentence and put it at the beginning of the sentence.

Suppose I tell you, *Beidh Brid ag damhsa amárach*, "Bridget will be dancing tomorrow." If I really want to make a more particular point of one of the details, I could say, *Is í Brid a bheas ag damhsa amárach*, "It is Bridget (not Pat) who will be dancing tomorrow." Or I could say, *Is ag damhsa a bheas Brid amárach*, "It is dancing (not singing) that Bridget will be doing tomorrow."

Of course, you'll recognize this pattern as one that has carried over into Hiberno-English, in utterances like "It is lovely the day we're having." Putting the key detail up front is the equivalent of using voice stress to say, "We're having a LOVELY day!"

It is lovely the language that we ourselves explore at Gaeltacht Minnesota. Check us out at [www.gaelminn.org](http://www.gaelminn.org).

*Ba mhaith an teachtaire le cur i gcoinne an bháis thú*  
"You would be a good messenger to send for Death"  
(because you are so slow/lazy, it would delay Death's arrival)





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## TUNE OF THE MONTH

### My Eileen is Waiting for Me

waltz

G D/A G/B G (am) G/B em am D

G D/A G/B G (am) G/B D G G G/B

C C G/B G (am) G/B am D D/F#

G D/A G/B G (am) G/B D G

The song/waltz was introduced to the Twin Cities Irish community long ago, and is a favorite of stalwart Martin McHugh (accordion), who led the Northern Star Ceili Band during the revival of traditional Irish music in the Twin Cities. Martin is an inspiration to many musicians in the community, and still plays the local sessions, making him responsible for much of the local repertoire. You can hear Martin playing this waltz (in D) on his album *The Master's Choice*, with Laura MacKenzie and CIM instructor Dáithí Sproule, and also on CIM instructor/founders Kate and Jode Dowling's CD with the HiBs: *40 Acre Notch*. Note that this waltz gets played AB or AABB, or also like the song ABB. As CIM director Norah Rendell says: "There is really no standard with song melodies when they get played as tunes!" Find the lyrics in the 2020 Common Tunes section of the CIM website listed below!

Respectfully submitted by Rosa Wells on behalf of the Center for Irish Music (CIM), a traditional Irish music school based in St. Paul, located inside the Celtic Junction Arts Center. We publish a tune each month with dots (sheet music), suggested chords and some basic background information including how CIM is connected to the tune. To hear a recording of the tunes or to print sheet music, go to the archive under 'music resources' on the Center for Irish Music website: [www.centerforirishmusic.org](http://www.centerforirishmusic.org)





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## On Leabhraán (The Bookcase)

**The Cape Doctor** — E.J. Levy — *Little, Brown and Co. 2021*



A historical novel based on the true story of the bright daughter of an impoverished Cork family where a girl becomes a boy in order to get medical training and provide for herself and her family. *The Cape Doctor* explores what it is to be a man or woman pursuing a living in early 19<sup>th</sup> century society. As a girl, ten year old Margaret Bulkeley has no prospects; as a boy, the newly-created "Jonathon Perry" can go to medical school, become a surgeon, become independent. What begins as an impulse becomes a lifelong charade necessitating concealment, self-sufficiency (no servants to spill secrets), and no intimate relations. Jonathon is assisted by a close friend of his uncle's; one of the few people, besides his mother, who knows his secret. After obtaining his medical degree at Edinburgh and practicing as a surgeon in London, the doctor realizes his best chance of maintaining his identity is to move to Cape Town, well away from questions which might arise closer to home. In South Africa Dr. Perry moves among English colonial aristocracy with ease, highly thought of for his medical skills and pursued as an eligible bachelor. There is scandal, however, when the handsome, slender surgeon is rumored to have a "homosexual" relationship with the Cape Governor, one nearly costing both their careers and possibly their lives.

