

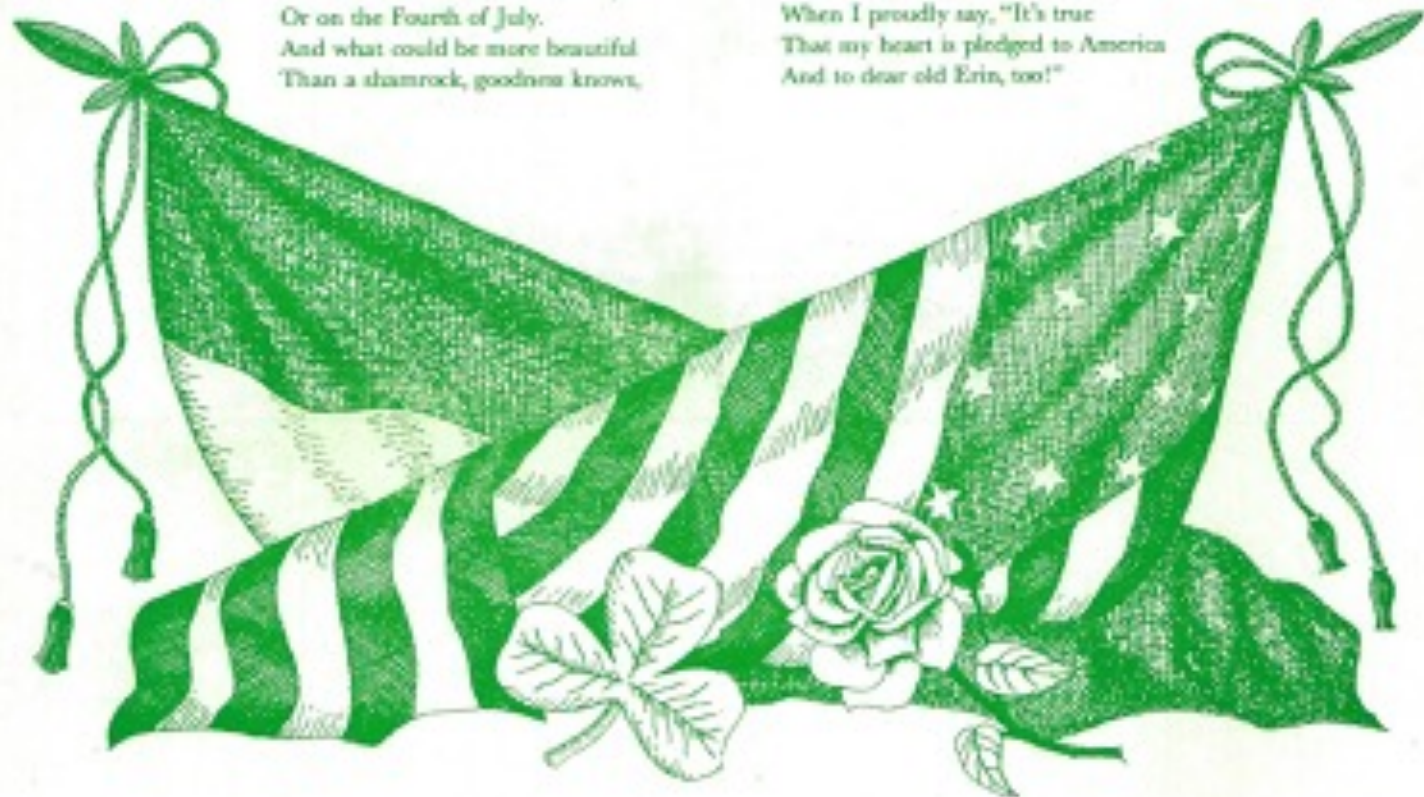
St. Patrick's Day Parade Program



**Irish
American**
Oliver Fitzgerald

I'm proud to be an American
And I'm proud that I'm Irish, too,
For I love the wearin' of the green
And I love the red, white and blue.
I love to watch the marchers
As they go parading by
Whether it's on St. Patrick's Day
Or on the Fourth of July.
And what could be more beautiful
Than a shamrock, goodness knows,

Unless your heart is captured
By an American Beauty Rose?
Hot dogs? Yes, I love 'em
And watermelon, too.
But I'll always have an appetite
For good old Irish stew.
No it isn't just the blarney
When I proudly say, "It's true
That my heart is pledged to America
And to dear old Erin, too!"



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The St. Patrick's Day Parade Committee members provide their services as non-paid volunteers. While support and participation from all of the Irish-American clubs and groups in the Greater Washington area are both sought and welcome, historically and currently, the Parade and its Committee are an outgrowth of the community-service orientation of the Irish-American Club of Washington, D.C.

In just six years, the St. Patrick's Day Parade in Washington has grown from 20 minutes duration to over two hours, and from 300 spectators to more than 10,000. Each year, the friendliness and happiness, for which the Irish are known, has included varied ethnic and ancestral groups from the total community. In becoming a community tradition the St. Patrick's Day Parade attracts "the Irish and those who wish they were."

The theme for the 1977 Parade is "A Little Bit of Heaven in '77"—selected from a song which cites Ireland as that place the angels chose as Heaven on Earth. The secondary theme is "Peace in Ireland," in the hope that those who gather or participate in devotion to the preservation of Irish culture will join in prayerful support that Ireland and other nations may experience the Fatherhood of God in the Brotherhood of Man—regardless of race, sex, age, religion, or national origin.

Along with the invaluable assistance of the National Capital Park Service, the St. Patrick's Day Parade Committee has enjoyed the support of the Irish-American Club. It is among the oldest and largest of organizations in Greater Washington devoted to the preservation of Irish culture among Irish-Americans and others.

The Irish-American Club meets monthly to provide various forms of cultural, educational, humanitarian, and social activities. Its monthly newsletter, *The Amer-gael*, is the central source of information regarding Irish-oriented activities in the National Capital area. The Club sponsors a number of cultural and athletic groups on tour from Ireland, conducts its own cultural activities, provides an annual charter flight to Ireland, offers a continuing responsible forum on topics of interest and concern to Irish-Americans, and seeks to promote pride in a continuing noble heritage of Ireland and of the Irish-Americans. In the tradition of the purpose of the Irish-American Club of Washington, D.C., it is hoped the selected articles in this program will enrich your understanding of and appreciation for this noble heritage!

JOHN J. BIBB, Ph.D.
Editor

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THE LITERARY RELATIONSHIP

By MARGARET O'BRIEN

(Excerpt from Ireland Today)

(Margaret O'Brien is a lecturer in English Literature at Trinity College Dublin. She is a graduate of Mount Holyoke College in Massachusetts and has completed the Ph.D. for Trinity College. She has been in Ireland for nine years.)

The literary relationship between the United States and Ireland is rich and complex and I can only suggest here some of the ways in which it has been created by looking first at various specific instances of connection and then exploring briefly some of the reasons for the natural alliance of the two traditions.

Irishmen begin to impinge on the consciousness of America in the middle of the nineteenth century when the first major wave of Irish immigration occurred. To the eyes of the established American writer, with his roots in a Puritan tradition, the unfamiliar Irishman, usually cast in the role of labourer, perhaps as a domestic in the American's house, was something of a curiosity. Responses are predictably ambivalent. We know from Hawthorne's letters that his mother was afraid to hire an Irish servant girl and, on the other hand, that Emily Dickinson, as Richard Sewall's biography reveals, clearly appreciated Maggie Maher, one of a series of Irish domestics in her home. Hawthorne in his *American Notebooks* records this sight along the Maine Roads: "Passed an Irishwoman with a child in her arms, and a heavy bundle, and afterwards an Irishman with lighter bundle, sitting by the roadside. They were husband and wife; and Bridge says that an Irishman and his wife on their journeys, do not usually walk side by side, but that the man gives the woman the heaviest burthen to carry, and himself walks on lightly head." A genuine bewilderment in the presence of difference opens up a fresh assessment of the monochrome New England past with which the Irish contrast. Hawthorne goes on to speculate . . . "A thought comes into my head; which sort of house excites the most contemptuous feelings in the beholder—such a mansion as Mr. Gardiner's, all circumstances considered, or the board-built and turf-buttressed hovels of these wild Irish?" The poverty and imposed simplicity of the newcomers throws into doubt the allegedly providential attainment of wealth by the successful Yankee (Mr. Gardiner). Perhaps Hawthorne is hinting at a revival through the alien newcomers of earlier, less material values when he adds, cryptically, "Mushrooms, bye and bye, spring up where the roots of an old tree are hidden under the ground."

