THE CELTIC FOLK, RIDE THE WAVES

Twin Records is proud to announce the release of RIDE THE WAVES, the latest album by Ireland's premier balladeers, The Celtic Folk. After many years popularizing the music of others, this remarkable Irish folk group has finally recorded an album comprised entirely of their own songs.

Performers can usually be divided into one of two categories: [1] those who are adored by their fans yet detested by the critics, and [2] those who are the critics' darlings but are ignored by the general public. The Celtic Folk are one of the select few belonging to yet a third category. They appear in club and concert around the world to universal praise from both their fans and the critics! The GALVESTON DAILY NEWS recently described why: **"They treat music as a growing, living art, and they draw their audiences into the process."** The CORK EXAMINER, meanwhile, marvelled at the **"across-the-footlights dialogue that soon has newly learned lyrics being sung in lusty unison by band and audience,"** that does not preclude The Celtic Folk from pleasing the purist: **"That joyous rapport with their audience is but one of the attributes that make The Celtic Folk so outstanding. Their musical versatility is astounding."**

If you have been in a Celtic Folk audience, you already understand why these remarkable musicians are perhaps Ireland's finest ambassadors. They played at American President Ronald Reagan's first Inaugural Ball, in command performance for Israeli President Chaim Herzog, and even for Pope John Paul II. They got a tumultuous reception from an audience of 500,000 at Solidarity Day in Washington, made eight straight St. Patrick's Day appearances at the National Democratic Club ("in concert" with Tip O'Neill), and have appeared on NBC, CBS, ABC, and CNN television. And they were the annual headliners at the Grand Irish Jubilee which, until its unfortunate demise, was the largest festival of Irish music in the world.

The Celtic Folk first crossed to America in 1975 to play a concert in the Nation's Capital. The WASHINGTON STAR's review of that performance, **"The Celtic Folk are good, very good,"** was but the first of many such in the United States. Watching them again years afterward, the reviewer for Chicago's IRISH AMERICAN NEWS would remember that first American concert fondly: **"The Celtic Folk established Irish music in Washington."** Indeed, their unique style would soon find a ready popularity round the rest of the country.

On their first trip to New York, the lads were discovered by the THE BARD, the highly regarded folk-music journal: **"The Celtic Folk are one of the most popular Irish groups——and for those who haven't heard them this was a most enjoyable introduction. First-class treatment by a talented group . . . (they are) one of the better offerings in contemporary Irish folk."** At the same time, THE ADVOCATE reported on their effect on unsuspecting audiences: **"Under a huge 'Irish' sign hanging from City Hall, The Celtic Folk had the crowd clapping, stomping, and dancing."** When they first played in Texas, THE (Port Arthur) NEWS raved at their astonishing technical ability: **"To see a Celtic Folk show is to witness a cornucopia of instrumental dexterity. This Irish folk band can put any country kickers to shame,"** and promptly named them the Best Entertainment of the Year in South Texas. The BEAUMONT ENTERPRISE-JOURNAL, meanwhile, was another unable to escape The Celtic Folk's effect on their audiences: **"They are the Kingston Trio,**

Irish-style. They're good musicians but they are more than that. They play it all, and each is more fun than the last. It's a unique program. Memorable." In Pennsylvania, the POTTSVILLE REPUBLICAN explained why these globe-trotting musicians are welcomed warmly wherever they have journeyed: **"Quite simply, The Celtic Folk are one of the notable talents in Irish music."**

The Celtic Folk's 1988 tour of Israel was such a smashing success that they were booked for a special concert on Israeli National Radio. The TIPPERARY STAR delighted in describing their reaction to a subsequent command performance for the President of Israel: **"Having performed for Ronald Reagan, for Pope John Paul II, and before half a million people at Solidarity Day in Washington, D.C. they were hardly intimidated by the invitation."** The lads have come a long way from the Galway fishing village of their childhood. And, along the way, they have put to song what they have seen.

RIDE THE WAVES

Twin Records was pleased to release The Celtic Folk's fifth album, LIVE ON BOURBON STREET, and we are especially excited about this one. On RIDE THE WAVES, for the very first time, Danny and Patrick O'Flaherty are doing their own music——every single cut on this seminal album was written by these lads from the Gaelic-speaking section of west County Galway. As noted Irish historian Turlogh O'Faolain points out on the liner notes, don't expect a "make-believe diet of Shamrock-and-Leprechaun music." As you will discover, "The Celtic Folk always bring a taste of the real Ireland with them."

Here you will find ballads from the misty Irish past, about the great third-century Gaelic hero **Fionn MacCumhal**, and about the fabled pirate-queen of the 1500s, **Grace O'Malley**. Here are memories of the Irish West whence The Celtic Folk come: a simple Gaelic celebration of their home village, **Mo Baile Beag**; a country courtship song, **Sean agus Maire**; an air evoking the Galway Bay of their boyhood, **The Cliffs of Aran**; a wry estimation of the most effective weapon in Ireland's Air Force, **Sean Seagull**; and a tribute to **Achill Island**——as it once was.

Here also are ballads they have written on their travels round the planet. **The Emerald of the West** honors the inhabitants of Monserrat who fiercely nuture the memory of the original Irish settlers to that legendary West Indian island. The **The Road to Jaffa** and **The Kibbutz Reel** are in the best Irish ceili-band tradition, yet have an unmistakeable Israeli flavor. Here, too, you will find a ballad of the Irish Tall Ship **Asgard II**'s good-will journey to America. And **The Eighth of September and After**, commemorating the hardy folk of turn-of-the-century Galveston who survived the most destructive hurricane in American history. Finally, here is **Dowling's Victory**, the ballad of a Galwayman who, with twoscore Irish immigrants during the American Civil War, repulsed an entire Union fleet and a 4,000-man landing force at the Battle of Sabine Pass.

Here——in their own words and music——are The Celtic Folk.