The most compelling theme of the book is: what makes a person male or female? How does one define gender in a hidebound society of strict rules about sex? At what point has the doctor identified wholly as male, at home in his identity? Beautifully written and extensively researched, *The Cape Doctor* will satisfy both lovers of historical fiction and those who appreciate exploring the fluidity and nuances of gender identity. It immerses the reader wholly in the early 1800s and its mores. This is a great front porch read for sultry July days and will put you in another place and time.

*Sherry Ladig is a Saint Paul based trad musician and a former reviewer for the Hungry Mind Bookstore's newsletter, Fodder. She welcomes ideas for books of Irish or Irish-American interest to review, or---write a review yourself! Sherry may be reached at [ladig-dunquin@msn.com](mailto:ladig-dunquin@msn.com). Happy Summer reading!*



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## Northwoods Songs: Irish Songs from Lumberjacks and Great Lakes Sailors

By Brian Miller

### Two Irish Laborers

We are two I - rish la - bo - rers as you can playn - ly see, From  
Do - ne - gal we came when small un - to A - mer - i - [cay] We got  
work up - on the rail - road but sure it did - n't pay, So we  
struck a job to car - ry the hod for two and a half a day.

We are two Irish laborers, as you can plainly see,  
From Donegal we came when small unto America;  
We got work on the railroad, but sure it didn't pay,  
So we struck a job to carry the hod for two and a half a day.

#### *Chorus-*

Pat, be quick, bring up the brick, the mortar, too, likewise,  
Then push along and sing a song as up the ladder you rise;  
I always thought it bully fun to be a mason's clerk,  
And have the man on top of the house for to do all the work.

When we go back to Ireland, that dear old Emerald Isle,  
Where the stranger finds a welcome and is greeted with a smile,  
Then if you ever want a friend you needn't try too hard,  
You'll always find one in the Irish boys that carried the hod.

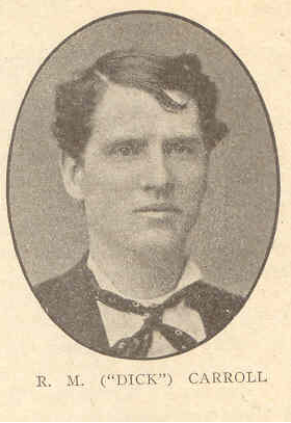




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A hod is a box with only three sides (imagine three walls of a cube that meet at a corner with the rest of the cube removed). Often mounted at the end of a stick, it is used to carry bricks or mortar during construction work. The image of Irish immigrant men as “hod carriers” was a recurring trope on the American music hall stage in the late 1800s and that’s where this song seems to have originated. However, the text above comes from Minnesota singer Michael Dean who, like other singers in the woods tradition, had a repertoire that freely mixed music hall songs with come-all-ye ballads and other song types. I have not come across “Two Irish Laborers” in any other collections so it may have been rare in tradition. Dean also sang “When McGuinness Gets a Job” which also references the hod (“he’s the boy that can juggle the old three-cornered box”). “McGuinness” originated on the stage and turns up in song collections from the Catskills and Prince Edward Island.

Thanks to some online newspaper archive sleuthing, I was able to connect “The Two Irish Laborers” to an influential 19<sup>th</sup> century song and dance man named Dick Carroll. In April, 1924, *The Brooklyn Standard Union* ran a full page feature titled “Harking Back to the Good Old Days” in which one

reader contributed this reminiscence: “In 1873, Dick Carroll, as the hod carrier, in his specialty of ‘Mortar and Bricks’ sang ‘Arrah, Pat be Quick Bring Up the Brick and the Mortar Too Likewise.’”

According to *Monarchs of Minstrelsy* Carroll was born in New York City in 1832 and began performing publicly as a child before having a long career in minstrelsy and, later, the variety stage. He was known primarily as a dancer and *Ryan’s Mammoth Collection* even includes a tune called “Dick Carroll’s Clog.” “Mortar and Bricks” was his showpiece for many years.