It is significant that Thoreau, in his attempt to return to a more frugal and meditative life than that of urbane Boston and its sophisticated suburbs, including his own and Hawthorne's Concord, bought "the shanty of James Collins, an Irishman who worked on the Fitchburg Railroad, for boards. James Collins' shanty was considered an uncommonly fine one." The compliment really cuts two ways: the Irishman's simple dwelling provides a welcome relief from the more elaborate New England home, but the shanty's comparative fineness indicates the gradual establishment of the Irishman as an American with increasing material wealth, for Collins' shanty contains "a silk parasol, gilt-framed looking glass, and a patent new coffee mill," which the purist Thoreau didn't take with him to the edge of Walden Pond. The Irishman is seen by Thoreau in Walden as already a slave to "civilisation" he is exploited as a builder of railroads, that great nineteenth century symbol of "progress," and is engaged himself, on the lowest end of the scale, in the endless labour of acquiring things, sucked into the vicious circle of joyless working and superfluous buying, instead of resurrecting the original American goal of personal liberty:

" . . . he had rated it as a gain in coming to America, that here you could get tea, and coffee, and meat every day. But the only true America is that country where you are at liberty to pursue such a mode of life as may enable you to do without these, and where the state does not endeavour to compell you to sustain the slavery and war and other superfluous expenses which directly or indirectly result from the use of such things."

One must put Thoreau's remarks, and Hawthorne's for that matter, into perspective in relation to the evolution of religious feeling and thought in America. Both writers, along with Emerson, shared a common rejection of the prevailing Unitarian equation of material prosperity with spiritual perfectability. The original settlers had tread a fine line between idealism and pragmatism and by the nineteenth century the battle for values higher than opportunism was being fought by only a small, basically literary, minority. The Irishman with his rural and deeply religious background, was looked to, by those who weren't exploiting him, as a source of greater simplicity. In fact, his religion, be it Catholic or Presbyterian, had more in common with the early, more evangelical Puritanism than with the more secular Protestantism that held sway in Boston and the greater East Coast of America during the

nineteenth century. The immigrant had another element in his past, however, that forced him to emulate rather than rectify the drive toward exclusively material well-being: his recent poverty. Great spiritual aspiration in combination with an equally strong need for worldly success made the Irish immigrant, therefore, duplicate, indeed merge with, the double-sided consciousness of the Yankee.

We see this Janus-face constantly in the works of F. Scott Fitzgerald and Eugene O'Neill. The pursuit of divided goals in their case, however, is further complicated by the need for assimilation into the originally American tradition. In *The Great Gatsby* Fitzgerald portrays a man of immigrant stock, who has changed his name from Jimmy Gatz to Jay Gatsby, in order to find a cure for this division. Gatsby's tragedy, however, is the inevitable end of two simultaneously held and irreconcilable goals, for money and a transcendence above the level of mere mortality, something analogous to the dubious regeneracy the original Puritans afforded themselves, the flip-side of a brutal inhumanity shown by the Buchanans, Tom and Daisy. Gatsby is searching, on the one hand for the "Platonic conception of himself," something completely above life, and at the same time for the supposed means to this end, money, which in buying goods only ties him more to this earth and its squalor, especially since the urgency of his need has forced him into corrupt means of making money. The absolute division of means and end is reflected in a division of society between original settler and immigrant, East Egg and West Egg. Notice that though Fitzgerald's protagonist is of Slavic descent, Irishmen join the ranks of other immigrants—Italians and Jews—as outsiders: from West Egg we get "the Muelradys . . . Cecil Schoen . . . Arthur McCarty . . . DaFontano . . . etc." In contrast, Fitzgerald provides wicked parodies of wasp names for the inhabitants of East Egg: "the Chester Beckers and the Leeches, and Doctor Webster Cvet." Notice also that Fitzgerald chooses as his narrator someone to mediate between Gatsby and the Buchanan's Nick Carraway, a not-so-wealthy but moderately well-off, Protestant wasp, from the mid-west, the perfect compromise as well, for Fitzgerald's division between his Irish-Catholic origins which were also modestly well-to-do as the son like Carraway, of a merchant and his East coast, Princeton education.

Eugene O'Neill's Mary Tyrone in *Long Day's Journey Into Night* is stung by the loss of respectability an actor-husband has forced on her through his profligate, uncircumspect ways as she is lured by the infinite possibility for fantasy her offers. This fatal combination of materialism and romanticism is mirrored by her husband's determination to purchase real estate at bargain prices and his inability to detect the real value of property because his vision is clouded by delusions of landed grandeur. All of O'Neill's major characters

in this very autobiographical play taste the tragedy of Gatsby, suffering the contradiction of the means toward transcendent dignity with the end, intensified squalor. Whether the route toward elevation be drugs (Mary) or drink (James), promiscuity (Jamie) or romantic poetry (Edmund), the price of such compulsive distancing from the limits of life is an increasing and ironic ensnarement in the web of limitation.

The conflict, as I have been trying to show, was not new to America, although nineteenth-century America, under the influence of rationalistic Unitarianism had lost much of its drive toward the infinite in a spiritual sense, having traded transcendence for the apparently limitless opportunities of wealth and progress. Perhaps it is because the Irish tradition retained a respect for the irrational activity of "dreaming," of attempting to reverse the natural order of things while confronting the tragedy in man's failure to succeed that modern American writers turned more and more directly to Irish culture and writing. Yeats, who grappled throughout his life with the necessary contradiction between death and the boundless aims of imagination, became in the twentieth century a major influence for American writers. One of the most sensitive explorations of what his influence meant is Theodore Roethke's *The Dying Man, in Memoriam: W. B. Yeats*, which suggests both the ascendance in present living . . . "I know, as the dying know, / Eternity is now" . . . and the paradoxical reliance of the limitless present on the absolute limitation in death . . . "I die into this life . . . By dying daily, I have come to be." Yeats, before Roethke, had hovered tirelessly over the subtle relationship between living and death, imagination and physical reality.

Wallace Stevens enjoyed the benefit of a close friend in the Irish literary world, Thomas McGreevey, and the obvious fruits of that alliance are such poems as *The Irish Cliffs of Mohrer* and *Our Stars Come From Ireland*. What the Cliffs of Mohrer offer to the poet is an image of elemental permanence, emerging always out of the mists of thought, time, what we call reality, something primal, beyond language, before poetry even.

John Berryman actually spent time in Ireland and many of his *Dream Songs* have Dublin as a diaphanous backdrop. Since the poems with an Irish setting come at the end of the cycle, it is as though the climax of the dreaming and the singing had to take place in Ireland. The magnet is to a great extent Ireland's writers but more fundamentally the mythological and religious past from which they emerge:

*"Adorable country, in its countryside
& persons, & its habits, & its past,
martyrs & heroes,
its noble monks, its wild men of high pride
& poets long ago, Synge, Joyce and Yeats,
and the ranks from which they rose."*

The attraction between the two literary traditions has been mutual and perhaps one of the most important examples of the part Ireland has played in promoting the appreciation of American literature is the devotion revealed by the letters of T. W. Rolleston to Walt Whitman. Indeed, as far as making Whitman known in Europe is concerned, Roger McHugh has noted that "The spreading of Whitman's reputation was due in large measure to three Irishmen: Edward Dowden, T. W. Rolleston, and Standish O'Grady."

What is was about Whitman that attracted these men becomes clear through Rolleston's letters, and to some extent it is a matter of historical coincidence. Ireland and America were engaged at a similar time in either creating, as was the case with Whitman's America, or reviving, as during the Irish Literary Movement, a national mythology, a distinctively national literature in the tongue of another nation and tradition, English. Both countries were experiencing attempts, like that urged by Thoreau, to free a society. What Rolleston, like Whitman, was involved in was the urging of a new religion, that of the free man who looms with heroic stature, reminiscent of the figures in old Irish myths, Cuchullain and Fionn.

What this new man must possess is a voice, utterly individual, universal in its adherence to personal experience rather than in its expression of accepted, conventional postures. A large part of convention, to a writer, are literary forms themselves, the commonly agreed receptacles for certain "literary" responses. Given a mutual urge in the two traditions to find formal solutions in literature to accommodate individual voices it is not surprising that Pound did come together with Yeats and Joyce and at a time when all three

were contemplating great changes in poetry and the novel. Pound was immediately sympathetic, indeed enthusiastic, to what Joyce was trying to accomplish in prose and was instrumental in getting John Quinn of New York to purchase many of Joyce's manuscripts and, therefore, provide material and moral support for the artist. Finally, one could go on indefinitely listing the individual examples of literary exchange, but what is of lasting interest is the source of the contiguity, at times one feels consanguinity.

