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March 12, 1978
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ST. PATRICK'S DAY PARADE MAGAZINE

America First
Ireland Forever

Irish American
Chris 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 wishes to acknowledge its appreciation to the National Park Service for its continuing cooperation and co-sponsorship of this, the seventh annual St. Patrick's Day Parade, in Washington, D.C. In support of the 1978 Parade theme: "America First; Ireland Forever," the all-volunteer members of the Parade Committee are pleased to present this edition of the **St. Patrick's Day Parade Magazine**. It is envisioned that the magazine will parallel the growth and commitment to excellence as has been true of the Parade itself. From an initial 300 spectators, last year's Parade attracted 160,000 spectators.

The Sunday afternoon before March 17th is set aside for a St. Patrick's Day Parade across America and elsewhere as the "overseas Irish" and the "Irish for-the-day" gather as spectators or performers. During celebrations honoring the Patron Saint of Ireland, St. Patrick, it has been observed that there are only two kinds of people: the Irish and "the envious". It seems that everybody is Irish with all of the wearing of the green!

"The wearing of the green" is derived from the national emblem of Ireland, the shamrock. At least by legend, there is an association between St. Patrick and the shamrock. To begin with, many people may not know that St. Patrick is thought to have been a Breton — most probably having been born in Wales. Others may not know that when Patrick first came to Ireland that he did so as a slave! He had been sold into bondage to a farmer from what is now known as Northern Ireland. Evidently Patrick tired of minding pigs and of tending sheep on a mountainside since he ran away — to France.

When Patrick returned to Ireland, around the year, 432, his mission was to bring Christianity to the Irish people. When he went before the High Court of the King of Ireland, at Tara, the King is reported to have had difficulty understanding Patrick's explanation of the Trinity. Legend indicates that the King just could not grasp how there were Three Persons in one God. At this point, Patrick bent down and plucked a shamrock from the ground near his feet. Holding it aloft, he showed how there was a trinity of life in the leaves of the shamrock — all off of a common stem. The King then understood what Patrick was explaining to him, and he and his family members all became Christians. The King gave Patrick permission to spread the Gospel throughout all of Ireland.

Irish-Americans have their "roots" nourished in the native soil of Ireland. Their "leaves" are the descendants from common Irish ancestors. Accordingly, the articles in this magazine reveal how you can trace your Irish ancestors, join in Irish dance classes, participate in the Irish Fortnight program, and, otherwise, sample the proud traditions and noble heritage of Ireland and her people.

JOHN JAMES BIBB, Jr., Ph.D.
Editor

This parade is sponsored by the St. Patrick's Day Parade Committee with the invaluable assistance of the NATIONAL CAPITAL PARK SERVICE.



It's a great day for the Irish.

Garfinckel's
Washington, D.C.

Maurice Cullinane, the former Chief of Police for the City of Washington, was selected to serve as Grand Marshall of the St. Patrick's Day Parade, in Washington, by the Parade Committee. After serving 23 years with the D.C. Police Department, Chief Cullinane announced his retirement, which took effect on February 1, 1978. He was similarly honored by a testimonial dinner held on March 11, 1978, which was attended by approximately 1,000.

Mr. Cullinane was born into a "police family" in the City of Washington, in 1929. Both his father and a grandfather, in addition to an uncle, served as police officers on the force of the D.C. Police Department.

In his youth, Mr. Cullinane attended Holy Name Elementary School before enrolling in St. John's Academy. He was graduated from Coolidge High School, all in the District of Columbia.

Maurice Cullinane joined the D.C. Police Department in 1955. Over the years, he raised himself from the rank of private to that of Chief of Police. He became the Chief on December 13, 1974, a position he held until his recent retirement.

It is the tradition of the St. Patrick's Day Parade Committee to honor an outstanding contributor to the wellbeing of Irish Americans as their Grand Marshall of the Parade. Last year, George Meaney, President of the American Federation of Labor and Congress of Industrial Organizations (AFL-CIO), served as Grand Marshall for the St. Patrick's Day Parade, in Washington.

MAURICE CULLINANE grand marshall 1978



IRISH HERITAGE

Irish Tourist Board

To trace your Irish ancestry, specify exactly what you would like to know and set out as much precise information as you can indicating the full name of your emigrant ancestors; when he or she left Ireland; occupation and religion; and the precise home place name, since every plot of ground in Ireland has its own name. When planning a trip to Ireland, write well in advance to the:

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and request a search of official records and heraldic information for which a fee

for its own material and outside sources of up to \$5.00 per hour is required. While the average search may be 4 - 6 hours due to the overwhelming interest in recent times, a response of several months can be anticipated.

In addition, the Registrar-General, The Custom House, Dublin 1, Ireland, has records of all births, marriages and deaths registered since the mid-1800's. Again, search fees of approximately \$5.00 per hour apply. In both instances, the search fee per hour is subject to adjustment and needs to be confirmed before such a search is undertaken.

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by
Maureen Meehan Malcom, ADCRG

*For the good are always the merry,
Save by an evil chance,
And the merry love the fiddle
And the merry love to dance.
And when the folk there spy me,
They will all come up to me,
With "Here is the fiddler of Dooney!"
And dance like a wave of the sea.*

From *The Fiddler of Dooney*
by W. B. Yeats.

Once the fiddle starts, the tin whistle and accordion join in, and the bodhran (a goatskin tambourine) picks up the beat, Irish feet cannot be stilled. Whether it is a reel, a jig or a hornpipe, the music catches into the hearts of the restless listeners. Soon they are joyfully dancing to quick steps of their own making, and more often to the traditional steps developed generations ago in Ireland. The rich heritage of these steps is being passed on to new generations by our local Irish dance activities.

The annual St. Patrick's Day Parade brings hundreds of these dancers together, performing as part of the pre-parade entertainment and dancing down Constitution Avenue to reels and jigs rather than a military two-step. This year, seven Irish dance groups are represented, drawing dancers from the District of Columbia, Maryland and Virginia. Their appearance in the parade always sparks a new interest in Irish dancing by young and old alike, who wish they, too, could step to the exhilarating music. By joining in some of the dance activities, they can learn a reel or jig and march in next year's parade. Come dance with us!

Organized Irish dancing is relatively new to the Washington area. The Buckley sisters taught Irish dancing in the early sixties. Peggy O'Neill, ADCRG, started classes with the Irish American Club shortly thereafter and is still teaching today. Others teaching in the area include: Colleen Johnson, Eileen Harrington, Margaret and Harry Schrecengost, Peggy and Lou Thompson, all in Maryland; and, in Virginia, Laureen O'Neill James, ADCRG, Jeannie McGrath, TCRG, and myself, Maureen Malcom, ADCRG.

Irish dancing is broadly divided into step dancing, cèil (jay-lee) dancing, and

Come Dance with Us



THE ERIN DANCERS AT WOLF TRAP

Maureen Malcom's Dancers Line-up following their performance on the Fliese Center stage, International Children's Day.

competitive Irish dancing. The young boys and girls marching in the parade are learning step dancing (solo-dancing) and figure dances, which include the cèil dances. The adults learn a few basic Irish dance steps, but more frequently dance cèil dances, the lively folk dances with simple footwork and swirling movements often characterized by progressive dancing with other couples. Some of the ambitious young adults are also learning step dances. "It's the one thing I enjoy more than any other activity," says Jim Gilstrap, a 25 year-old computer analyst now in his second season of step dancing with the Erin Dancers in Virginia.

The Irish dance schools teach step dances (danced to a reel, jig, slip jig or hornpipe), set dances (danced to a specific tune), figure dances (several dancers together executing steps and figures) and cèil dancing (the informal group dances similar to square dancing). Dance instruction starts with reels, and jigs, then simple figure dances. Double jigs, slip jigs and hornpipes require progressively greater skill. Advanced students perform set dances and are taught the more intricate steps of the reels, jigs and hornpipes used in competitive danc-

ing. For competitive dancing, I try to teach the student both the smooth traditional style and set pieces that I learned as a child in Ireland, and the more recent steps used in competitions in New York, Boston, and elsewhere.

The cèil dancing is truly a fun activity for all. "Cèil" means to visit or to get together. An Irish cèil will bring hundreds to the floor in the "Haymakers Jig" (known to millions of Americans as the Virginia Reel), "The Walls of Limerick" (a simple progressive dance), the rolling "Waves of Tory", and other more complicated dances for the skilled. The Blackthorn Stick's monthly cèil in Bethesda developed from a kitchen cèil some ten years ago. Other cèils are run by the Irish American Club, local dance teachers, and other Irish activities. All have the common element of genuine enjoyment of the Irish music and dance combined into an informal evening of meeting new and old friends.

