

# ST. PATRICK'S DAY PARADE MAGAZINE

Sunday • 27 March 1985 • Washington, D.C.



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Our cover this year which depicts Ireland's history, culture and music was conceived by Maryellen Kelley, but the lovely art work was done by Joan Pogorzelska. Joan is a 21 year old senior of International Studies at George Mason University. She is known to many in the world of Irish dancing. In 1986, Joan, along with a fellow student in Scoil Rince na nóg, became the first Washingtonian to be recalled in the World Irish Dance Competition (Direachtas Rince na Cruinne), in Cork, Ireland.







# St. Patrick's Day Parade Committee of Washington, D.C.

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Welcome to the 1985 Saint Patrick's Day Parade. This family affair is co-sponsored by the Irish-American Club of Washington, D.C. and the National Capitol Park Service, in conjunction with the John Fitzgerald Chapter of the ACH.

The theme for 1985 parade is "Ireland Her History through her Music and Culture". The magazine cover depicts this theme. The four circles and the Cross are Celtic and pre-Christian in design.

The Celtic Cross shows the shields of the Four ancient provinces, Leinster, Munster, Connaught and Ulster. The names are printed in Irish.

The first circle (moving clockwise) shows the names of famous Irish authors. Although another country claims some of them, they are Irish.

The second circle depicts the romantic picture that so many people have of the Emerald Isle. A wee cottage with a thatched roof and rolling hills in the background.

The third circle shows an Irish Harp, an historic Irish emblem. Used on the coins of today, it was also displayed on the green flag that preceded the present day Tricolor. The Harp was the principal musical instrument of the Irish. Our music gives us much of our history.

The fourth circle shows the GPO (General Post Office), in flames. It was from there on Easter Monday, April 24th, 1916, that Padraic Pearse, representing Sinn Fein, read the official proclamation that declared the authority of the Provisional Government and the Irish Republic. Thus started the Easter Rising.

In 1922, a portion of their dream became reality. With the formation of the Irish Free State, twenty six counties started on the road to establish a true Irish Republic.

It is the editors hope that you enjoy the parade. Read and enjoy the articles while broadening your knowledge of Ireland.

A Dhia Saor Eire!

Editor  
Maryellen Kelley

Assistant Editors  
Barbara Kelly  
Maureen Cotton  
Shannon Savage

Art Work  
Bobbi Curry  
Joan Pogorzelska

# The Shamrock

Our Shamrock (Shamrog) is a really pretty plant. Growing in bunches and often with a dark stain on it's green leaves, a clover that grows nowhere else but in Ireland. It should not be confused with the wood-sorrel, (Oxalis acetosella), which is a puny sour plant. The name Shamrock is anglicized from the gaelic Shamrog, which means trefoil or three-leaved.

How does the emblem come to be associated with Saint Patrick? The legend goes, and it is a recent legend, that the Saint held it before King Leagaire as a convincing argument for the Trinity. But Saint Patrick was too good a theologian to illustrate that doctrine by such a simple-minded device. The Shamrock resembles the Cross and it may have been used as a figure of it, and in that way became associated with the apostle of Christianity. It may go back to something older. The Shamrog was always significant for the Gaels, and is a national rather than a religious emblem.

It was used as an emblem by the respectable Volunteers around 1777, and subsequently as an emblem by the more aggressive parties. So rebellious did the wearing of the Shamrog come to be, that in Queen Victoria's time Irish regiments were forbidden to display it.

This really made the Shamrog an Irish emblem. It then spread through the most defiant of National ballads. One such was "The Wearin' of the Green". Perhaps the song will have more meaning now that its background is known to you.



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"grand marshal"



Eunice Kennedy Shriver



More than any other American, Eunice Kennedy Shriver has been responsible for changing the lives of American's mentally retarded people and offering new hope and confidence to their families. In so doing, she has demonstrated that personal conviction and tireless effort are more essential than money and power in moving governments to act and private citizens to care.

At her urging, in 1961, President John F. Kennedy launched initiatives which resulted in the establishment of the National Institute for Child Health and Human Development and the creation of University Affiliated Research Centers to study the causes and improve the treatment of mental retardation. She was responsible as well for the creation of the first Presidential Panel ever convened to study the role of the Federal government in fulfilling its responsibility to mentally retarded citizens and their families. She, herself, served as full-time consultant to the Panel and pushed hard for the acceptance of its one hundred recommendations which included the establishment of mental retardation research centers, maternal and child health programs and regional facilities for the study and treatment of mental retardation.

In October, 1963, the President signed the first Federal legislation in history on behalf of the mentally retarded. It was the last major bill he signed before his death, and he recognized the vital contributions of his sister by handing her the first pen.