On the surface it is the need to revolutionise, individualise an inherited, English tradition. Beyond this point of coincidence, however, are deep-points of connection which allowed the two countries to share in the forging of a modern tradition. I believe Marianne Moore is coming close to at least one of the deepest reasons when in her poem, *Spenser's Island*, she writes: "Outwitting/the Juries, befriending the juries./ whoever again/and again says, 'I'll never give in,' never sees/ that you're not free/until you've been made captive by supreme belief,—credulity you say?" Both the Irish and American traditions have given rise to writers who are less interested in their place in society than with their relation to the problem of belief—or scepticism in relation to a force above man.

The creation of an individual voice becomes essential to both traditions since each brand of faith or doubt is individual. If the word is allowed a broad scope of definition, one might say that both literatures share a fundamentally "religious" base, which made it imperative in both instances for literature to serve an end beyond itself, beyond even the individual voice producing it.

The Irish Harp

The Irish Harp, the emblem of Ireland depicted on her coinage, has a long and uncertain history. Originally a high art instrument, it is used today in classical and traditional music, and most often in the concert performance of Irish folk song.

There are three types of harps, each associated with a definite period: the small low-headed harp of the 14th, 15th and early 16th Century which is 2 feet, 4 inches in height and has a soundbox of uniform depth; the large, low-headed harp of the late 16th and 17th Century which has more strings

and a soundbox which increases in depth as it narrows in width toward the treble; the 18th Century high-headed Irish harp, whose forepillar or bow is almost straight and much taller than the low-headed harps.

A distinctive characteristic of the Irish harp is the soundbox made from one solid piece of wood hollowed to form a deep box whose walls are up to one-half inch thick, thus producing the stark yet sonorous tone associated with the Irish harp.

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THE AMERICAN IRISH

By PETER SHERIDAN, JR., Ph.D.

(Reprint from *Island Today*)

Dr. Peter Sheridan, Library of Congress, is a member of the Advisory Board of The American Irish Bicentennial Committee

What have the Irish ever done for the United States of America?

Indeed, tempting it is to answer such a doubting or condescending question by asking, like the Irish, another question. Surely the sweetest, safest and strongest response is to quote Alfred E. Smith, he of unquestionable Irish and American qualifications:

"Well, let's look at the record."

To trace that long and beautiful but occasionally unrequited love story between American and Ireland, we hardly need go as far as Washington Irving did in starting his "Knickerbocker's History of New York" with the creation of the world.

Three centuries ago will do. That, of course, leaves behind a certain assumption that Irish mariners, navigators or monks had a hand in, or more accurately a foot on, the discovery of the Northern American continent centuries before Columbus sailed west.

Be that as it may, no one possesses the knowledge or presumption to fix the precise date and exact spot where and when the first Irishman or Irishwoman landed on New World soil. The important thing to note and long remember, is that fortunately it DID happen somewhere, some time. Happily, it continued to happen for generations thereafter for the betterment of the United States.

An account, however sketchy, of the role of men and women of Irish birth or background in making and maintaining America, could easily fall into sentimentality, name-dropping or a dry dictionary-of-dates. Lurking, likewise, are dangers of boastfulness, special pleading, exclusiveness or a touch of elitism.

Yet, names make news and news covers past and present. Irish names in America have been making news as well as history for well on to 300 years. At our Bicentennial, Irish names of people who have enriched and enlivened so much of the United States history can be genuine news of fascinating and informative interest. More pointedly, these names may be new to a lot of Americans today—including a sizable percentage of men, women and children of Irish ancestry.

Accordingly, it is fitting and proper to cite at least a few of those of Irish blood who, down the years, asked not simply what America could do for them, but rather what they could do for America, and did.

Credit is plentiful to share with Americans of other national, racial or ethnic origins and of differing reli-



(Reproduced from the collection of the Library of Congress)

Charles Carroll of Carrollton

gious, philosophical or ideological beliefs. All strove mightily and loyally to form and build and preserve, protect and defend the United States.

The effective and honorable part played by the Irish from earliest Colonial times demands no special attention, but, if contributing evidence be required for recognition and gratitude, a reply is supplied by Thomas Jefferson in the American Declaration of Independence:

"To prove this, let facts be submitted to a candid world."

Colonial records of the 1600's, and more so during

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- 20 March—David Hammond, singer—"Music of the North"
- 21 March—(To be announced)
- 22 March—Tom Delaney, archeologist, "Carrickfergus"
- 23 March—Noel Hamilton, Professor of Irish, Queen's Univ.
"Irish Speaking Districts in the North"
- 24 March—Liam de Paor, lecturer, University College, Dublin,
and columnist, Irish Times, "Northern Society"
- 25 March—Art Cosgrove, historian, "Ulster in the Middle
Ages"
- 26 March—Brian Ferran, painter, "Painting and People in
the North"
- 27 March—Francis Stuart, novelist, "Northern Impressions"
- 28 March—Seamus Heaney, poet from Derry, "Northern
Poetry" (tentative)
- 29 March—Michael Duff, actor, "Northern Drama"
and 30 March
- 1 April—Terry Flanagan, Arts Dept., St. Mary's College,
Belfast, "The Northern Landscape"
- 2 April—Sean O'Neill, Celtic Studies Dept., St. Mary's,
accordionist, "Northern Music"

the 1700's, abound in notices of ships crammed with men, women and children from Ireland. Sadly to report, too, vessels were sunk, lives lost, hopes shattered and many a cargo of might-have-beens missing.

In that early, hazardous and often reckless era, same newcomers from Ireland promptly became prophets—or politicians—with honor in an adopted country. From a gubernatorial standpoint alone, the roll call ranged from Thomas Dongan of Kildare, New York provincial governor in 1688; to George Clinton, an Irishman's son, elected as New York State's first governor, later becoming Vice President of the young Republic. New York City's first Mayor after the Revolution was James Duane, son of an Irishman.

Without stretching the wanderling luck of the Irish, a glance from the Hudson to the Mississippi Rivers in the late 1600's could have located Sir William John son, from Meath, "governor" of the Indians in that vast territory.

Maryland's governor in 1714 was John Hart. Delaware's was John McKinley. Pennsylvania's, in 1788, was George Bryant. In 1776, 1781 and 1788, John Rutledge, Thomas Burke and Edward Rutledge, respectively all natives of Ireland, governed South Carolina.

Relatively few Irish, who crossed the Atlantic in search of better homes and brighter prospects, gained the prestige and prominence of those early provincial officials—not to mention their 20th Century successors of Irish ancestry who increasingly held state or national offices all the way to the White House.

Thousands at the outset bore the burdensome yoke of indentured servant or the stigma of "convict" whose "crime" generally lay in their fight or flight for honest freedom, human dignity and decency and a fair opportunity for their offspring.

No less numerous were those who had suffered persecution for religious faith, for the sake of conscience and equality or for dissent of varied kinds and degrees.

By no means always willingly, and certainly not comfortably, they came over to mingle with established dwellers and hopeful adventurous people who poured in from other lands. Soon, the Irish found at least an affinity with other national or ethnic groups eager to harden a core of resistance to the British.

Thus, when the American Revolution broke 200 years ago, American colonists from Ireland rushed inevitably into the thick of it. Quickly and tragically active, for example, was Patrick Carr, a native of Ireland and a victim of the "Boston Massacre" on March 5, 1770. Few of his compatriots from Ireland hesitated after 1775 to become "involved" in the cause of the American colonies.

Needless to say, but it ought to be said emphati-

cally, anyway all Irish in America who enjoyed a share of fame, if not fortune, were not warriors. All obviously were not orators, scholars, poets, statesmen, Catholics, Protestants or anybody in particular.

Neither were they all men. The annals dare not discriminate against women. The last word has yet to be written for the multitude of Irish heroines who left legacies of love and good example to generations of American Irish and to America itself.

Irish-Americans were never totally hyphenated, unassimilated or individually the same. Those who failed to use talents wisely and well were more than matched by those with noble goals and worthy interests, brave in the face of all manner of provocation and hardship.

Courage and constancy marked Irish participation in the American dream in general, and the Revolutionary War in particular.

Lexington and Concord shots, heard round the world April 9, 1775, echoed less than a month later when, on June 12, Jeremiah O'Brien, in a minute boat of Maine fishermen, seized the British schooner *Margaretta* at Machias, Maine. That feat merited a later claim to "the first naval action of the American Revolution."

The battling and weariness all the way to Yorktown, and the eventual agreement on a "more perfect Union," brought into being two of the greatest documents from the mind and spirit of man. Unsurprisingly, some Irish signatures adorned the Declaration of Independence and the Federal Constitution.