The heritage of Irish dancing will be preserved and passed on. Join in the fun. Come dance with us! "For the good are always the merry and the merry love to dance and dance like a wave of the sea".

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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IRISH FORTNIGHT TO BE HELD AT GEORGE MASON

by Bettie McNamara Fretz

The 1978 Irish Fortnight is expected to be the most significant Irish cultural event ever conducted in the United States. It will occur in the Greater Washington area from April 9 through April 22, at George Mason University, in Fairfax, Virginia, with no charge for admission.

The series of 14 Irish cultural programs and lectures is being presented in some 18 cities in the United States and in Canada. Organized and subsidized by the Irish American Cultural Institute of St. Paul, Minnesota, the Fortnight series features distinguished artists and scholars at selected college campuses.

The Fortnight theme for 1978 is "Time Past in Time Present." The lectures focus on the interplay of the past and the present and deal with the question of whether the present reflects a rejection, a modification, or, a continuation of the past.

Historians, archaeologists, poets, artists, dramatists, and Gaelic scholars take part in the Fortnight program as well as specialists in Traditional Irish music and a noted authority on Irish stained glass. Lecturers and interpreters of the arts, science, theatre, music, literature, and history are among the featured speakers and performers in the Fortnight program, which is headed by Donal McCartney, Ph.D. Dr. McCartney is a popular lecturer and author, and he is Dean of the Faculty of Arts at University College, Dublin, Ireland.

Eoin McKiernan, Ph.D., Director of the Irish American Cultural Institute, is responsible for the successful Fortnight program in the United States. Dr. McKiernan now devotes full time to duties with the Irish American Cultural Institute. Previously, he was Chairman of the Department of English, St. Thomas College, St. Paul, Minnesota. Recently, Dr. McKiernan was honored and presented with an award in Dublin to

founding of the Irish American Cultural Institute (IACI).

An international organization, IACI is the largest such Irish organization in the world. Princess Grace, of Monaco, serves as Honorary Chairperson of the Institute. The objectives of IACI are to promote the study of, and research into Irish civilization, with a special emphasis upon the interrelationship between the Irish and American cultures. IACI serves as a patron for Irish music, theatre, art, literature, science, and various scholarly undertakings. It has awarded more than \$150,000 for the arts, in Ireland.

The Institute has produced and sponsored some 100 television programs, publishes a quarterly journal, EIRE-IRELAND, as well as a monthly pub-

lication, DUCHAS. It has funded annual literary awards, has established an artists-in-residence program, and sponsors the Irish Fortnight series.

James O'Connell, of Fairfax, is Chairman of the Washington area Irish Fortnight program. Collin Owens, Ph.D., assistant professor of English, George Mason University, has coordinated the University's hosting this year's program.

Other cities scheduling the Irish Fortnight program this year include: Albany, New York; Boston, Massachusetts; Chicago, Illinois; Halifax, Nova Scotia; Holyoke, Massachusetts; Lowell, Massachusetts; New York City, New York; Omaha, Nebraska; Oneonta, New York; Pittsburg, Pennsylvania; St. Paul, Minnesota; South Orange, New Jersey; St. John's, Newfoundland; Terre Haute, Indiana; and Worcester, Massachusetts.

The Irish Fortnight program at George Mason University is expected to attract Irish Americans and others from the Greater Washington Area and from the Middle Atlantic states. The specific schedule of events for each evening at 8:15, April 9 through April 22, will be covered in local newspapers. In addition to no admission charge, George Mason University provides ample free parking. To reach George Mason University from the Capital Beltway, take exit 6W (Route 236-West), turning left onto University Drive.



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 they're not very much, but they'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.

The shamrock here is good luck for the Irish. The heart, love for your fellow man; the distleflink, the good luck bird, two for double good luck; the Trinity



Tulips, faith in yourself, faith in what you do and faith in your fellow man; and the scallops around the border were ocean waves for smooth sailing through life.

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PEGGY HANNON O'NEILL

gael of the year

1978



Peggy O'Neill has been named Gael of the Year, 1978, by the members of the St. Patrick's Day Parade Committee. Each year, the Committee members select one person to honor for outstanding service while promoting Irish-American cultural contributions.

Mrs. O'Neill was born in County Kildare, Ireland, the youngest of eight children, and daughter of Margaret and Christopher Hannon. Her career in Irish dancing began at the age of four, and she won her first medal for dancing in the Mansion House, Dublin.

She began teaching Irish dancing at the age of 16 and was one of the first teachers of Irish dancing registered in Ireland. At the age of 21, she emigrated to Glasgow, Scotland. There, she introduced her famous set dances and her masterpiece, the Blackbird.

During her performances in Glasgow, she met a famous Irish tenor, Frank O'Neill. Within two years, they were married. As a team, they performed in dramatics and in promoting Irish concerts. Through these concerts, they introduced to Glasgow famous Irish personalities from Radio Eireann and BBC television.

Frank O'Neill, although born in Glasgow, claimed Irish ancestry through his parents. His mother, Agnes, was from County Armagh, and his father, Hugh, was from Tyrone. When Frank was asked to broadcast on Radio Eireann concerning "The Clan O'Neill", he vividly described Peggy in these words:

"Her eyes could twinkle with devilment
As fast as her feet could dance the
Blackbird."

Peggy O'Neill's school of Irish dancing in Glasgow brought her fame as she produced champion upon champion. At their earliest ages, their son, Frankie, and their daughter, Lauren, were introduced to Irish dancing where they, too, became champions.

Her renown quickly spread to England. Twice a month, Peggy traveled by train to Newcastle-on-Tyne, where she trained pupils to become teachers of Irish dancing.

On arriving in the United States, it is not surprising to learn that Peggy began promoting Irish dancing. She served as both adjudicator and examiner in New York, Chicago, San Francisco, and other cities. Peggy became the first qualified adjudicator of Irish dancing in the United States.

Her husband, Frank, passed away in 1976. His last wish was for Peggy to continue to promote Irish culture in the form of traditional dancing, which Peggy is faithfully doing. The members of the St. Patrick's Day Parade Committee of Washington, D.C. proudly proclaim Peggy Hannon O'Neill as the 1978 Gael of the Year!

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At Every Turn History Invites You

In Ireland, history's silhouette marks every horizon. In centuries-old doisters long grass sways gently where medieval monks wandered in meditation. Breezes stir through still-standing castle keeps whose spiraling stairs invite you to climb up and look out across green fields to a neighboring tower. The clatter of a passing cart echoes from old city walls, recalling the sound of clashing sword when some brave defender held off the invader. Throughout the countryside, stones softened by thousands of years remain etched in pre-Christian patterns. As durable testimony to the passing of time, round towers, beehive cells, and earthen enclosures join the high crosses and ancient manuscripts of intricate design to intertwine yesterday with tomorrow. Today, you are welcome to explore and experience the gifts history has left behind.

Newgrange, the finest example in Western Europe of a megalithic tomb, thought to date from 2000 BC, covers an acre of ground and is 40 feet high, with a long passage leading into a lofty, dome-roofed chamber carved with strange and beautiful designs. Similar sites with extensive tomb and cairn remains are Carrowkeel, Loughcrew, Knowth and Dowth.

The Proliek Dolmen represents another type of stone age megalithic tomb which consisted of three or more standing stones supporting a single vast slab. Counterparts are at Knockeen, Creevykeel and Ballyvaughan.

Dun Aengus, an iron-age stone fort (c. 500 BC), is horseshoe in shape and sits on the edge of a cliff at Inishmore, largest of the Aran Islands. Grianan of Aileach is another commanding fortress, south of Fahan; and Staigue is an impressive fort site in Kerry.

The Ogham Stone, in the Cathedral at Killaloe, is a fine example of Ogham—the earliest writing known in Ireland. Others are to be seen at Ardmore and various open-air sites.

The Gallarus Oratory, near Ballyferret on the Dingle Peninsula, is a rare but perfect example of sixth century Christian architecture, with its gabled roof of overlapping, un-mortared stones.

Connemara, sequestered on the shores of the Shannon, is a sixth century monastic settlement with two distinctively Irish round towers with a cluster of monastic ruins, three sculptured high crosses, and the grave of Ireland's last High King.

Glendalough, St. Kevin's famous sixth century seat of learning, with its round tower, cathedral and seven churches, includes the remarkable St. Kevin's Church with steep-pitched stone roof, barrel-vaulting, and steeple-like round tower.

St. Columcille's House stands near Kells amid the high crosses and round tower remnants of the Columban monastery where the richly illuminated Book of Kells—now to be seen in Trinity College, Dublin—was inscribed.