Since the Kennedy Presidency, as Executive Vice President of the Joseph P. Kennedy, Jr. Foundation, Mrs. Shriver has been tireless in her efforts to help American's least powerful people fulfill their potential as human beings and enjoy their right as citizens, and to keep the attention of governments and individuals on the rights and the values of the mentally retarded.

In 1968, Mrs. Shriver founded the Special Olympics program. From a

single track meet in Chicago for 1,000 mentally retarded athletes from 26 states and Canada, Special Olympics has become the world's largest program of sports training and athletic competition for the retarded, with more than one million participants and 500,000 volunteers taking part in over 20,000 individual events throughout the year in every state and 60 foreign countries. As President of Special Olympics, Mrs. Shriver has established the ambitious goal of doubling the number of participants in the program by 1988.

In 1971, appalled by the way scientific and medical decisions based on new technologies were impacting destructively on the mentally retarded, she convened the first International Conference on Bioethics ever held and launched the Kennedy Foundation on a major program for the study of ethical principles and their application to professional practice.

In the early 1980's all of Eunice Kennedy Shriver's initiatives on behalf of the mentally retarded are growing stronger and their influence is spreading beyond America to impel the nations of the world to care for their retarded citizens. Not content to rest on the successes of the past, however, she is now pursuing new initiatives to meet the needs of mentally retarded people in the 1980's and beyond.

While many others have used their money, position or staffs to accomplish their goals, the uniqueness of Eunice Kennedy Shriver is her fierce, personal dedication to the mentally retarded as worthy human beings and to their families as true heroes. On a day-to-day basis, she personally supervises the work of the Kennedy Foundation and Special Olympics. She speaks, writes, visits programs in the field, gives workshops and still takes time to advise a mother or to sit on the floor with a mentally retarded child and show him, or her -- with infinite patience and caring -- how to roll a ball or put one block on top of another.

The Saint Patrick's Day Parade Committee is please to have as this years Grand Marshall Eunice Kennedy Shriver.

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# GAEL of the Year ~ Jane Callahan Gude

The Saint Patrick's Day Parade Committee is pleased to announce the selection of Jane Callahan Gude as the recipient of the 1985 Gael of the Year Award. This award is presented to Mrs. Gude because she exhibits the true qualities of Irish Americanism - compassion, caring and concern for others. Mrs. Gude is most dedicated in her volunteer efforts to better the lives of the Metropolitan area citizens, especially children.

She is a board member of the Montgomery County Crippled Children's Society, an organization striving to help needy children. She is a past chairperson of Ireland's Children, an organization raising funds to purchase school supplies, books, playground equipment and recreational facilities for the children of Belfast.

Other activities include active volunteering for Montgomery County Heart Association, Lung Association and Red Cross. A member of the Pastoral Council of the Archdiocese of Washington, Mrs. Gude serves on the Board of Directors of the Paul VI Institute for the Arts. She also chairs the Women's Committee of the Catholic University of America and the Little Flower Parish in Bethesda, Md. Mrs. Gude was appointed General Chairperson of the 1983 and 1984 Archbishop's Appeal to support the programs and charities of the Archdiocese. In recognition of her service to the community, Mrs. Gude was presented the President's Medal for Distinguished Community Service on Thanksgiving Tuesday by Catholic University.

Jane Callaghan Gude, the daughter of Vice-Admiral and Mrs. Wm. McCombe Callaghan (Ret) was born in Baltimore, Maryland. She attended Georgetown Visitation Preparatory and Junior College. She graduated from Trinity College, Washington, D.C. with a B.A. in Economics. Mrs. Gude lives in Bethesda with husband Gilbert and five children Sharon, Gilbert, Jr., Gregory, Daniel and Adrienne.

On behalf of the Irish American Community in the Washington Metropolitan area, we thank you for working to better our world. Happy Saint Patrick's Day, Jane Callaghan Gude!



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# For St. Patrick's Day

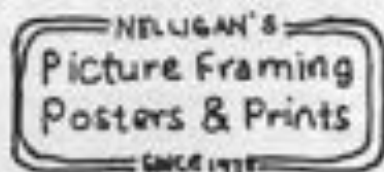
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# O'RIADA

## A man and his music

Denial of religious freedom and the elimination of our native language, culture, traditions and heritage were always considered by the English oppressor to be synonymous with obtaining complete submission of the Irish People. Among the most notorious subscribers to this ideology were Queen Elizabeth I and Oliver Cromwell, and the latter, more than anyone else understood the significance of "a country without a language is only half a country". Although Cromwell was not entirely successful in his endeavors, he certainly was able to localize Gaelic traditions, as witnessed by his infamous epitaph "To Hell or to Connaught".