Among those who pledged their lives, fortunes and sacred honor—and risked their necks—in signing the Declaration in 1776 were Smith, Taylor and Thornton, all of Irish birth; and Carroll, McKean, Read, Rutledge and Lynch, all descendants from Irish immigrants. Charles Thomson, the Continental Congress secretary, was the son of an Irishman who had arrived in Philadelphia as an indentured servant.

At the Constitutional Convention of 1787, Fitzsimmons, Butler, McHenry and several others of Irish descent helped to represent "We, the People" in drafting and signing the Constitution that became effective March 4, 1789.

The officers' rosters in the Continental Army, during the Revolution, displayed such commanders as Hogan, Butler, Montgomery, Kelley, Dooley, Starke, Sullivan and Wayne.

At sea, Commodore John Barry from Wexford, earned the distinction as "Father of the American Navy."

What can be said adequately of the so-called common soldiers and sailors? General George Washington said it best and most authoritatively for the Irish contingents in his famous, generous and realistic tribute for their help and strength. He recognized and re-



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warded the fidelity and perseverance of the Irish among his troops and in no less than five aides-de-camp, including his lifelong friend, Colonel John Fitzgerald, from Alexandria, Virginia.

In a left-handed, but compelling compliment, the Honorable Luke Gardiner, later Lord Mountjoy, complained to the British Parliament in April, 1784, that "America was lost (to Britain) by Irish immigrants."

By direct order of General Washington, the army celebrated St. Patrick's Day most joyously the March 17 when the British regulars evacuated Boston. Less noisily, the "ragged Continentals" whispered "Saint" and "Patrick" as passwords and countersigns. Soldiers under General "Mad Anthony" Wayne, himself of Irish descent, took pride in being hailed "the Line of Ireland."

Except for the War of 1812, in which the Irish as zealously as anyone, stood against impressment and invasion, the pursuit of peace caused increased troubles as the years passed. Difficulties and discouragements of the Irish, especially for those driven from Ireland by famine, multiplied as their numbers in America swelled in the mid-1800's.

Census figures, not entirely reliable, indicated an Irish immigration of about 700,000 between 1820 and 1840. That total zoomed to 2,000,000 within the next 20 years.

An unaccounted number journeyed to Canada before entering the United States. One must remember also that those who sailed from Liverpool or other English ports were customarily counted as "English" when they landed in United States ports.

Comparatively few Irish who arrived at different periods in the growth and development of the United States had any mechanical or technical know-how or experience. Most mid-19th Century Irish immigrants, principally and painfully the "famine" Irish, were as lacking in worldly possessions as in skills other than farming.

They encountered at least one quick but mixed blessing right away—the country's crucial need for cheap labor. Canals, turnpikes, railroads, factories, and mines were immediately available for able, willing, and ready workers and the hardest of work. Thousands of Irish, along with like numbers of others from Europe and elsewhere, accepted the tasks, however humble, and met the challenge.

Settlements sprang up, perhaps not resembling the proverbial rose in the desert, but with staying power, to blossom into towns along the Erie Canal, the Union Pacific Railroad, and eventually throughout the Nation.

Occupants of temporary "Irish towns" in original stopoffs usually moved on to fresh sites. Enough workers remained to help rear cities as well as families. They congregated so copiously in municipalities and

districts that they finally molded political, social or religious constituencies and influences which, for better or for worse, had to be reckoned with.

As Irish population spread, although it was welcomed by most earlier neighbors, it aroused resentment in various quarters and communities. This took an ugly turn in too many cases.

Irish Americans found themselves being blamed for all sorts of social ills of the 19th Century, for civil disturbances, economic depressions, crime, clannishness and decisiveness.

Assaults on Irish and Irish institutions occurred with fearful frequency and ferocity in some American cities. A most flagrant incident was the burning of two Catholic churches, the killing of scores of Irish immigrants and the destruction of numerous homes in Philadelphia. Only a threatened retaliation prevented a similar huge-scale outrage in New York City.

Public reaction set in, and anti-Irish outbursts of hatred and bigotry, while not subsiding in every section of the United States, simmered down. The worst of these outbursts in the 19th Century are remembered, if at all, with shame in history textbooks. A living American today, however, does not have to be too old to remember seeing "No Irish Need Apply" signs posted on employment office doors at factories, mills and business establishments well into the 20th Century.

The reverse side of the picture, not always favorable or flattering to the Irish, depicted aspects of their "life-style" and their far-from-"low profile."

Aloof and annoyed, some fellow citizens watched unenthusiastically the "joiners" in the rise of Irish fraternal, charitable, social or benevolent societies. Expanding Irish populations and the sprawling local "patches" in New York, Boston, Philadelphia, and Charleston, and later in several mid-Western cities such as St. Louis, Chicago and St. Paul were viewed with something akin to alarm at upper levels.

Meager and modest as their jobs and dwellings often were, the Irish in America seldom seemed to be classed as a "minority group," no matter how much they were treated as one. If anything, they constituted the majority in many a police force. Because of a natural aptitude for political activity, they produced a real force in politics, parties and precincts.

As a rule, the presumed "Irish vote" (a politically perilous presumption, at best) was Democratic. The "Anti-Jackson Irish" in Philadelphia, about a century-and-a-half ago, proved a part-time exception to the rule. The Republican Party managed to obtain and satisfy a share of outstanding public officials, popular candidates and unswerving adherents from among the Irish.

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Democratic affiliation, as well as the Republican, shift more and more to a powerful non-party—the shift more and more to a powerful non-party—the Independents. The situation, nevertheless, lasted sufficiently long and strong to help account for a President of the United States, Speaker of the House, President of the Senate, and Attorney General, all of Irish descent and all in office at the same time in the 1960's.

The old Populist Party had Ignatius Donnelly as well as Mary Ellen Lease, the Kansan who urged farmers to "raise less corn and more hell." Not to be outdone, the Communist Party of America infiltrated at least to the open presence of two leaders of Irish descent—William Z. Foster and Elizabeth Gurley Flynn.

Political activity had similarities that attracted Irish in the 18th and 19th Centuries, if not the 20th Century, to an equal extent. Both offered opportunity for action and advancement without prolonged preparation or advanced education; compared with the "closed" professions and "high" businesses, they were readily open.

The story of the Irish in the Civil War is currently recognized and admired to keep the memory green a century or so later. But further generations should continue to hear about:

The 150,000 Irish who served on the Union side . . . whole Irish militia units such as Mulligan's Brigade, Hibernian Greens, Sarsfield Rifles, and Emmet Guards . . . complete Irish brigades and units . . . General Thomas F. Meagher's brigade mainly from New York, Massachusetts and Pennsylvania that fought as hard and suffered as much as any other from the North . . . Meagher was an Irish fugitive from an Australian penal camp.

Irish servicemen in the Army of the Confederacy made up in quality and performance what they lost in numbers. At the front, the generals included Pat Cleburn and Joseph Finnigan. Irish militiamen enlisted from Charleston and Richmond at the outbreak of war. Chaplains, including Father Abram J. Ryan, the "poet of the Confederacy," and others were in both Southern and Northern armies. John Reagan, in the Confederate States government, was a Postmaster General.

Brief as it must be in this space, a chronicle or catalog of the Irish contribution to the United States would be unfair and unbalanced—and dull—without a bit of mention of Irish representation in this country's literature, religion, education, fine arts, music, theater, sports, science, organized labor, journalism, and virtually every other type of essential and productive human endeavor.

The Irish press in the United States—Thomas D'Arcy's "Celt," and John Boyle O'Reilly's "Boston



(Reproduced from the collection of the Library of Congress)

John L. Sullivan in 1882

Pilot" and Patrick Ford's "Irish World," to circulate a few—informed Irish Americans and helped them adjust to their new life and ways.

The American colonies entrusted John Dunlop of Philadelphia with printing the Declaration of Independence. The best printer of his day, he set a standard for later publishers and editors from Matthew Carey of Philadelphia to Peter Collier, founder of "Collier's Weekly."

Peter J. McGuire of the Carpenter's Union, "founder of Labor Day," Terence Powderley, who set up the Knights of Labor, John Mitchell, Michael Quill, Albert Fitzgerald and George Meany are but a few of the Irish names to conjure with in the American labor movement, and almost anywhere else.

On the American stage, appropriately, the Irish cast their spell. Unfortunately, not quite, dispelled is the sight and sound of the "stage Irishman," created reportedly by Billy Williams. More likely and likable images were put forth by players or playwrights such as John Broghan, Don Bouckault, Harrington and Hart, George M. Cohan, Eugene O'Neill and James T. Farrell.

Irish talent, sometimes soaring close to genius, won firm places in literature as well, whether in the satire and fun of Peter Finley Dunne or the stories of F. Scott Fitzgerald and a myriad of other Irish by-lines.