With no luck finding a melody used by Dean or Carroll, I opted to borrow a melody sung by J. Molloy of St. Schott’s Newfoundland for another music hall song, “How Paddy Stole the Rope,” that has a similar opening line. Molloy’s unique and satisfying melody can be heard online via Memorial University’s fantastic digital collection “MacEdward Leach and the Songs of Atlantic Canada.”



*Northwoods Songs* features a new song each month pulled from my research into old songs collected in the pine woods region that stretches from New Brunswick west through northern Minnesota. In the 1800s, a vibrant culture of singing and song-making developed in lumber camp bunkhouses and on Great Lakes ships. The repertoire and singing style were greatly influenced by Irish folk repertoire and singing styles. Many singers in the region had Irish background themselves.

Each installment of *Northwoods Songs* is also published online at [www.evergreentrad.com](http://www.evergreentrad.com). My hope is that others will learn some of these songs and make them their own as I have. -Brian Miller



Join Out of the Mist Celtic Theatre  
for the production of

# THE IMPORTANCE OF BEING EARNEST

## PERFORMANCES:

July 14 @ 7:30,

*"Pay What You Can" Ticket Pricing*

July 15, 16, 22, 23 @ 7:30pm

July 17, 24 @ 2pm

at Celtic Junction Arts Center, 836 Prior  
Avenue North, St. Paul, MN 55104

*Tickets are \$20 for admission, and  
\$15 for students, 62+ and groups of  
10 or more. To purchase tickets,  
visit <https://celticjunction.org/>*

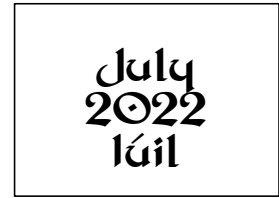


**FOLLOW OUT OF THE MIST THEATRE ON FACEBOOK @OUTOFTHEMISTTHEATRE,  
OR EMAIL THEM AT OUTOFTHEMISTCELTICTHEATRE@GMAIL.COM WITH  
QUESTIONS. FOR MORE INFORMATION ABOUT THE SHOW, VISIT  
[HTTPS://WWW.OUTOFTHEMISTCELTICTHEATRE.ORG/](https://www.outofthemistceltictheatre.org/).**





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## The Importance of Being Earnest at the Celtic Junction

"The truth is rarely pure and never simple."

Spill the tea with Out of The Mist Celtic Theatre as they take on Oscar Wilde's witty and romantic comedy, *The Importance of Being Earnest*. Originally premiered in 1895 at the St. James's Theatre in London, England, the play delves into the seriousness, or lack thereof, of institutions and marriage while resulting in a satirical sense of humor towards Victorian society.

Follow a young man named Jack as he adopts the alias "Earnest" and captures the attention of Gwendolen, solely for his fake name. When Gwendolen's mother, Lady Bracknell, discovers Earnest's past as an orphan, she refuses his proposal to her daughter. This causes Jack and Gwendolen's cousin, Algernon, to concoct a plan to get rid of Ernest. Come watch the complex contradictions of the construction of self unfold as the production explores the many facets of identity and truth, and discover for yourself the vital importance of being Earnest.

The play is directed by Michelle Schwantes for Out of The Mist Celtic Theatre, a new theatre group that is devoted to creating theatre that illuminates the history and diversity of Celtic Culture through the lens of the greater human experience.

Schwantes chose *The Importance of Being Earnest* because of how the play reflects the outsider status Oscar Wilde experienced due to his Irish heritage and sexuality. She enjoyed how the characters are examining the nature of love and identity and how the play intersects the two. Schwantes believes the play is:

"particularly relevant as it is filled with characters that are continually discovering, defining, and expressing their identities against a barrage of social pressure and expectations. Every character in this story is yearning to fully express who they are and choosing to love on their own terms."

This piece allows us to ask how much of who we are is determined by familial connection, socio-economic status, and gender. It asks many questions. How do we bring together all the different elements that make up who we are? How much of who we are is determined by those around us and the society that we live in? Are we different things to different people?"