Monasterboice in Co. Louth, a fifth century seat of learning, is famous for its three high crosses—one is exceptionally tall and another (Muiredach's Cross) is considered the finest in Ireland.

Inis Cealtra, a holy island reached by boat from Mountshannon offers interesting combinations of high cross, round tower, and monastic community remains as do: Moone at Ballintore, Innisfallen, Clonfert, Castledermot, Drumcliff, Killesno, and Ardmore to name a few.

Mellifont Abbey, four miles from Monasterboice, is worth seeing for its octagonal Baptistry and other graceful Gothic details.

Holy Cross Abbey, on the west bank of the River Suir in Co. Tipperary, is an inspirational example of Irish-Gothic style. Other Abbeys worth seeing are Cashel, Jerpoint at Thomastown, Quin, Kilconnell, Ballintubber, Creevelea, Moyne, and Boyle, to name a few.

Trim Castle, was built in 1205 and is the largest fortress in the country covering two acres with its strong keep, high turrets, and moat.

Clarecastle, near Kilkenny, is a typical Irish castle, contrasting with the great Anglo-Norman structure at Trim; it is an unusually well-preserved fortified towerhouse with original oak floor beams.

Cahir, Blarney, Bunratty, Knappogue, and Dunguaire castles, each is a distinctive tourist attraction worth a visit. Dotting the countryside, particularly the southwest, there are hundreds of intriguing ruins through which you are welcome to wander.

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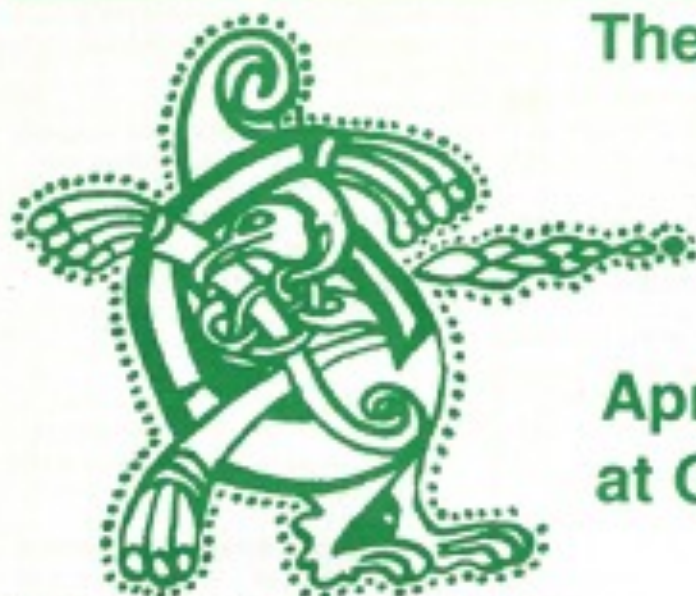
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after the parade

HAPPY ST. PATRICK'S DAY!





The 1978 IRISH FORTNIGHT

sponsored by

THE IRISH AMERICAN
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will be held

**April 9 through April 22, 1978
at George Mason University**

Robinson Hall/Main Campus
Fairfax, Virginia

Theme: "Time Past in Time Present"

PROGRAM

April 9	History	Donal McCartney	Author, lecturer, Dean of Arts, University College, Dublin
April 10	Music	Teresa O'Driscoll	Traditional Irish Singer
April 11	Drama	Derry Power	Actor, Playwright, director of the Irish Theatre Company
April 12	Literature	Maurice Harmon	Author, editor, lecturer
April 13	History	Gearóid Ó Tuathaigh	Author, lecturer at University College, Galway
April 14	History	Gearóid Ó Tuathaigh	Author, lecturer at University College, Galway
April 15	Poetry	Michael Hartnett	Poet, editor, translator, Gaelic scholar
April 16	History	Charles Doherty	Historian, writer, lecturer at University College, Galway
April 17	History	Charles Doherty	Historian, writer, lecturer at University College, Galway
April 18	Art	Nicole Gordon-Bowe	Author, authority on Irish stained glass, lecturer at the National College of Art and Design in Dublin
April 19	Art	Roy Johnston	Artist, lecturer in painting, School of Fine Arts, Ulster College
April 20	Archaeology	Michael Ryan	Archaeologist, Assistant Keeper, Irish Antiquities Division, National Museum of Ireland, Dublin
April 21	Literature	Tomás Ó Cathasaigh	Author, lecturer in Early Irish Language and Literature, University College, Dublin
April 22	Music	Michél Ó Súilleabháin	Broadcaster, specialist in Irish Traditional Music, University College, Cork

- The lectures are free and open to the public. For information, call 273-3470.
- Interpreters of the art, music, literature, theater and history will be among the **IRISH FORTNIGHT** participants.
- This series of 14 Irish cultural evenings will be conducted in 18 cities of the United States and Canada. The lectures will focus on the interplay of Ireland's past and present, and will deal with the general question of whether the present reflects a rejection, a modification or a continuation of the past.

Directions: George Mason University is located on the southern boundary of Fairfax City. To reach the Main Campus, take the Capitol Beltway (Route 495) to Exit 6 West (Route 236) to Fairfax City and go south on University Drive or south on Route 123 (approximately 1½ miles), or take Interstate Route 66 to the Fairfax exit (Route 123 south).

PARADE LINE UP

A

1. D.C. Metropolitan Police Motorcycles, 9 Unit "V," Police Chief Durrell Jefferson
2. Happy St. Patrick's Day Banner
3. Honor Guard Military District of Washington
4. Major General Kenneth E. Dohleman Commanding General Kenneth E. Dohleman, U.S. Army Military District of Washington
5. U.S. Army Marching Platoon 3rd U.S. Infantry Old Guard, Ft. Myer, Va.
6. The Grand Marshal Hon. Maurice J. Cullinane, Former D.C. Police Chief
7. U.S. Park Police Motorcycles in "V" Unit, mounted horses, Police Chief Jerry T. Wells
8. U.S. Marine Corps Honor Guard & Marching Unit Ceremonial Guard Company, Washington, D.C.
9. Quantico Marine Corps Band Marine Corps Band, Color Guard & Marching Unit
10. Joint Armed Forces Color Guard National Colors—Service flag of each branch
11. U.S. Navy Ceremonial Guard & Color
11. U.S. Navy Ceremonial Guard & Marching Unit, Washington, D.C.
12. U.S. Air Force Marching Unit & Color Guard, Washington, D.C.
13. U.S. Coast Guard Precision Drill Team Coast Guard Drill Team (part of Ceremonial Honor Guard)
14. Hon. Gladys Spellman (U.S. Congresswoman, Md. Cong. Dist. #5)
15. Leonard Hall Jr. Naval Academy Color Guard, Drum & Bugle Corps, and two companies of Marching Cadets
16. Dick Hite Acting Asst. Secy. for Adm. & Management, Dept. of Interior
17. Jack Fish Director National Capitol Parks, Dept. of Interior
18. McLean Highlanders 150 member Marching Band in kilts & Flag Twirlers
19. Fire Chief Burton Johnson D.C. Fire Chief Johnson
20. D.C. Fire Dept. AFL-CIO Local 36 40 member marching unit in uniform with flags and old steamer fire engine
21. Maryland Park Police 4 member horse mounted unit
22. Emerhurst High School Band 85 member Marching Band, Emerhurst, Va.
23. Girl Scout Troop Unit 1898 22 members in Girl Scout Green Uniforms
24. James Gleason County Executive, Montgomery County
25. Winfield Kelly County Executive, Prince George's County
26. Annandale High School Band 135 member Marching Band unit

27. Jack Herley Chairman of the Fairfax County Board of Supervisors
28. Denny & Dunsig 20 Bagpipers in kilts
29. Irish American Club of D.C. Flags, shields, banners and 200 marchers
30. St. Martin's Pipe & Drum Band 25 member band in burgundy and gold
31. Maureen Malcom Eris Dancers 50 member dance unit in traditional blue and green costumes
32. Irish Wolf Hounds 20 dogs with trainers, Potomac Irish Club, Pres. Robert Lerner & Pres. John Donovan KCS
33. Falls Church High School Band 165 members in blue and white
34. High Steppers 40 Moms and Daughter Majorettes, in silver and blue