Sports fans, whether or not they recite "Casey At The Bat," extol the exploits of John L. Sullivan, "Gentleman Jim Corbett," Jack Dempsey or Gene Tunney. They cheer, too, Cornelius McGullicuddy, the

- 1) D.C. Metropolitan Police
Motorcycles, 9 Unit "V"
Police Chief Cullinane, in car
- 2) Happy St. Patrick's Day
Banner
- 3) Honor Guard, Military District of Washington
20 Members Honor Guard Rifle Drill Team
in Revolutionary Dress
- 4) Brigadier General Jerry R. Curry
Deputy Commanding General,
U.S. Army Mil. District of Washington
- 5) U.S. Army Band
Color Guard & U.S. Army Band, Ft. Meade, Md.
- 6) The Grand Marshal
Mr. George Meany, Pres., AFL-CIO
- 7) U.S. Park Police
Motorcycles, 9 Unit "V", Chief Jerry Wells
- 8) Quantico Marine Corps Band
Marine Corps Band, Color Guard & Marching Unit
- 9) U.S. Coast Guard Drill Team
Coast Guard Drill Team
(Part of Ceremonial Honor Guard)
- 10) Honorable Gladys Spellman
U.S. Congresswoman, Md. Cong. Dist. 5
- 11) Dick Hite
Acting Asst. Secy. for Admin. & Mgmt.
- 12) Jack Fish
Director, Nat'l. Capital Parks
- 13) Damascus High School Band
155 Members in Green & White
- 14) Fire Chief Burton Johnson
D.C. Fire Chief Johnson
- 15) D.C. Fire Department, Local 36
Horse Drawn Fire Wagon & Steamer Wagon
Drawn by 3 Clydesdale Horses
- 16) Maryland Park Police
5 Park Police Mounted Unit
- 17) James Gleason
County Executive, Montgomery County
- 18) Winfield Kelly
County Executive, Prince George's County
- 19) Alexander Bag Pipe Band
20 Bagpipers in kilts
- 20) Irish American Club of D.C.
Flags, Shields, Banner & 200 Marchers
- 21) Laureen O'Neil - James Dancers
40 Dancers in Traditional Costume
- 22) Irish Hour
40 Ft. High Balloon & Pat Troy in Tiny Car
- 23) Irish Wolf Hounds
20 Dogs w/trainers, Potomac Irish Club
Pres. Robt. Lerner & Pres. John Donovan ICS
- 24) Falls Church High School Band
165 Members in Blue & White
- 25) Banner
Coad Mile Falte (100 Thousand Welcomes)
- 26) A.F.L. & C.I.O. Float
AFL & CIO Inaugural Float
- 27) Na Genna Faine Piper Band (The Wild Geese)
20 Irish Pipers, Pipe Major Mr. Al Bosworth
- 28) Maureen Malcom Erin Dancers
50 Members in Traditional Blue & Green Costumes
- 29) St. Patrick's High School Marching Unit
36 Members, Pom Pom Unit in Green & White
- 30) Consenara Ponies & Western Horses
6 Consenara Ponies w/35 Western Horses
Leader, Radie Evans
- 31) St. John's High School Band
50 Members in Gray Military Uniforms
- 32) Antique Truck
1933 Ford Model B Antique Truck
Owner—Stewart Petroleum



PARADE

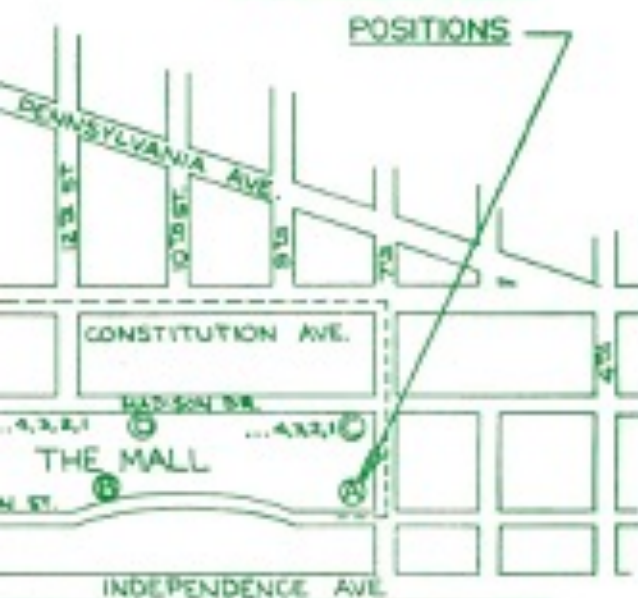
- 33) Stange Cadets
45 Member Drum & Bugle Corps,
Black, Red, w/white trim colors

B

- 1) William T. Hannan
Marshal of Division B Unit, w/Horse & Carriage
(Past Grand Marshal)
- 2) McLean Highlanders
136 Members in Scottish Kilts w/ Flag Twirlers
- 3) Virginia Jr. Chamber of Commerce
Picadilly Double-decker London Bus & Antique Cars
- 4) A.O.H. John Fitzgerald Div. No. 1
100 Marching Members w/Banner and Two Girls
on Horses (Mr. Roger Fury, President)
- 5) A.O.H. John Fitzgerald Float
Float depicting event in Irish History
- 6) Royallones Drum & Bugle Corps
110 Members w/Majorities in Blue & White
- 7) Woody The Owl
Agriculture Dept. Forest Service, Ecology Symbol
- 8) Smokey The Bear
Agriculture Dept. Forest Service,
Forest Fire Prevention Symbol
- 9) Liberty Bell Float
Exact Replica of the Liberty Bell —
Permanently displayed at Lincoln Cemetery
- 10) Archbishop Carroll High School Band
70 Members in Green & Gold Colors
- 11) A.O.H. D.C. Board
60 Marching Members w/Banner
- 12) A.O.H. D.C. Ladies Auxiliary
50 Marching Members (Margaret Zahan, President)
- 13) Peggy O'Neill Dancers
The Shamrock Van w/Collins & Gossons &
Peggy O'Neill Dancers to dance all they can
- 14) The Dubliner (Irish Pub)
40' Float depicting Dublin life
- 15) Plus X Clowns
10 Clowns—Entertainers from Forestville, Md.

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PARADE LINE-UP



AREA

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- 16) Robert E. Peary High School Pipe Band
40 Members w/Pipes & Drums in Blue & Green w/ Navy Blue Jackets
- 17) Horse & Wagon
1910 Flat Bed Wagon drawn by Cleveland Bay Horse
- 18) Irish Northern Aid
Float w/Celtic Cross
- 19) Pottsville Area High School Band
35 All Girl Bagpipers in Scottish Kilts from Pottsville, Pennsylvania
- 20) Old Fire Engine Hand Drawn
Fire Engine from Independent Fire Co. 2, Annapolis, Md., Lt. J. Harbold
- 21) Antique Cars
Antique Sport Cars
Lead Bicentennial Parade w/Johnny Cash
- 22) Kings Dominion
Flintstones & Friend
- 23) Maryland Gaelic Dancers
20 Dancers in Traditional Costumes
- 24) Irish Inn
40' Float w/Irish Entertainers in Irish Colors from Bill Delaney's Irish Inn

C

- 1) Willard H. Scott, Jr.
Marshal of Division C Unit, WRC Weatherman
- 2) Uncle Sam & Indian Chief
Uncle Sam Himself w/Indian Chief dressed in Indian Chief Official Robes
- 3) Virginia Patriots
550 Members—Drum Corp, Bands, File & Drums Pom-Poms, Colors Black, Gold & White & Unit w/Red Vests. (Director Mr. Sam Evans)
- 4) Snorkel Fire Trucks
Lift Ladder Fire Truck in Pairs from Alexandria, Fairfax, Prince George's & Rockville Fire Depts.
- 5) Almas Temple Shriners Clowns
10 Clowns w/two on Minibikes Dressed as Keystone Cops

- 6) Blackthorn Stick
40' Float w/Irish Music & Dancing
- 7) McGrath Irish Dancers
75 Dancers in Traditional Irish Dancing Costumes
- 8) Irish Pizza Pub
Car carrying Johnny O'Pal
- 9) Chillum-Adelphi Band
180 Members—Band, Drum & Bugle w/Majorettes in Green & White
- 10) Raggedy Ann & Friends
4 Clowns in Golf Carts
- 11) Bewulf Float
55' Float w/Classic Irish Characters in Costumes
- 12) Gloucester City High School Band
80 Members—from Gloucester City, N.J.
- 13) Wheaton Majorettes
80 Members in Red, White & Blue
- 14) C & P Telephone Co.
Float in colorful Green & White w/Irish Decorations
- 15) Bavarian Music Group
Colorful & enthusiastic Bavarian Folk Dancers
- 16) Patrick Sheels Republican Club
10 Members w/Banner
- 17) Lion's Den
2 Dragons and 1 Rickshaw
- 18) Waldorf Drum & Bugle Corps
100 Members w/Majorettes—Red, White, and Blue
- 19) The Rugby Club
30' Float, 15 Member Rugby Team w/Irish Music
- 20) Eileen Harrington Dancers
40 Children in Green, White & Gold