Our priests were killed; our churches and monasteries destroyed; and inhumane laws passed (with the severest penalty to those Irish who violated them) and yet John Bull was not able to crush the spirit of the Irish. In every generation throughout the course of history, champions for the cause of Irish freedom have come forth.

Padraig Pearse realized that the revitalization of our Irish culture was tantamount only to the freedom of Ireland. During his historic oration at the grave of the Fenian - O'Donoghain Rossa - he clearly expressed his sentiments - "...not free merely, but Gaelic as well; not Gaelic merely but Free as Well". It was Pearse's dream that Ireland would be free from sea to sea, and with that freedom, a re-birth of our old customs and traditions would come.

Throughout the "Dark Ages" of Irish History, most of our traditional music also became parochial and it was well into the twentieth century before the public became conscious of the old traditions. However, this rejuvenated awareness was egged along by a number of dedicated individuals and organizations. Sean O'Riada was perhaps one of the most memorable of these individuals and his contribution to the revival of the Irish musical tradition is enormous.

In 1971, Irish music, and indeed

Irish culture in general, suffered a great and tragic loss. Sean O'Riada died at an early and unexpected age. Sean was a man of varied talents and may very well be recognized as having been one of Ireland's greatest musicians. In the ten years prior to his death, his genius and influence had brought about an extreme transformation of the Irish musical scene. Even though he had not yet reached fifty, his work as a composer had already reached considerable heights and one can only wonder and guess at what this great man might have further accomplished.

O'Riada was perhaps, most influential in his approach to our older musical traditions, bringing to it considerable gifts and influence as a student of music and as a performer. He had an enormous sense of latent vitality to his music, not only in the folk tradition of the countryside, but also the considerable body of material that lay fallow in manuscripts and learned collections. He envisioned it all as something that should be played, sung, experienced and enjoyed and he devoted his life to ensure that this was done. Sean was instrumental in assembling an unusual combination of musicians, later to be known as Ceoltoiri Chulann. The Ceoltoiri provided an odd combination of styles, talent and instruments. For example a combination of harpiscord and bagpipe music had seldom if ever been tried. He explored and experimented until he was satisfied that he had produced a sound and style that was unique and that was to become "RIADA".

Sean O'Riada was the Music Director of the Abbey Theater and when that prestigious company produced "The Song of the Anvil", a play written by Bryan McMahon in 1961, he had the opportunity to assemble the musicians who became Ceoltoiri Chulann. The Ceoltoiri produced a unique combination of tradition and originality and brought excitement and vivacity to the Irish music scene. The final sound was derived from experiment while they were rehearsing the music for the play.

Seán O'Riada was a native Irish speaker. He lived much of his life in the West Cork Gaeltacht and frequently visited other Irish speaking communities, especially Kerry. Cork and Kerry saw the last literary poets of the 17th and 18th centuries and O'Riada was an avid student of their works and their contributions to the culture of Ireland. So it was no wonder that his gifts as a composer and musician as well as his academic distinction instilled in him the creative ability that he had for the development of his music. He had an inherited talent for tradition.

The Ceoltoiri all lived in Dublin, and indeed some of them even claimed to be Dubliners, when they were brought together by O'Riada. Although throughout our history we have been lead to believe that the city of Dublin is and always has been somewhat of an Anglo-Saxon city in Ireland. The fact of the matter is that traditional music is very much a part of the Dublin scene and has often served in bringing many provincial traditions together. This is exemplified in the Ceoltoiri, who successfully fused the music of Munster, Leinster, Connaught and Ulster, and produced a sound and a style that had never before been heard or enjoyed.

Seán O'Riada was a great admirer of the harper-poet, Turlough O'Carolan, who lived from 1670 to 1738. O'Carolan is considered to be one of the most important figures in recent Irish musical history. He successfully linked the old Irish tradition and the European tradition of his time and in many instances his work has a distinct European flavor. O'Riada is considered by many to be the successor of O'Carolan and some may say that in his short lifetime he was able to accomplish considerably more.

At the present time, the sound and tradition revived by Seán O'Riada and the Ceoltoiri is being continued by such fine groups as The Chieftains. In fact some of the Chieftains, including Paddy Maloney and Seán Potts, were originally members of Ceoltoiri Chulann. Some of us feel that there was never a lull between O'Carolan and the present as far as this style of

traditional Irish music is concerned, but if it were not for Seán O'Riada, I believe that the music of O'Carolan may never have achieved the popularity that it now enjoys.