*The Importance of Being Earnest* will open July 14 at 7:30pm with a "Pay What You Can At The Door" ticket price. Performances are July 15, 16, 22, 23 at 7:30pm and July 17 and 24 at 2 pm at the Celtic Junction Arts Center, 836 Prior Avenue North, St. Paul, MN 55104. Tickets are \$20 for admission, and \$15 for students, 62+ and groups of 10 or more. To purchase tickets, visit <https://celticjunction.org/>. Audience members for *The Importance of Being Earnest* are encouraged to wear masks.

*Don't forget to follow Out of The Mist Theatre on Facebook @Outofthemisttheatre, or email them at [outofthemistceltictheatre@gmail.com](mailto:outofthemistceltictheatre@gmail.com) with questions. For more information about the show, visit <https://www.outofthemistceltictheatre.org/>.*



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# IRISH FAIR OF MINNESOTA AUG 12-14 | HARRIET ISLAND | ST PAUL, MN



POSTERSBYPETE.COM

FEATURING... WE BANJO 3, GAELIC STORM, SKERRYVORE, THE FRIEL SISTERS AOIFE SCOTT, CLARE CUNNINGHAM, WILD COLONIAL BHOYS THE SWEET COLLEENS, THE NORTHERLY GALES, THE HOUNDS OF FINN TIM MALLOYS, PADDY WAGON, LESLIE RICH, PATSY O'BRIEN, LOCKLIN ROAD TODD MENTON, TWO TAP TRIO, GUS THE BARDIC TROUBADOUR, THE INLAND SEAS IRISH DIPLOMACY, LEGACY, PURGATORY CREEK, THE REAL IRISH COMEDY TOUR

TICKETS ARE AVAILABLE AT [IRISHFAIR.COM](http://IRISHFAIR.COM)

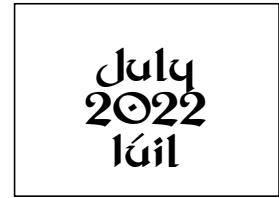


THIS ACTIVITY IS MADE POSSIBLE BY THE VOTERS OF MINNESOTA THROUGH A GRANT FROM THE MINNESOTA STATE ARTS BOARD, THANKS TO A LEGISLATIVE APPROPRIATION FROM THE ARTS AND CULTURAL HERITAGE FUND.





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## Irish Fair – What’s Happening!

Irish Fair 2022 returns to Harriet Island in St. Paul Aug. 12 – 14, 2022.

### What’s new?

Celtic Comedy! The Real Irish Comedy Tour – Accents included.  
Sunday Mass will be back!  
The Dogs of Ireland will be back!

### Featured Entertainers:

We Banjo 3  
Gaelic Storm  
Skerryvore  
Aoife Scott  
The Friel Sisters  
Clare Cunningham  
The Wild Colonial Bhoys  
The Sweet Colleens  
Paddy Wagon  
The Northerly Gales  
Hounds of Finn – Reunion!  
The Tim Malloys  
The Inland Seas  
Locklin Road  
Patsy O’Brien  
Get the scoop on all of these on [the Irish Fair website](#)

Loads of entertainment from our own local musicians, dancers, storytellers and theatrical groups on the popular “Wee Stages.”

Irish Sports with demonstrations and showcases of traditional Irish sports – Camogie, Hurling and more!

Plenty of options for refreshment with a variety of beverage and food choices.

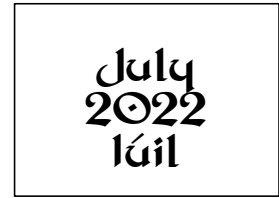
Fun for the kids, including a Children’s Parade on both Saturday and Sunday.

Be sure to keep up with all the shenanigans. More news will be arriving on [the Irish Fair website](#) as plans continue to be announced. Tickets are available now. And volunteers are still needed in every area of the Fair!





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## Irish Festival Preview – Updates!

The festival season has begun – and the festivals are back!  
Here's a bit more information on some of the later festivals. Time for a road trip?