D

- 1) Bill Delaney & Hugh Kelly
Marshals of Division B Unit
- 2) American Legion, The National Guard of Honor, Inc.
Metropolitan Area, Capt. Edward R. Glouch
- 3) The Ambassadors Drum & Bugle Corps
40 Members sponsored by D. Boy Club
- 4) Abe Lincoln
President Lincoln Himself—No Makeup
- 5) The Wheelman
Old Fashioned Bikes w/Riders
- 6) St. Mary's Star of the Sea
70 Member File & Drum Corps
- 7) Coach and Four
Stagecoach drawn by Four Horses
- 8) Pink Panthers
50 Majorettes w/Drummers
Colors—Hot Pink and Black
- 9) State of Maryland Float
Maryland State Inaugural Float
- 10) Bladettes
30 Members w/Batons
- 11) McKinley High School Band
75 Members in Blue & White
- 12) Joycettes
30 Majorettes & Drummers
- 13) Girl Scouts
Girl Scout Marching Group
- 14) Denny & Dunsypace
20 Bagpipers in Kilts
- 15) High Steppers
35 Moms & Daughters—Majorettes in Silver & Blue
- 16) St. Martin's Fire & Drum Band
25 Members Band in Burgundy and Gold
- 17) O'Malley Social Club & Kazoo Marching Band
Truck w/Banner & 30 Kazoos (windless bagpipers)
- 18) Banner
Erlin Go Bragh (Ireland Forever)
- 19) D.C. Fire Department
Fire Engine and Ladder Truck



President John F. Kennedy

incomparable Connie Mack, Joe McCarthy of the New York Yankees and a dazzling array of other champions of Irish name and fact.

More prosaic, with less shouting or acclaim, but with equal tension and of larger importance in the with equal tension and of larger importance in the long run, were the brilliance and enterprise of such American Irish as Christopher Coles, hydraulic engineer

who advocated a canal system between the Hudson and Great Lakes; Michael O'Shaughnessy, builder of the project carrying water from the mountains to San Francisco; and John F. O'Rourke of Tipperary, who put through Hudson River tubes and New York City subway tunnels. That calls to mind James P. Holland, inventor of the submarine.

Patrick Barry, the horticulturalist, Michael Cudahy of meat packing renown, James Butler, who established one of this country's first grocery store chains, and . . .

Well, this must stop somewhere. Irish related personages or just plain persons who contributed to the health, welfare, education, security, progress and happiness of the United States could be listed page after page. Even then, cherished names that ought to be more familiar would inadvertently be skipped over. Public libraries and private homes contain a great deal more data and dissertation than is possible in this brochure.

The Irish heritage is not to be forgotten or downgraded. Nor should any American, of any time or age or position, forget this heritage which, with other honestly proud, ethnic and national elements pieced together, make up the magnificent and durable mosaic that is America.

The story of the American Irish could go on forever, and probably will. If that seems exaggerated, Irish or otherwise, simply conclude that the Irish never like to say good-bye.



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A Historical Glance Backwards — Irish Women of America

By KATHRYN M. MURPHY

(Reprint from The American Irish Bicentennial Committee)

Kathryn M. Murphy is an Archivist with the National Archives, Washington, D.C.

A unique current project sponsored by the American Irish Bicentennial Committee is an ongoing compilation of a biographical dictionary consisting of mini-biographies of Irish American women. So many names of qualified candidates for inclusion surfaced that the primary problem became one of selection and elimination. Early in history these women entered fields of activity then relatively new for women, and successfully met the challenges of pioneer leadership in fields as varied as nursing, teaching, journalism, medicine, science, art, literature, the performing arts, law, politics, labor organizations, welfare legislation and even espionage.

During still earlier periods of history, their primary areas of contribution were the traditional ones of motherhood and wifehood and their influences were manifested in a high percentage of progeny who distinguished themselves by their contributions to the United States and its developing culture. Among those who had mothers of Irish descent we find the following: General John Sullivan, Revolutionary War hero; Sidney Rigdon, famed Mormon leader; William Dean Howells, novelist; Phillip Barry, playwright; Robert A. Benchley, humorist; William E. Borah, U.S. Senator from Idaho; Major Edward Bowes of radio fame; Thomas F. Byrnes, celebrated detective; Pierce Butler, Supreme Court Justice; Pierce Butler, first U.S. Senator from South Carolina; Franklin Pierce, Fourteenth President of the U.S.; Stephen Russell Mallory, Secretary of the Confederate Navy; William Kelly, inventor of the Bessemer steel making process; Patrick Rannayne Cleburne, Confederate General; Eugene O'Neill, playwright; John Coecoran, Surgeon in the American Revolution; Peter Fenelon Collier, publisher of "Collier's Weekly" magazine; George Brown, pioneer railroad promoter; Thomas Henry Carter, U.S. Senator from Montana; James Francis Byrnes, Member of House of Representatives and later the U.S. Senate, Associate Justice of the U.S. Supreme Court, Secretary of State under President Franklin D. Roose-

velt and Governor of South Carolina; Nathan Allen, musician and composer; John Singleton Copley, Artist; Michael Cudaby, meat packer; George B. Dealey, Texas newspaper publisher; James Augustus Farrell, President of U.S. Steel; James Vincent Forrestal, First Secretary of Defense; James Gillespie Blaine, U.S. Senator, Secretary of State, Presidential Candidate; Henry Inman, Union soldier and author; Gerard C. Brandon, Governor of Mississippi; Robert Maitland O'Reilly, Surgeon General, U.S. Army; Richard Crane O'Brien, U.S. Consul General at Algiers during the Barbary Wars; Israel Pickens, Governor of Alabama; Charles Callahan Perkins, art critic; Henry Bradley Plant, founder of the Plant system of railroads; William Plumer, U.S. Senator from New Hampshire; Dr. Wright Post, early surgeon of New York; Lazarus Whitehead Powell, Governor of Kentucky and Senator from that state prior to the Civil War; Lucien Whitney Powell, artist; Edmond Thomas Quinn, sculptor; Augustus Saint-Gaudens famed sculptor of "Grief"; LeBaron Bradford Prince, jurist, author, and Territorial Governor of New Mexico; Thomas McKean, signer of the Declaration of Independence; Boake Carter, journalist and radio commentator; Philip Synges, prominent silversmith of the Revolutionary War period.

As wives they played similarly influential roles in the lives of Jefferson Davis, President of the Confederacy; Potter Palmer, financier; William Page, early portrait painter; Theodore Presser, music publisher; Oliver Pollock, early financier; Chauncey Olcott, actor and singer; and many others whose lives are woven into the tapestry of the American experience.

A Revolutionary War heroine widely acclaimed is Margaret Coecoran Corbin, who was born in Pennsylvania in 1751. When she was five years of age, an Indian raid left her father dead and her mother abducted. Margaret spent her childhood with kindly friends, later marrying John Corbin, an early enlistee in the Pennsylvania artillery at Matross. Margaret followed him to war in noncombatant service, but learned his military skills. When he was killed beside his gun at the Battle of Ft. Mifflin in 1776, Margaret took his place assisting the gunner. She suffered severe breast and shoulder wounds. Called "Captain Molly" by her comrades, she was granted a



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Mary Corcoran was mother of five sons who served in the Revolutionary Army. Born in Ireland, she was the daughter of Captain George Corcoran. Eloping with James Pettigrew, a student at Trinity College, Dublin, in 1731, she resided in Delaware, Pennsylvania, Virginia and North Carolina.

The twin spirits of courage and adventure manifested themselves in such personalities as Rose O'Neill Greenhow, celebrated Confederate spy, whose espionage was credited with Confederate success at the first Battle of Bull Run. Her wartime assignments included special missions to the British and French courts.

The cause of temperance was served by Eliza Daniels Stewart and Carrie Moore Nation; equal rights for women by Abigail Kelly Foster, abolitionist and lecturer on women's rights who inspired Lucy Stone, the founder of the group bearing her own name which early resisted the use of their husbands' names and retained their own maiden names (Lucy Stoners).