B

1. William T. Hannan Marshal of Division B Unit, with horse and carriage (past Grand Marshal)
2. Banner Coad Mile Falte (100,000 Welcomes)
3. Patriots of Northern Virginia 400 member Drum Corps, Bands, Pipe & Drums, Pom-Poms, colors black, gold, white, and red Director Mr. Sam Evans
4. Arlington Police Color Guard 5 motorcycles with uniformed officers and flags
5. A. O. H. John Fitzgerald Div. #1 100 marchers from Arlington & Fairfax Counties. Flags displayed by horseback riders, President Joe O'Connor
6. A. O. H. John Fitzgerald Div. #1 Ladies Auxiliary marching unit from Arlington, Va., President Edith Carr
7. Fort Washington Continentals 90 members—majorettes, Honor Guard, drummers and glockenspiel players (bells)
8. St. Patrick's Day Float Professional float, sponsored by the Four Provinces Restaurant and Pub
9. Woodsy the Owl Agriculture Dept. Forest Service, Ecology symbol
10. Smokey the Bear Agriculture Dept. Forest Fire Prevention symbol
11. Oceana High School "Indian" Band 85 members in red and gray with white hats and trim, Oceana, West Virginia
12. Odessa College Las Senoritas 25 girls in Spanish uniforms with 6 ft. bull whips, Odessa, Texas
13. Tommy Makem & Liam Clancy Irish singers formerly with the well-known Clancy Brothers—in open car
14. St. Patrick's Day Gael of the Year Peggy O'Neill awarded Gael of the year, riding in antique car owned by Dr. Schertz
15. Peggy O'Neill Dancers The Shamrock Van with collectors & goosers & Peggy O'Neill Dancers to dance all they can
16. McKinley High School Band 70 members in blue and white
17. T-M School of Music and Dance Flatbed float with Irish decoration and Irish music
18. Irish National Caucus 15 member marching unit with banner
19. Patowmack Ancients 28 marching member Pipe and Drum Corps
20. The Jayettes 30 member majorettes and drummers
21. Almas Temple Clowns 25 clowns in colorful costumes
22. Robert E. Peary H. S. Pipe Band 40 members with pipes and drums, in blue-green with blue jackets
23. Pierce Street Annex Bus Irish double decker bus, with dignitaries and customers
24. Maryland Gaelic Dancers 20 dancers in traditional costumes
25. Mill Creek Towne Guard 45 member Drum and Bugle Band in black, red and white
26. St. Patrick's Day Float Professional float sponsored by Dubliner Pub
27. John F. Kennedy Memorial H. S. Band 110 marching unit in green and white uniforms with green berets from Pataskany, N.J.
28. A. O. H.—D.C. Emerald Isle Div. Marching unit with banner, Pres. Jim Hollywood
29. Cousteau's Inc. Flatbed decorated in Irish colors with Irish Music
30. Bavarian Music Group Colorful and enthusiastic Bavarian Folk Dancers
31. Plus X Clowns 10 clowns—entertainers from Forestville, Md.
32. Tid-County Irish War Pipes 30 Irish Pipes
33. Jack Delaney's Award Winning Irish Pasa Pub Irish cadillac carrying two live Leprechauns

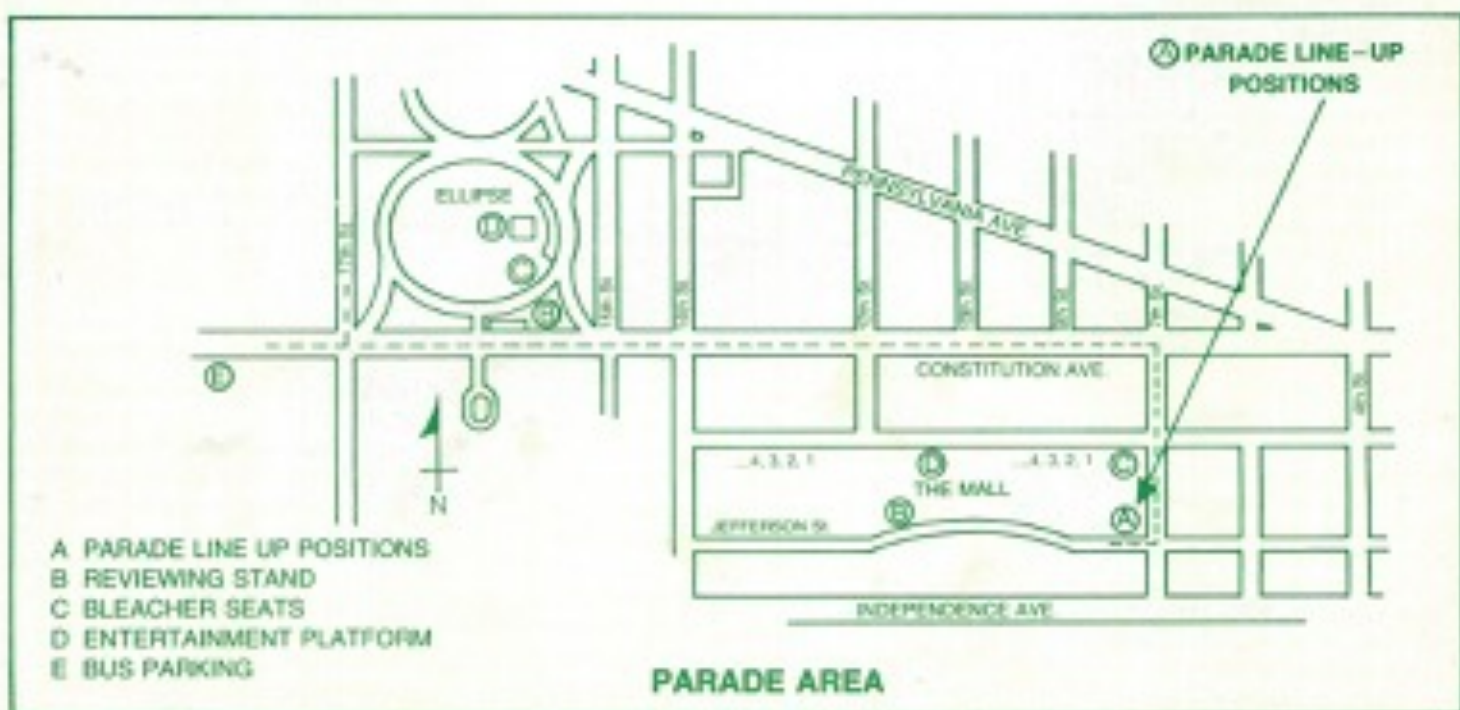
C

1. Bill Delaney and Matt Kane Marshals of Division C Unit
2. American Legion National Guard of Honor Metropolitan Area, Capt. Harry G. Miller
3. St. John's High School Band 60 members in grey military uniforms
4. Dahlgren Div. U.S. Naval Sea Cadet Corps 100 marching unit, white hat and old style dress blues, sponsored by D.C. Council Navy League
5. London Cab and Checker Cabs Cabs carrying dignitaries, two Leprechauns handing out green carnations