**Dublin Irish Festival, Dublin, OH** – Aug. 5-7. Details at [dublinirishfestival.org](http://dublinirishfestival.org).

**Iowa Irish Fest, Waterloo, IA** – Aug. 5-7. Details at [www.facebook.com/IowaIrishFest](https://www.facebook.com/IowaIrishFest). Tickets at [www.iowairishfest.com](http://www.iowairishfest.com).

**Irish Fair of Minnesota, Saint Paul, MN** – Aug. 12-14. *It's on!*

A 3-day celebration of all things Irish; past, present and future! The Dogs of Ireland and Sunday Mass will be back, as well as the popular Wee Stages. Details of entertainment are being finalized and will be announced soon. Buy tickets and keep up to date with the plans at [www.irishfair.com](http://www.irishfair.com).

**Milwaukee Irish Fest, Milwaukee, WI** – Aug. 18-21. Details, tickets and updates at [www.irishfest.com](http://www.irishfest.com)

**Kansas City Irish Fest, Kansas City, MO** – Sept. 2-4. Details at [www.kcirishtfest.com/](http://www.kcirishtfest.com/)

**Pittsburgh Irish Festival, Pittsburgh, PA** – Sept. 9-11.

Plans are underway for the 31<sup>th</sup> Annual Pittsburgh Irish Festival. Entertainment announced includes Eileen Ivers, Gaelic Storm, Dennis Doyle, Rory Makem, Screaming Orphans, plus lots of local Pittsburgh bands. Details and ticket at [pghirishtfest.org/](http://pghirishtfest.org/)

**Indy Irish Fest, Indianapolis, IN** – Sept. 23-25. Details at [www.indyirishfest.com](http://www.indyirishfest.com) as the plans develop.

**Irish Fest of the Fox Cities, Appleton, WI** – Sept. 16-17. Updates at [www.irishfestfoxcities.com/](http://www.irishfestfoxcities.com/).

**Michigan Irish Music Festival, Muskegon, MI** – Sept. 15-18. *We're Back! And we MISSED YOU!* The 3-day festival returns with a Thursday Pub Preview in Muskegon – just across Lake Michigan from Door County. Leave your car and take the ferry for a great weekend of music! Entertainment announced includes Scythian, the Elders, Aoife Scott, The Alt, The Friel Sisters, Runa, Connla, and Enda Reilly. Details at [www.michiganirish.org](http://www.michiganirish.org).



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## Smidiríní\*

(\*Irish for 'Bits and Pieces')  
by Copper Shannon

*Go raibh feabhas ar **Katie Stephens Spangler** (May Katie improve). Rince na Chroi's director is dealing with a big challenge to her health. Best wishes for a speedy recovery, Katie!*

*Comhghairdeas le (Congratulations to) all the dedicated musicians who traveled to St. Louis to participate in the Midwest Fleadh. The Midwest Fleadh is the main regional traditional Irish music competition, hosted annually by a [Comhaltas Ceoltóirí Éireann](#) branch, based in the Midwest. Musicians who placed first or second in the Midwest competitions qualify to compete in Ireland at the All-Ireland Fleadh. In addition to the opportunity to qualify to compete in Ireland, everyone got to enjoy a great gathering of musicians and the chance to meet and hear other talented young traditional musicians – in a fun and supportive environment.*

*Comhghairdeas le (Congratulations to) all the talented young students of Irish music and dance who are graduating from high school this Spring! Our very best wishes for the next chapter of your lives.*

*Comhghairdeas le (Congratulations to) author **Brian Molloy**, who received the second annual Bloomsday Literary award from Irish Network Minnesota (IN-MN) at their recent Bloomsday Festival. This was the fifth year of this special event and the largest one to date. Period costumes abounded, with former IMDA board member **Kathie Luby** winning the costume contest!*

The Center for Irish Music – Come check us out at  
The Celtic Junction Arts Center  
836 Prior Avenue, St Paul MN

*Please check the website for information on our full range of instruction in traditional Irish music,  
language, culture and fun.*

For class schedule and other information call or email  
651-815-0083 [admin@centerforirishmusic.org](mailto:admin@centerforirishmusic.org)

Or visit our website  
[www.centerforirishmusic.org](http://www.centerforirishmusic.org)

Dedicated to Handing Down the Tradition



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## IMDA Members and Donors

**The Irish Music and Dance Association wishes to thank these members for their support:**

Mike Lynch  
The Kelly Scanlan Family  
And sincere thanks to **Kerri Milless** for the generous donation to IMDA.