Another was Kate Kennedy who taught in the San Francisco school system for thirty years, later being instrumental in obtaining from the California Supreme Court a ruling which established the foundation of teacher tenure. The cause of labor equality and advancement of women was promoted successfully by Kate Barnard, Leonora O'Reilly and Elizabeth Gurley Flynn, a labor leader who affiliated with the Industrial Workers of the World in 1912, and also became a founder of the American Civil Liberties Union.

Most famed woman in the American labor movement was "Mother Jones" (Mary Harris Jones), born in Cork. From 1877 to her death in 1930, she was a powerful force. A dramatic example of her system of gaining public sympathy and support was her leading of a caravan of striking children on an overland march from the textile mills of Kensington, Pennsylvania to the home of President Theodore Roosevelt in Oyster

Bay, New York in 1903, thus striking a blow against the evils of child labor.

Numerous women served in educational fields on all levels. A prime example was the unique contribution of Ann Sullivan as teacher of the deaf, dumb and blind Helen Keller. Sister Julie McGourty, born in Donegal, Ireland founded Trinity College in Washington, D.C. in 1897, establishing standards of excellence and objectivity that placed Trinity among the top women's colleges of the Nation.

Women of Irish lineage contributed in notable number to the performing arts. The names of Ethel Barrymore, Helen Hayes, Grace Kelly, Laurette Taylor, Jeanne Eagles, Rosalind Russell, and Minnie Madden Fiske all stimulate recollections in the best in American drama. Alice Brady in light opera and operettas is long remembered, as are dancers such as Isadora Duncan, who pioneered in daring art forms, and Lola Montez, born in Limerick, who became a living legend in her own time.

The abstract paintings of Georgia O'Keeffe place her among foremost American artists. Rose O'Neill, creator of the "Kewpie doll," had an outstanding career as illustrator, poetess and novelist.

Kate O'Flaherty Chapin, an author who vividly portrayed Louisiana Creole life, gained a place among the greats of American indigenous literature.

Sister Anthony O'Connell from County Limerick, Ireland was distinguished among nurses of the Civil War, rendering outstanding service to the U.S. Army medical corps, later becoming a foundress of a hospital.

These are but a scant number of the interesting women who appear among the pages of the coming publication. Each biography will tell its own story and repeatedly the reader will find himself recognizing the old, tried and true adage that "truth is stranger than fiction." The lives and careers described therein serve as valid memorials to those who lived them.

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IRISH EMIGRATION TO THE UNITED STATES

Irish emigration to North America began before the end of the 17th century and, since then, the Irish of all traditions have been a prominent force in American life.

The figures in the following table, which are approximate, indicate the rhythm of Irish emigration to the U.S. since the 1820's:

1820/1840	700,000
(Annual Average 35,000)	
1840/1880	2,500,000
(Annual Average 62,500)	
1880/1930	1,500,000
(Annual Average 30,000)	
1930/1965	231,000
(Annual Average 6,600)	
1965/1973	16,000
(Annual Average 2,000)	

It is estimated that by 1776, when the Independence of the United States was declared, there were some 200,00 Irish-born persons among the two and a half million Americans in the original States. Emigration from Ireland continued throughout the 18th century and by 1790 there were approximately 35,000 Irish in the United States. Many of the emigrants of the 17th and 18th centuries were Dissenters, chiefly Presbyterians from the north of the country, who suffered equally with Catholics under the Penal Laws.

Irishmen of all denominations played a significant role in the American Revolution and it is estimated that they made up approximately one-third of Washington's Army. Four signatures of the Declaration of Independence were Irish-born (see the following article by Cyril White). At least nine other signatures were of Irish descent. Irishmen who achieved prominence during the Revolutionary period included: Charles Thomson, the First Secretary of the Continental Congress; William Irvine, Commander of the Pennsylvania Regiment; Stephen Moylan, Aide-de-Camp to Washington and later Quartermaster General of the continental army; Edward Hand, Major General in Command of the Western frontier; and James McHenry, Secretary of War under Washington (see the following article by Sean Farrell).

The rate of Irish emigration to the United States increased dramatically in the early 19th century and reached its peak in the period following the Great Famine (1845 to 1849) when the social and economic structure of Ireland collapsed. The bulk of those who

emigrated were small farmers driven from their homeland by eviction, excessive rents, poverty and starvation. It is estimated that within five years from the start of the Famine over two million people, close to 25 percent of the Irish population, emigrated or died at home from starvation or disease.

The struggle of the 19th century Irish immigrant in the United States for acceptance and full participation in American life is one of the great success stories of modern American history. While individuals achieved distinction as writers, artists and entrepreneurs, the great mass of Irish immigrants were, on their arrival, virtually penniless. Nevertheless they brought with them the experience of mass political organization



Irish emigrants leaving Queenstown (now Cobh) Harbour; a detail of an engraving from The Illustrated London News of September, 1874. (National Library of Ireland)

which was a feature of politics in Ireland throughout the 18th century. They applied this experience energetically in the United States and they are sometimes credited with founding the modern mass urban politics of their country of adoption (see following article by Thomas N. Brown). Their struggle for acceptance was completely successful, so much that their descendants, according to recent research on the demography of ethnicity done at the Chicago National Opinion Research Centre, are the second most successful group in modern day United States, in terms of national average income, education achievement and occupational prestige (see following article by Andrew M. Greeley).

Politics, one of the principal levers of social mobility used by the 19th century Irish-American, has been their characteristic passion. At least 12 Presidents of the United States have been of Irish descent and Irish Americans continue to play a role in the political affairs of the United States disproportionate to their

numerical strength. They also continue to be prominent in the public service, notably the Army, Police and Public Administration Service at all levels.

Irish emigrants brought with them to the United States the Irish gifts for words and among their descendants were Eugene O'Neill, F. Scott Fitzgerald and Marianne Moore, widely acclaimed as being among the greatest American dramatists, novelists and poets of the 20th Century (see following article by Margaret O'Brien).

Emigration from Ireland has virtually ceased in recent years. In 1930 there were approximately 750,000 Irish-born persons in the United States, while in 1970 there were only 250,000. The number of Irish emigrating to the United States have fallen below 2,000 per annum in recent years, but the Irish in the United States, those who acknowledge themselves to be of Irish descent, and who number at least 13 million, now form a significant community and a testament to the talents and energies of their race.

IRISH HEX



Have you heard the legendary story of the Irish and the Pennsylvania Dutch at Valley Forge?

During that cold winter when General Washington's armies were camped at Valley Forge the Pennsylvania Dutch and Irish troops passed the time by fighting among themselves. The Irish would chant, "Hooray for the Irish the're not very much, but the're a darn sight better than the Pennsylvania Dutch." And as the story goes, it was during one of these fights that an Irishman put a shamrock on a Dutchman's Hex Sign to bring the Irish luck.

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Irishmen In The Revolution

By SEAN FARRELL

(Reprint from *Ireland Today*)

Sean Farrell is First Secretary at the Embassy of Ireland in Washington

The great migration of the Irish to America in the 19th century has tended perhaps to obscure the fact that this was not the first wave of Irish emigration to the New World. The 18th century also saw substantial numbers leave Ireland, especially the Northern part, to settle in the then Colonies; there helping to advance the frontier and to build up the commerce and industry of the new continent. When policy clashes between the Colonies and the Crown grew into open conflict, a great many of these early Irish immigrants and their descendants played a prominent part in the struggle out of which developed the United States of America.

Emigration from Ireland to the American Colonies began at least as early as 1682 (when some Irish Quakers settled in Pennsylvania) and continued at a steady pace throughout the first half of the 18th century. These early emigrants were mainly Presbyterians, disaffected in part by the legal and religious discrimination to which they were subjected in Ireland and in part by their changing economic circumstances as many of the leases handed out in Williamite days fell due for renewal at far less favourable terms. Not surprisingly, also the periods of heaviest emigration coincided normally with years of poor harvests and near famine. Thus, following several disastrous harvests, in 1729, official alarm at the exodus (which peaked that year, in which the Colonial press noted the arrival of several thousand Irish immigrants, perhaps as many as 5,000) caused the Irish Parliament to hold an inquiry into the causes of emigration! A succession of good harvests however served to slow the rate of exodus for a generation thereafter, though it continued at a reduced level until the late 1760's. The tradition of emigration, once established, became self-perpetuating with tales of success and wealth among emigrants in the New World providing a powerful incentive for others to follow them.