6. Chillum Adelphe V.F.D. Majorette Drum and Bugle Corps 180 member band, colors green and white
7. Uncle Sam and Indian Chief Uncle Sam with Indian Chief dressed in Indian Chief Official Robes
8. Wissahickon H. S. Band 150 marching unit, colors blue, gold & white, Ambler, Pa.
9. Warriors of Yesterday 9 member Indian & Cowboy Equestrian Unit, all girls on painted horses and decorations
10. Almas Temple Shrine Motor Corps 6 motorcycles—Harley Davidson 1200 motors with blue uniforms
11. Keystone Koppes & Sayers Units 16 Yamaha Midget Cycles, 1 Paddy Wagon & Sayers Unit—25 Scale Model T
12. Colonial Piper Bagpipe Band 40 members—white jackets and McDuff tartan kilts and white spats, from Rockland, Mass.
13. C & P Telephone Co. Float in colorful green and white with Irish decorations
14. St. Patrick's H. S. Marching Unit 36 Pom Poms, colors black, gold, white, and red
15. Ahsakie High School Band 112 member Cougar Band, Ahsakie, North Carolina
16. Blackthorn Stick Float—Irish Cottage with Irish music and dance, sponsored by Mr. Harry Schreengost, Jr.
17. McGrath Irish Dancers 75 dancers in traditional Irish dancing costumes
18. Antique Car 1930 Ford Van, owned by Mr. Ted Doren
19. Kingsway Regional H. S. Band 92 member marching band in Irish Tartan, colors green and white
20. Wheaton Majorettes Majorette unit in red, white, and blue
21. The Spindle Spinners 120 Drum and Bugle Corps marching unit, Central, Va.
22. Ronald McDonald Ronald riding a train
23. Sunset Bison Band 120 members in white and purple, with gold trim, Dallas, Texas
24. Northern Step Drill Team 128 marching unit in red, white, and blue, Green Bay, Wisconsin
25. Irish Cultural & Folklore Society Donkey—going to the creamery
26. Royaltones Drum & Bugle Corps 54 marching unit with horse and princess
27. Rose of Tralee Beauty Queen Jean Marie Kearns Jorgensen, representing Washington, D.C., in Tralee Final City.
28. Phillipsburg Catholic H. S. Tenor Band 98 member marching and playing unit, Phillipsburg, New Jersey
29. St. Patrick's Day Float Professional float sponsored by the Irish Inn
30. Pottsville Area H. S. Band 16 member all-girl Bagpipers in Scottish kilts, from Pottsville, Pa.
8. The Irish Walk Pat Troy in Tiny Car
9. John Hanson Patriots 70 members, File and Drum Corps
10. Eileen Harrington Dancers Dancers in green, white and gold costumes
11. Burke Fire Dept. Fire equipment with ladder, Burke, Va. Engineer Mike Sinclair
12. City of Alexandria Pipes & Drums 18 member, traditional Scottish Pipe Band
13. The Stephenson Family of Clowns 7 members—Clown Club, High Point, North Carolina
14. Girl Scout Troop No. 723 Jr. Girl Scouts & Brownies, Washington, D.C.
15. Hasbrouck Heights H. S. Band 96 member band unit in orange and black, Hasbrouck Heights, New Jersey
16. Chinese Dragon Dragons and Company
17. Groveland H. S. Band 96 member marching band in black and gold
18. Supercycles of Northern Virginia 40 Onicycles—Leader Pat Hanes
19. The American Salute 85 members—color guard, majorettes, and percussion section
20. Oxon Hill Fire Dept. Two piece fire equipment with riders, Chief Kirby
21. Laureen O'Neill-James Dancers in traditional Irish costumes
22. Brady's Pub Irish decorated vehicle—Ireland in Manassas
23. Banner Erin Go Bragh (Ireland Forever)
24. Boston Firemen's Band 30 member unit, Boston, Mass.
25. D.C. Fire Dept. Fire Engine 3 and Truck 10, Officer in Charge, Chief Flaherty
26. D.C. Fire Dept. Fire Engine and Ladder Truck
27. D.C. Fire Dept. Arch Fire Dept. Arch at 14th and Constitution Avenue

D

1. John Barry, Kevin Finnle, Christie Hughes Marshals of Division D Unit
2. V. F. W. National Guard of Honor 18 marching unit in green uniforms, led by Capt. Edwin L. Glier
3. Fairmont High School Band 80 members dressed in black and gold, Fairmont, North Carolina
4. Abe Lincoln President Lincoln—no makeup
5. Pink Panthers 50 majorettes with drummers—colors hot pink and black
6. Aberfoyle Chatter Society Singing and playing Irish music
7. St. Patrick's Day Float Professional float sponsored by The Irish Walk





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The Irish



by
Shevaun Lynam
Irish Tourist Board

wending their way across the world to wherever there are Irish people, from New York or Boston to Her Majesty's Irish Guards in London or to some aged relative in a remote corner of another continent.

It is often said that, after cattle, grandmothers have been one of Ireland's major exports. Scratch an American or a Canadian, an Australian or an Englishman, and the chances are that he will boast of an Irish grandmother. Although there are only four million Irish in Ireland and, unique among west European Nations, she has never had an empire through which to populate the earth, it is reckoned that some thirty million people in the United States alone claim Irish ancestry.

Emigration, for historical reasons, was such an established tradition that as recently as the end of the last century there was a permanent notice on the railway station at Limerick Junction saying, "Change here for America." But those who left were not confined to cleaning gutters or shining shoes; they rose to be presidents of corporations and leaders of people. They made up part of Ireland's invisible empire—a powerful international which has no chairman, membership fee or written rules, but which works. Wherever there are Irishmen they have banded together to help one another, without ever forgetting the land from which they sprang. Before the present economic boom, emigrants' remittances represented one of Ireland's major invisible exports; and it was with good reason that many places in the poorer areas of the west called themselves "the next parish to America." Emigration and poverty are now things of the past, but the world they created

remains. There is no greater proof that blood is thicker than water than the gigantic St. Patrick's Day parade in New York.

What kind of people are the Irish with whom people continue after generations in exile to claim kinship? To begin with, a drop of Irish blood is supposed to give a little bit of dash to the more prosaic, and "the luck of the Irish" is a legend that endures. The Irishman is a great talker. There is an old Irish proverb which says, "contention is better than loneliness," and an Irishman loves nothing better than a good argument for argument's sake. Because he is brave, he admires daring which sometimes leads to braggadocio, and he has a happy-go-lucky temperament as well as being a born gambler. He feels that every day must be enjoyed as if it were the last, but believes profoundly, if it is not good, that tomorrow will be better.

The veneration of St. Patrick, who brought Christianity to Ireland in 432, has not only given their names to a string of Irish places, but stimulated some of the more noteworthy artistic productions for which Ireland was renowned in medieval times. Most important of all, it has made St. Patrick's Day one when the Irish display two of their predominant characteristics—hospitality and classlessness. Everyone is welcome, but the stranger particularly so. If he is a butcher, a baker, a candlestick maker or just a plain aristocrat, his welcome will be equally sure provided he can enjoy a joke, join in the conversation and show that he belongs to the great community of humans.

The Irish have inverted the old well-known saying, and for them silence is silver, but speech is gold. With thirty million Irishmen taking their heads off on St. Patrick's Day, the clamour should be enough to deafen the world with delightful blamey.

Shevaun Lynam, a free lance writer from the West of Ireland, is currently on a tour of the U.S. appearing on television and radio programs in conjunction with St. Patrick's Day festivities. A talented and versatile Irish lady, Shevaun has been a lecturer, journalist, historian, broadcaster and diplomat. Ms. Lynam is also a well-known spokesperson for the preservation and promotion of the historic houses and gardens of Ireland.

The Irish all over the world celebrate the feast of Ireland's patron, St. Patrick, on March 17. It is a day of universal rejoicing for them. In Ireland bands play, people parade, and the shamrock, the trefoil which St. Patrick is said to have used to explain the Trinity, is blessed before being worn. Tradition has it that the shamrock only grows on Irish soil, so that for weeks before St. Patrick's Day little boxes containing the precious symbol of Irishness are



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Instructor, Irish Dance Commission, Ireland

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Col. & Mrs. Joseph F. O'Connor

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John, Pat, & Mary Jean Ruane & Sarah

Frank & Mary Tieman

There's So Much To See In Ireland

Irish Tourist Board

The Cliffs of Moher rise in savage splendor 700 sheer feet above the Atlantic for five unbroken miles, carrying the Coast Road north until it winds its way down Corcraew Hill and around Galway Bay.

The Blumen, bleak but beautiful, its great grey slabs of limestone without soil or stream, bears an abundance of rare plants making would-be botanists of the picnicker or casual climber.

Connemara, between the still waters of Lough Corrib and the white-capped Atlantic, is a way of life to be seen, with blue turf smoke rising from neat white-washed cottages amid tiny rockstrewn fields on the stony slopes of the Twelve Bens from Maam Cross to Clifden.

The Aran Islands sits 30 miles out at sea where isolation knits a pattern of strength and artistry in the land and its people.

Cragh Patrick is Ireland's holy mountain and each July thousands of pilgrims make the hard climb to its summit where St. Patrick fasted in 441 A.D.

Achill, largest of Ireland's offshore islands and connected by causeway to the Curraun Peninsula, reaches long vistas of heatherfueled mountains into the Atlantic.

Donegal is the name of both the famous tweed town and the county of rugged grandeur whose unbroken coastline, with high cliffs and sea-swept caves, runs up through the little fishing village of Killybegs, around picturesque Glencolumbkille, over the rockstrewn

Rosses, beside Mount Errigal rising like a child's sand castle, along Bloody Foreland glowing red in the rays of the setting-sun, to northern-most Malin Head.

The Giant's Causeway leads out of the sea, tempting you to play on the giant-sized stepping stones of the legendary Pomerians.

The Mountains of Mourne "sweeping down to the sea," have been deservedly immortalized in song and lure you to pause while passing through one of the gaps or glens.

Dublin Bay curves from beautiful Howth Head in the north, around the little cove of Dalkey to the shallower crescent of Killiney Bay cradling romantic charms to be seen by moonlight from the stones of the Druid's Chair on Killiney Hill.

Wicklow Mountains, only half an hour's drive from Dublin, offer scenery varying from the gentle prettiness of a hillside village like Enniskerry or the wooded Annamoe Valley to the wild heights of Lugnaquilla. Streams splashing by cottages and estates feed the rivers of Glenasmole, Glencree, Glenmacnass and Glenmalur and swell the twin lakes behind the round tower that marks the ruins of St. Kevin's monastery at beautiful Glendalough.