**Members are reminded that IMDA membership is renewable annually. If you haven't renewed for 2022, please do that today!**

**New and renewing supporting members will receive the following:**

- A one-year (January to December 2022) subscription to the IMDA's monthly email.
- "Priority listing" for bands, organizations, pubs and businesses in our popular on-line Community Resources Directory, used by people who are seeking local Irish musicians, bands, dancers and entertainers for performances, ethnic festivals, and other events.
- Public recognition in a section of future IMDA newsletters and in related posts to the IMDA web site and Facebook page.

### **Looking for the IMDA Community Calendar?**

The IMDA Community Calendar is your go-to place to find out what's happening in Irish music, dance, literature and cultural events in the Twin Cities and beyond.

Find it at [www.imda-mn.org/calendar](http://www.imda-mn.org/calendar).

The calendar on our website is updated often – and is "searchable" for your favorite artist, venue or type of event. Check it out – and return often!

**Questions? Comments? Contact Us!**

[info@irishmusicanddanceassociation.org](mailto:info@irishmusicanddanceassociation.org)

[www.IMDA-MN.org](http://www.IMDA-MN.org)





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## Newsletter Submissions

We welcome our readers to submit articles of interest, news, and notices of events to be published in the newsletter. The deadline is the 18th of the preceding month.

Send to: [editor@irishmusicanddanceassociation.org](mailto:editor@irishmusicanddanceassociation.org)

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## IMDA Board

President	Amber Ladany
Vice President	Jan Casey
Treasurer	Maureen Engelhardt
Secretary	Cindy Ladany
Newsletter Editor	Bridget Dinter
Board Member	Michele Berg
Board Member	Eileen Dahill

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**Questions? Comments? Contact Us!**

[info@irishmusicanddanceassociation.org](mailto:info@irishmusicanddanceassociation.org)



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**Ceílí CORNER** By Bhloscaidh O'Keane  
Check [www.lomamor.org](http://www.lomamor.org) for all up-to-date Irish folk dancing information.



## IMDA Membership

Demonstrate your support of live Irish music, dance and cultural activities by becoming a member of the Irish Music and Dance Association. Become a supporting member by making a financial contribution. Member bands, businesses and organizations receive priority listing in the IMDA Community Resources List.

All IMDA members receive the newsletter by e-mail.

<b>Name:</b>	<b>Date:</b>
<b>Address:</b>	<b>How did you hear about us?</b>
<b>Membership Type (circle one)</b> Individual \$20 _____ Family \$25 _____ by US Mail \$35 _____ Band/Organization/Business \$25 _____ Name _____ (Name of Band/Organization/Business)	
<b>Interests (circle all that apply)</b> Music      Dance      Theatre      Language      Volunteer	
<b>E-mail Address:</b> _____ <b>Phone Number:</b> _____ Your monthly newsletter is delivered electronically via e-mail. Please advise us at <a href="mailto:info@IrishMusicandDanceAssociation.org">info@IrishMusicandDanceAssociation.org</a> if your e-mail address changes .	
Supporting members who contribute \$35+ annually may receive their newsletter by U S Mail. ___ Request US Mail Tear out the above form and send it with a check made out to "IMDA" to: The IMDA Membership Coordinator c/o Jan Casey 400 Macalester St. St. Paul, MN 55105 Or visit the IMDA website ( <a href="http://www.imda.org">www.imda.org</a> ) to pay electronically.	

[www.IMDA-MN.org](http://www.IMDA-MN.org)