The numbers and exact composition of these emigrants are more difficult to ascertain. Reliable estimates of the total population of the Thirteen Colonies at various times prior to the first census of 1790 give a population of 434,000 in 1715 growing to just under 1,500,00 in 1754 and approximately 2,500,000 in

1774, on the eve of the Revolution. Such figures indicate the presence of sustained and considerable immigration into the Colonies during that period of which immigration from Ireland was at least a significant factor. Estimates as to the actual number who left Ireland prior to 1769/70—when what had been a trickle became a torrent—vary from fifty thousand to figures so far in excess of that as to be obviously impossible. The records of ships arriving at American ports and departing from Irish ports are unfortunately incomplete but there seems not much doubt from research done on the subject that the 50,000 figure is certainly not excessive. Most of these emigrants were from Ulster and Presbyterian. (Most, but not all; Philadelphia had its first Catholic Churches as early as 1733).

After 1769 the numbers leaving Ireland rose sharply, again due in the main to rising rents and poor harvest. As before, estimates of the actual number of emigrants vary, but all authorities agree that the number was very considerable and may have been as high as 12,000 per year during the early 1770's. Ships from all the main Irish ports visited America to discharge their human cargoes. One authority has traced very nearly 300 sailing from Ireland to New York and Philadelphia alone in the period 1771-74, many, if not most, of these ships bearing emigrants. The precise number of Irish who emigrated before the Revolution will always be a matter for debate. Analysis of the returns from the 1790 Census of Population, the first ever held in the U.S., show that a combined percentage of 9.5% of the then population of just under 4 million bore names identifiable as Irish or Ulster-Irish in origin. (The dangers of accepting classifications based on names are fairly obvious, but, given the circumstances of Irish history, with successive influxes of invaders and settlers bearing non-Irish names, the estimate seems not unreasonable; it is doubtful, for example, if the surnames Smith and Taylor—both borne by Irish-born signatories to the American Declaration of Independence—would have been included in any classification as "Irish"!)

This percentage would place the Irish as second to the English (who composed 60.1%) in national stocks among the white population of America in 1790, ahead of both Germans and Scots.

Contemporary accounts of America by both visitors and combatants during the Revolutionary War make

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The Spirit of '76, painted by Archibald M. Willard in the 1870's, portrays colonists rallying to the cause of Independence.

frequently references to the significant numbers of Irish to be found in the American armies. Thus, Ambose Serle, Confidential Agent to the British Cabinet, in a report of 1776 to Dartmouth, then Secretary of State, stated that "great numbers of emigrants, particularly Irish are in the Rebel Army, some by choice and many for mere subsistence." (He went on to recommend that in future Irish convicts should not be transported to America, for there they exchanged "ignominy and servitude for a short of honour and east!"). A companion of the Marquis de Chastellux, a major-general of Rochambeau's Army, remarked in 1787 of the Irish that "whilst the Irish emigrant was fighting the battles of America by sea and land, the Irish merchants . . . laboured with indefatigable zeal . . . to increase the wealth and maintain the credit of the country; their purses were always open, and their persons devoted to the common cause. On more than one imminent occasion, Congress owed their existence, and America possibly her preservation, to the fidelity and firmness of the Irish." An American Loyalist, Dr. John Berkenhaut, in his observation on a journey from New York to Philadelphia in 1778 noted that most of the American Army appeared to consist of "Irish transports" and officers also from Ireland, an aggregate which he described as "a contemptible body of vagrants, deserters and thieves!"

The views alike of American Loyalists and English

commanders as to their opponents bear further testimony to the numbers of Irish fighting on the side of the Colonies. Before a Parliamentary Committee of Enquiry held in 1779, Major General Robertson, under questioning from Edmund Burke, gave as his opinion that the majority of Washington's Army were not Americans, and went on "I remember General Lee telling me that he believed half the Rebel Army were from Ireland" and, when asked to clarify this, he stated "I mean the Continental Army." (The Lee in question was Major General Charles Lee, at one time Washington's second-in-command, who had been captured by the British during the winter of 1776). Testifying before the same Enquiry, Joseph Galloway, a prominent Loyalist who had fled, gave as his opinion that on the basis of his experience as Superintendent of the Philadelphia police under Howe's occupation, half of the deserters from the American Army in the Philadelphia vicinity were Irish! Asked as to the composition of the Rebel Army, Galloway replied, "I judge of that by the deserters that came over." Finally, General Clinton, in a letter of October 23rd, 1778 to Lord Germain, Secretary of War, remarked that it was extremely difficult to carry out the Government's Directive to in some way siphon off the emigrant element from the American Army since "the emigrants from Ireland were in general to be looked upon as our most serious antagonists," having fled from oppression "real

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or fancied" to a country where "they could live without oppression and had estranged themselves from all solicitude of the Welfare of Britain."

As might be expected, it was in the regiments raised in those states into which Irish immigration had been most numerous, that the greatest proportions of Irish were to be found. Thus, among the crack regiments of the Pennsylvania Line:

1. In Morgan's Regiment of Riflemen, the Muster Rolls for November 1778 (the records are incomplete) show that 162 out of 415 men were born in Ireland;
2. From a "Size Roll" of the First Pennsylvania Regiment of Foot, in the eight companies where the birthplaces of the men are noted, 315 out of 680 were shown as Irish born;
3. Among selected companies in the Seventh Pennsylvania Regiment are four where the percentages of Irish born soldiers are varied from 64% to 76%;
4. Similarly, in the 11th Pennsylvania Regiment, were companies where the percentage of Irish born varied from 40% to 65%;
5. In Proctor's Regiment of Artillery in 1779 40% of the entire Regiment was shown as born in Ireland;
6. Among companies of the 6th Pennsylvania Battalion are a half dozen where Irish names are preponderant and in several cases in a majority in the extant records. Even allowing a generous margin for error in assigning nationality to names the proportions are considerable.

(Pennsylvania of course had been the most frequent destination for Irish immigrants; one seventh of the 1790 population of 434,373 have been designated as Irish in origin from a study of names).

Elsewhere among the Colonies, regiments raised in Maryland, Delaware and South Carolina all included large numbers or percentages of Irish born soldiers, or soldiers bearing Irish names (in Maryland as a whole some 20% of the total). Predictably, the numbers and proportions of Irish drop in the records of regiments raised in the more northerly of the Colonies, such as Connecticut, Massachusetts and Rhode Island, for there Irish immigration was least.

It is doubtful if an exact picture of the composition of the entire Revolutionary Army can ever be obtained. In some areas the only records kept are incomplete or sparse. A number of records were lost when a fire destroyed part of the War Department in 1800. The debate therefore as to what proportion of the American Army was Irish is one that can never be definitely settled.

What is clear is that Irishmen in large numbers fought in the American Army, and, particularly in

Pennsylvania, formed a large enough element in that Army to cause comment.

Of the role of individual Irishmen in the armies of the Revolution there is no such debate. Irish born generals in the Revolutionary Army included Generals Hogan, Gration, Butler, Montgomery, Irvine, Hand, Thomson, Maxwell and Lewis; a number of other Generals were of Irish ancestry including Generals Henry Knox, Anthony Wayne and John Sullivan, who is famous as the General who occupied Boston on March 17th, 1776 when the British evacuated the city, thus allowing the Boston Irish of a later generation two reasons to celebrate the day. Equally famous was General Richard Montgomery, a dashing military leader, and native of Raphoe, Co. Donegal. General Montgomery's death during the assault on Quebec in December 1775 was felt at the time to be a grievous loss to the Rebels. Washington's choice of Aide-de-Camps included, in succession: Joseph Reed, son of an immigrant; Joseph Carey, likewise; Stephen Moylan, born in Cork; John FitzGerald, born in Wicklow, and James McHenry, born in Antrim.

At sea, also, the Irish figured in the struggle for Independence. There was no American Navy in the modern sense of the word, but rather a number of independently operating Privateers supplemented later by ships bought and built by Congress on a piecemeal basis, many of which included significant numbers of Irish seamen. John Barry, Wexford born, was the most famous of these. One of the heroes of the American Navy, he was later awarded Commission Number One of the Navy of the United States.

Irishmen also featured in the political processes that shaped the emergence of the new Nation. At least eleven members of the First Continental Congress were born in Ireland; a number of others were of Irish descent. The Secretary to the Congress was a Derryman, Charles Thomson. Later, when the Constitution of the United States became operational, there were Irishmen in the Cabinets of the First Administration, fittingly perhaps, as Secretaries of War. Speaking in Parliament in 1784, Luke Gardiner, Lord Mountjoy, referring to the American struggle for Independence, spoke thus:

"America was lost by Irish emigrants. These emigrations are fresh in the recollection of every gentleman in the House. I am assured from the best authority, the major part of the American Army was composed of Irish, and that the Irish language was as commonly spoken in the American ranks as English. I am also informed it was their valour determined the contest so that England had America detached from her by force of Irish emigrants."

Allowing for hyperbole there is more than an element of truth in it.

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