Lough Ree, in the blue-green patchwork of gentle-horizoned lakeland, is linked by the navigable River Shannon to the hill-encircled, river-lake, Lough Derg where spectacular scenic drives wind from Newtown to Mountshannon through historic Killeloe.

Castel, where the little 12th century Cormac's Chapel — still intact — nestles in a corner of the great ruin of the 13th century fortified cathedral rising majestically from a rugged limestone cliff, makes a never-to-be forgotten impression above the plain of Tipperary's Golden Vale.

The Vee Road zigzags from Lismore to Clogheen around a hairpin bend where panoramas of rhododendron and purple heather unfold miles of scenery through the Knockmealdowns and Galtee Mountains.

Blarney, near Cork, with its castle standing square above the soft green-woods of Muskerri, has the famous stone reputed to give you eloquence.

The Southern Ports of New Ross, Wexford, Waterford, Dunmore East, Youghal, and Kinsale cluster around romantic harbors and deep inlets with terraced houses crowding up and down hilly alleyways in distinctive blends of history and commerce; and you can travel on to Bantry Bay and the tropical beauty of sheltered Glengariff.

Killarney, with its treeframed lakes reflecting the everchanging skies above the great mountain ranges, has inspired many poets and painters. The road to Kenmare, climbing ever higher through passes revealing range upon range of mountains, leaves one kind of beauty for another and joins the coast road which passes through Sneem, Waterville, Cahirciveen, and Killorglin — popularly called The Ring of Kerry.

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Traditional Skills Still Give Irish Craftsmanship Its Distinctive Quality

Irish Tourist Board

In Ireland old traditions live on side-by-side with the benefits of modern industry. Ancient crafts are still practiced by skilled and patient hands. An alert eye may gain you glimpses of blacksmiths and thatchers at their trade, women crocheting by their doors, fishermen at their nets. In country store windows, even home windows, you will see knit or crochet pieces on display. And often you will find the needle worker within more than happy to sell or specially make what you would like. And, in small handcraft shops, the lady behind the counter usually knows who made what she has for sale. There are places where you are welcome to visit artisan showrooms and workshops.

Limerick Lace is made in The Good Shepherd convent, Limerick, where a sister will gladly show you the lace-making and the intricate over-stitch pulled-thread products.

Carickmacross Lace is another distinctive Irish needle-product featuring lacy appliqué oversitched on mesh, taught by nuns of St. Louis Convent, Carickmacross, on display at the convent.

At Glencolumbkille, on the far reaches of Donegal, artists and craftsmen are part of an imaginative project that combines agricultural, tourist, and creative resources for the revitalization of a remote vicinity. You may find a silver-smith, goldsmith, or weaver at work; and writers are often in residence in the thatched cottages for rent there.

Donegal Tweeds and knits are found particularly in the region around Ardara; and several signs along the road invite you to see tweed in the making. Much work is done in the homes where women work at making the yarn, knitwear, and cloth.

On the Aran Islands and at Achill you will find the famous sweaters of rain-resistant undyed wool that are traditional working garb for western fishermen made in named stitches originated primarily by Aran Island wives.

Linen is woven mainly in the neighborhood of Belfast but the flax comes from many places, a particularly fertile district being on the banks of the River Foyle around the thriving little town of Raphoe, Donegal.

Pottery in Ireland is of high reputation, and many small pottery makers welcome you. Famous names are Shanagarry, Youghal Pottery, Connemara Pottery of Clifden, and Brennan Stoneware of Dun Laoghaire.

In Puckane, in the south-midlands, a tradition of skill and quality is being passed on in a community-centered project featuring unusual wood craft and toys with Irish motifs. Visitors are invited to the barn workshop and cottage showroom where music nights are regularly held by the villagers.

Baskets woven from broad stemmed green reeds are fashioned by blind craftsmen in Burnaby Folk Park and in homes throughout the country. The products are on sale at better gift shops.

Kilkenny Design Workshop in the converted stables of Kilkenny Castle, sometimes offer demonstrations of the basic processes which are ultimately performed by machine in commercial production. There is a display salesroom for the fine collection of products designed there for Irish industry as well as the outstanding handcrafted jewellery.

Even the Larger Industries with long established Irish reputations still utilize hand skills and invite the visitor to come watch, whether it be weaving, pottery making, glass cutting or silver-smithing. Inquire at the local tourist office to arrange personal visits to such well-known companies as: Waterford Glass, Galway Crystal, Cavan Crystal, Donegal Carpets in Killybegs, Youghal Carpets, Royal Irish Silver, Dublin Silver, Irish Silver, Belleek China, Carrigaline Pottery, Arklow Pottery, Crock of Gold Tweeds at Blackrock, and Dublin Woolen Mills.

Exhibitions of Irish Crafts are to be seen in Dublin at "Ireland House", 3 St. Stephen's Green. And, throughout the country many fine gift shops feature selections of Irish quality products.

The Emerald Isle

Aer Lingus-Irish International Airlines

Irish Food - A Surprise

If you think Irish cooking consists mostly of boiled potatoes served with corned beef and cabbage, you've never visited the Emerald Isle. These dishes are very good but they represent "cottage" cooking and only skim a cuisine as good as any on the continent.

Besides the superb salmon which the Irish smoke, poach, bake, or broil to perfection, there are lobsters, halibut, haddock, oysters, cod, trout, sole, scallops, mussels, cockles (members of the clam family), winkles (sea snails), and plaice (very much like flounder). Prawns from Dublin Bay are internationally famous and one of Ireland's most notable contributions to the pleasures of the visiting gourmet. In the land of rich milk and native honey, delicious Irish porridge is served in the morning with cream so thick it's sometimes hard to pour. Bacon is very lean and delicious and so is lamb. Fresh vegetables put the frozen variety to shame.

Irish Entertainment - A Delight

The curtain is always up on nightlife. Evening entertainment is uniquely Irish with a continental touch. Nightclubs and cabarets are alive and exciting with a choice of jazz or traditional entertainment. By American standards prices are extremely modest. Singing pubs all over Ireland welcome strangers to join in and sing along.

In Dublin, Lesson Street is lined with intimate boites for dancing, dining and just plain conversation. Most are licensed to serve wine only. If you like discos you'll love Dublin, Cork and Galway cities.

Throughout Ireland there is a wealth of fun "on the house", or for admission charges that are modest in the extreme. In Dublin it might be a free jazz concert. Out in the country in almost any Irish village, playhouse or pub, one can always find resident entertainers entertaining themselves and guests with authentic songs and story flavored with the accent of their own locality.

Irish Sports - A New Thrill

The sporting life is big with the Irish. With more than 200 golf courses, golf is a national passion. Prices for use of course and clubhouse are startlingly low. Among the best courses - Portmarnock in Dublin, Waterville in Kerry and Lahinch in Clare.

Taking in a hurling match, a high speed version of ground hockey played with hurling sticks, and a sliotar, (similar to an American baseball).

Irish football, another national spectator sport, is closer to soccer than the American gridiron version, and if any thing, more thrilling.

Sailing is an old Irish tradition — the Royal Cork Yacht Club, founded in 1720, is the world's oldest. Shannon River cruises are popular with sailors who like power, and for the adventurous there's the challenging waters of the North Atlantic.

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Rebirth of Irish Folk Music

Sean O'Riada Aer Lingus-Irish International Airlines

In the kitchen of a small house in The Bronx, Tommy Makem, from Keady in County Armagh, teamed up with three Clancys, from Carrick-on-Suir in County Waterford, to sing a few songs for an American folk-love enthusiast. No doubt it was an amateur recording by four amateur singers, but it led to a revolution in folk-song that rang around the world.

That was in the early sixties and the American folk-boom was about to hit Ireland. When the Clancy Brothers and Tommy Makem came home on tour, they took the country by storm. In no time at all, in every parish and townland, the old songs and dance music, so long the preserve of a few devotees, suddenly became hot property to programme makers and recording companies. Folk Clubs opened everywhere, tattered jeans and guitar cases became the symbols of the "in," and folk groups sprang up like mushrooms.

In Dublin, Ronnie Drew and some of his friends sang songs of Dublin City and played jigs and reels on banjo and fiddle. Their early successes in the smoky pubs and university halls of Dublin gave way to packed houses in the concert halls of Europe and America, where they continued to top the bill for over ten years, as The Dubliners. The Wolfe Tones appeared, also in Dublin, and they continue to travel the world with a rakish entertainment of distinctly rebel flavour. The Kathleen Mavoumeens and the Ceilí Band rhythms of the previous seventy years quickly disappeared behind the new vitality of the balladeers.

Seán Ó Riada, a distinguished musician from Cork, founded Ireland's first

orchestra of traditional music—fiddles, pipes, flute, whistle, bodhran (a tambourine of sorts)—and then he added a harpsichord, which he considered the nearest sound to the old Irish Harp. This group, Ceoltóirí Cualann, added a whole new dimension to the "Folk Revival." Ó Riada's profound understanding of and feeling for the traditional music of Ireland, combined with the skill and sensitivity of his musicians, demonstrated once and for all that Irish music was presentable within its own idiom. It could be popular and contemporary without succumbing to the distortions and distractions of alien arrangements or accompaniments.

While Ó Riada's revolution could be said to have been more academic than that of the balladeers, it was none the less popular or less widespread in its impact. When Sean himself died so tragically before his time, Ceoltóirí Cualann re-grouped as The Chieftains and they still draw full houses all over the world to hear the echo of Ó Riada's revolution. The "Ó Riada Sound" also generated a further stream of groups, including Ní Fhlann and Ceoltóirí Laidhean, so that the sound of Irish instrumental groups will never be the same again.

And all the time, behind the scenes, the old soldiers labour on. These are the men who were working away, years before the Clancy Brothers or the Dubliners or even Sean Ó Riada were ever household names. They are the collectors, who keep on the undramatic but vital work of recording, editing and presenting for posterity the huge repertoire of still unexploited music and songs. Cláran Mac Mathúna, who went

on the road in the forties for Radio Éireann, still broadcasts weekly on both radio and television; Seamus Ennis pipes away just as he did in the forties and fifties when he travelled the four corners of Ireland collecting for the Folklore Commission.

One of my own earliest memories is the dark green Morris Oxford van which the BBC sent with Peter Kennedy when he and my father were to set out on a "survey" of Ulster Folk Music in the early fifties. Huge grey taperecorders and big black batteries and a microphone I couldn't lift. They travelled the nine counties of Ulster for three summers, from 1952 till 1954, and our home entertainment for the winter nights came off the big black seventy-eights from the BBC.

Since they were all pioneers, there was no set pattern from which these men could work. They simply travelled from one house to another and from one parish to another, on the recommendations of the singers themselves. The first stop on my father's journey was in Keady in County Armagh. He had heard that there was a Sarah Makem there who had a lot of songs—and that she could sing them. It was one of the most fruitful of all his stops, not only for the undoubted wealth of songs and music that he found, but also for a warmth of hospitality and friendship that couldn't be beaten anywhere.

And, of course, there was the other dimension—the son, Tommy, was a budding actor and off to America. None of them could have foreseen the eventual impact of that chance encounter he was to have in The Bronx, about ten years later.



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Ireland in Winter

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Scel Lemm Duib

Scel lemm duib:
dordaid clam,
snigid gaim,
ro-faith sam;

gaeth and uar,
beil grian,
gair a rith,
ruthach rian;

ronuad rath,
ro-deth cruth,
ro-gab gnath
giugrann guth;

ro-gab uacht
etti en,
aigre re:
e mo scel.

A Song of Winter

Cold, cold!
Cold to-night is broad Moylug,
Higher the snow than the mountain-range,
The deer cannot get at their food.

Cold till Doom!
The storm has spread over all:
A river is each furrow upon the slope,
Each ford a full pool.

A great tidal sea is each loch,
A full lock is each pool:
Horses cannot get over the ford of Ross,
No more can two feet get there.

Summer Is Gone

My tidings for you: the stag bells,
Winter snows, summer is gone.

Wind high and cold, low the sun,
Short his course, sea running high.

Deep-red the bracken, its shape all gone—
The wild-geese has raised his worried cry.

Cold has caught the wings of birds;
Season of ice—these are my tidings.

The fish of Ireland are a-roaming,
There is no strand which the wave does not pound:
Not a town there is in the land,
Not a bell is heard, no crane talks.

The wolves of Cuan-wood get
Neither rest nor sleep in their lair,
The little wren cannot find
Shelter in her nest on the slope of Lon.

Keen wind and cold ice
Has burst upon the little company of birds,
The blackbird cannot get a lee to her liking,
Shelter for its side in Cuan-wood.

Cosy our pot on its hook,
Crazy the hut on the slope of Lon:
The snow has crushed the wood here,
Toilsome to climb up Ben-bo,
Glenn Rye's ancient bled
From the bitter wind gets grief:
Great her misery and her pain,
The ice will get into her mouth.
From flock and from down to rise—
Take it to heart!—were folly for thee:
Ice in heaps on every ford—
That is why I say 'cold'!

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Dublin's fair city

Irish Tourist Board

Dublin, Ireland's capital city, embodies all the contrasts, the cultural heritage and architectural character that epitomises a vacation in Ireland. Although a modern cosmopolitan city, Dublin still retains the graceful atmosphere of the eighteenth century, through its Georgian squares, like Merrion Square (where Oscar Wilde and W. B. Yeats once lived) and Fitzwilliam Square, as well as its terraces, such as Baggot Street, Fitzwilliam Street and Leeson Street.

The city is situated on the east coast, where the River Liffey enters the Irish Sea.

To the south are the Dublin and Wicklow Mountains and north-west of the city is the Phoenix Park, the biggest enclosed park in Western Europe, containing the beautifully situated Dublin Zoo.

Exploring by foot. If you walk from Dublin's central O'Connell Street, over O'Connell Bridge into Westmoreland Street, you come to College Green. Trinity College is located here - founded in 1391 and housing the eighth-century Book of Kells, the earlier Book of Durrow and other important manuscripts. If you want to experience the art and dedication of the early-Christian monks in Ireland it is well worth a visit to Trinity College Library.

Opposite the main entrance to Trinity College is the Bank of Ireland, formerly the

Irish House of Parliament, which can be visited free during normal banking hours.

A short distance away, at the top of Dame Street, is Dublin Castle, containing the old Norman Round Tower, the magnificent St. Patrick's Hall, the Genealogical Office, with its Heraldic Museum and the Church of the Most Holy Trinity. You can see all during week-days and at certain times during the week-end. Nearby is the Dublin City Hall.

At the edge of the 'Liberties', Dublin's oldest part, stands St. Patrick's Cathedral - with its memories of Jonathan Swift, a former Dean - dating back to 1131. In the area you can visit Marsh's Library (1702), Tailor's Hall (1706) and the magnificent Christ Church Cathedral.

Other buildings worth seeing are Kilmainham Jail (with its museum), the Four Courts, St. Michan's Church, and the Custom House.

As you make your way around the streets of historic Dublin you can recall the memories of the immortals who lived and wrote there - Joyce, O'Casey, Behan and Frank O'Connor to name a few.

One of the focal points of Irish culture is located in Abbey Street - the Abbey Theatre. This theatre was founded by Lady Gregory and Yeats, whose own writings and encouragement of O'Casey, Synge and others, were major factors in the Irish dramatic revival.

The National Gallery in Merrion Square houses a fine art collection, while close by stands the National Museum, containing valuable national treasures giving a clear insight into this country's past. Admission in both cases is free.

A booklet containing walking tours of Dublin is available from Dublin Tourism offices.

Dublin at night. In the evening you can choose from a number of fine restaurants and cocktail lounges. A full meal with wine will cost you roughly \$11.25 in one of Dublin's smarter restaurants.

There are several theatres in Dublin. The Abbey Theatre is Ireland's National Theatre and presents Irish and world classical dramatic works of a high standard. The Peacock Theatre is in the same building, staging plays in Irish and poetic and experimental work. The Gate Theatre brings you Irish, European and American plays for six months of the year and for the remainder the theatre is visited by other leading Irish professional companies. The Gaiety Theatre presents grand opera, ballet, vaudeville, musical comedy and drama. There are also 'pocket' theatres such as the Eblana, Focus, As Damer, and the Project Arts Centre.

You may like to go to a ballad singing session, such as the Abbey Tavern at Howth, just to the north of the city, or sample cabaret entertainment, traditional Irish 'Ceilí', night clubs and discotheques.

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The Irish in Early America

George Washington made many grateful references to the help given by the Irish.

Curtis, his adopted son, wrote: "The aid we received from Irish Catholics in the struggle for independence was essential to our ultimate success. In the War of Independence, Ireland furnished 100 men for every single man furnished by any other nation; let America bear eternal gratitude to Irishmen."

Washington's most trusted naval commander was Commodore Barry, his closest advisor was Charles Carroll of Carrolltown; his ablest aide was Colonel Fitzgerald; his best cav-

alry commander was Quartermaster General Stephen Moylan. In his book, "Washington's Associations with the Irish," Michael J. O'Brien lists 206 Irish captains of sea-going vessels, sailing under American or States' flags.

Twelve of the signatories of the Declaration of Independence were native Irishmen, and one of Irish descent. They were: Charles Carroll, Thomas McKean, George Read, James Smith, Robert Paine, Matthew Thornton, John Hancock, William Whipple, George Taylor, Thomas Nelson, Edward Rutledge, and Thomas Lynch.

Washington's private secretary, Major Charles McHenry, and his confidential correspondent, Hercules Mulligan, were born in Ireland.

Lord Mountjoy's taunt to the opposition in the Parliamentary debate on the repeal of the Penal Laws, rang very true: "You have lost America through the Irish."

It was the Irish-American, Holland, who invented the submarine and another Irish-American, Fulton, who invented the steamboat. In mining and cotton the Floods, O'Briens and Traceys figure prominently. The architect of the White House was Kilkenny-born James Hoban.

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Féile Padraig!



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Design in Ireland

Paul Hogan

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'Irish design', quoth an acquaintance after a particularly trying meeting on the subject, 'is like mercury. You think you know what it is but when you try and grasp it it slips away'.

Was he right? Mention of Danish, Italian or Japanese design evokes clear and coherent images, but throw the words 'Irish design' into a gathering and the responses are as varied as they are contradictory. At one extreme is the man who will tell you that Irish design does not exist at all because of the 'visual illiteracy' of the Irish. This is a term which gained widespread currency during the '60s following the report of a group of eminent Scandinavian designers who were called in by Cónas Tricháil/Irish Export Board to diagnose the design ills of the country and prescribe drastic remedies.

The Scandinavians noted 'the manner in which today's Irish culture has developed a distinct leaning towards literature, theatre, the spoken word and abstract thinking rather than creation by hand or machine—the other side of human activity is civilisation'. They went on to refer to 'the historical circumstances which contributed to this situation'; and it is certainly true that Irish history, through most of its course, was so turbulent and conditions were so unsettled as to preclude that measure of security and stability in society which is essential to the development of the visual and the plastic arts. In such circumstances, it is the more 'portable' arts—the story, the verse and the song—that flourish (or at least survive) and this is largely what happened in Ireland.

To extrapolate this into a visual blight on the population of present-day Ireland as a whole, however, is going a bit far. Nevertheless, there are those who hold it to be so and who are then taken aback when the prestigious *Architectural Review*, for instance, refers to 'the Dubliner's own continuing visual gift'. The truth is that in Ireland it is often the informal design, the work of the householder, amateur or artisan, that catches the eye and delights, rather than the creations of the college-trained architect or industrial designer. A visit to any country town bears this out. It is the small things that count; the shopfronts, hand lettered signs, variegated lime-washes, bits and pieces of iron-work, and here and there a dramatically painted door. Not architecture, not design in the strict sense, but the total effect is entertaining and pleasing.

The other extreme viewpoint is that which categorises Irish design as 'equal to the best in the world', citing the Book of Kells, the Tara Brooch, the

Adagh Chalice and the Cross of Cong as proof of the contention. Certainly, early Irish (Christian) art, (from the seventh to the eleventh century) reached, in the words of Françoise Henry, a technical perfection that would have been unachievable in any period and has contributed a vital element to Irish tradition; it continues to the present day as a source of inspiration to Irish artists and craftsmen. But is Seán O'Tuathail's words 'the bridges are down' to the people and culture which produced it and create efforts in this century to revive or reproduce 'Celtic' styles and patterns have been pointless and sterile.

But to the 'man in the street', 'Irish design' is probably typified as much by an Aran sweater or a piece of Waterford Glass as by the products of the early 'Golden Age'. If the early Christian culture is a strand in the Irish design tradition, these represent two others, the folk or rural tradition, and the urban, high-house or 'Georgian' stream. Both have influenced Irish design profoundly and both are integral to the Irish thing. No definition of Irish tradition or Irish culture can exclude Castletown House or Irish Chippendale any more than it can omit wigs chairs or hand-woven tweed.

At the Country Shop in St. Stephen's Green in Dublin is the headquarters of Country Markets Limited, a company which under the direction of Muriel Giban has provided encouragement and outlets for rural handicrafts which might otherwise have died. The essential rural design, however, is not that which is meant for sale but those products which relate to the daily business of living; games, handtools and the other appurtenances of a farming and fishing community. Into this category comes the curragh, the light canvas-covered boat of the West. The design is governed entirely by function and economics, and varies according to conditions along the Western seaboard. The Donegal, Galway and Kerry curraghs differ in several important respects and their relative merits are a matter of continuing and entertaining dispute between the people of these areas.

In the same category come farm implements and stone walls. The oblique stone wall which is used for cutting turf varies from area to area depending on the condition of the ground and method of harvesting. Until quite recent times, a mill in Cork produced over 100 varieties of this single implement. Stone walls, too, exhibit a variety of designs and techniques and are a study in themselves. Essentially functional, serving both to clear the ground and as

boundary fences, they are constructed according to very definite traditional methods and designs, generally without mortar.

If one had to categorise the Irish physical culture in a word, taking into account the megalithic tombs, the great High Crosses, the granite castles and the limestone cottages, that word would be—stone.

Central to the rural design culture is the dwelling house. The traditional dated one or two storey stone houses are now being replaced by concrete bungalows with tiled roofs. These newcomers are more commodious but they do not fit into the landscape in the way their predecessors did, and with the passing of the latter, goes the life centred on the hearth and the crafts and skills associated with it. The total system of which the dwelling house is the centre, the pattern of land division, the twist of the road, the high hedges, the scale of things, still largely survives, however, and provides the essential root of much of Irish design.

The 'Georgian' tradition reached its peak with the spacious squares and tranquil terraces of 18th century Dublin and the great houses and gardens of Powerscourt, Carton and Bally Castle. Under the Anglo-Irish Ascendancy, silver and glass, china and furniture making flourished. Outstanding craftsmen, plasterers, painters and cabinet makers were imported from the Continent to work with their Irish contemporaries to adorn an era of great brilliance. The most direct reflection of this tradition is the cut crystal glassware manufactured today in Waterford, Galway and Carran.

The rural and urban traditions have been recombined in the work of Irish couturiers, notably Sybil Connolly and Mary O'Donnell, with garments which utilise traditional patterns and skills, such as fine crochet work, but interpret them in the sophisticated styles of the day.

Any review of Irish design today, however, should probably start with a visit to the Kilkenny Shop at Nassau Street, Dublin. Here, under one roof are found products which have met the most demanding standards of design and quality. Many of the products have been designed at the celebrated Kilkenny Design Workshops, others are products of small factories and their designers. All are Irish. The visitor will find echoes of the traditions mentioned above but the overall effect is of functional articles designed for today's living and based on quality materials.

To go deeper into Irish design, one should look to the work of Irish

engineering designers where significant innovations have been made. Agricultural and construction machinery, computers and advanced electro-medical instrumentation are now manufactured in Ireland and exported world wide. These products' design owe nothing to tradition but depend on a new generation of Irish designers and technologists. There is a significant foreign input too in contemporary Irish design maintaining the tradition of the Huguenots, who started the poplin and developed the linen industries, and the journey-men of the 18th and 19th centuries. Under a Government scheme for the development of small industries, a number of foreign designers and craftsmen have established their own studios and workshops.

Today, after much patient development, Irish design is beginning to arrive on the international scene. The consumer can buy textiles and clothing, ceramics and glass, furniture and jewellery, sports goods and a host of other products designed and made in Ireland. The industrial buyer can find a variety of tools, machines and electronics. The mining and offshore boom has spawned a new range of industries and the designers of *Casa* magazine are representative of a score of Irish graphic designers who are redefining work of international standard. Design is important for Ireland; more important perhaps than to big countries like Great Britain or the United States. For Ireland, more than most other countries, relies on exports for her prosperity; and our ability to increase exports—certainly in the area of manufactures—depends to a great extent on continued improvement in industrial design. Design is also a means of humanising our environment and enhancing the quality of life. Perhaps this is its greatest importance. As you read this you may be travelling in one of the most advanced environments ever created—the air conditioned, pressurised cabin of a modern jet liner. Far better or worse, it was planned by an industrial designer.

Irish design? Mercurial perhaps but indispensable in any serious effort to raise our living standards and provide a desirable way of life for all our people.



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May the wind be always at your back.
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in the palm of His hand.

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