When the Catholic Church adopted the vernacular, the Hierarchy of Ireland called upon Seán O'Riada to compose the music for the Mass in Irish and most of us have had the pleasure of experiencing the richness of his musical composition during the Saint Patrick's Day season. The O'Riada Mass is now sung throughout Ireland and indeed throughout most countries of the world wherever Irish people have settled.

by Jim Browne

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# Parade Line Up as of February 27, 1985

## A

1. **Chief Maurice T. Tarnen Jr. D.C.**  
Metropolitan Police Dept.
2. **Ms. Kay McGrath**  
Representing Mayor Marian Barry
3. **Banner and Color**  
Guard Irish-American Club of D.C.
4. **Happy St. Patrick's Day**  
Irish-American Club Banner
5. **Mrs. Eunice Kennedy Shriver**  
The 1985 Grand Marshal
6. **McLean Highlander Band**  
105 Members  
Musicians, Color Guard and Drill Team
7. **Colonel William Osterwald**  
Deputy Commander, Military District of Washington
8. **U.S. Army Band**  
Pershing's own
9. **Joint U.S. Forces Color Guard**  
U.S. Honor Units
10. **U.S. Army Marching Platoon**  
3rd Infantry, Old Guard, Fort Meyer, Virginia
11. **U.S. Navy Ceremonial Guard and Marching Unit**
12. **U.S. Marine Corp.**  
Honor Guard, Ceremonial Guard and Marching Unit
13. **U.S. Air Force Marching Unit and Color Guard**
14. **U.S. Coast Guard Drill Team**  
U.S. Coast Guard Precision Drill Team
15. **Damascus High School Band**  
165 Members, Matt Kuhn, Director
16. **Chief Theodore Coleman**  
District of Columbia Fire Department
17. **Ms. Jane Callahan**  
Gode 1985 Girl of the Year
18. **Chief Lynn H. Herring**  
U.S. Park Police
19. **Mr. Marcus J. Fish**  
Director, Nat'l Capitol Parks, Dept. of the Interior
20. **McKinley High School Band**  
Peter D. Ford, Director
21. **St. Patrick's Day Float**  
Sponsored by Irish-American Club
22. **Cad Mlle Fatte Turner**  
carried by the family of the late John Moore
23. **Irish-American Club of Washington D.C.**  
James Carmody, President, and Irish-American Club Marching Members
24. **Fatfax Firefighters**  
Emerald Society Pipe Band 20 Members, Ed Snyder, Pipe Sergeant

25. **D.C. Fire Department Emerald Marching Unit/Antique Equipment**
26. **Dale City Vol. Fire Dept.**  
Dale City, VA  
Wagon #10, Engine #13, Pres. K. Gilling
27. **Maryland Gaelic Dancers**  
Coleen A. Johnson, Director
28. **The Calvert Clowns**  
Sponsored by K of C Council 7870, Calvert County, Maryland
29. **Bishop Hoban, H.S. Marching Band**  
Wilkes Barre, Pa. 120 Members, Mr. William Kupchunas Director
30. **Dahlgren Div. U.S. Naval Sea Cadets**  
150 Member Unit in Navy Belbottoms, Lieut. Cdr. H.E. Moohamy
31. **St. Patrick's Day Float**  
Sponsored by The O'Neill Corporation
32. **Maryland Medieval Mercenary Militia**  
150 Members Vikings, Celts, Crusaders

## B

1. **John Cosgrove**  
Marshal of Division B
2. **Springbrook H.S. R.O.T.C.**  
Marching Unit from Silver Spring, MD
3. **Bishop O'Connell H.S. Band**  
130 Members, LaFayette Jackson, Director
4. **St. Patrick's Day Float**  
Sponsored by Ireland's Four Provinces
5. **A.O.H. National Board**  
Joseph A. Roche, President, James Herlihy, National Director, James Browne, National Historian
6. **A.O.H. Virginia State Board**  
Banner, State Officers, Paul Finnerty, President
7. **A.O.H. John Fitzgerald Div. #1**  
Marching Group, President Joseph Mulcahy
8. **L.A.O.H. John Fitzgerald Div. #1**  
Marching Group, Anna O'Neill, President
9. **St. Patrick's Day Float**  
Sponsored by L.A.O.H.
10. **Clan Campbell Pipe Band**  
17 Member Band from Columbia, MD
11. **A.O.H. St. Brendan's Div. #1**  
Marching Group, Arthur Gimsley, President
12. **L.A.O.H. St. Brendan's Div. #1**  
Marching Group, Mary Finnerty, President
13. **St. Patrick's Day Float**  
Sponsored by The Touchdown Club
14. **Karenettes Majorette and Drum Corp.**  
60 Members from Beckley, W. Virginia, Karen Fenna, Director
15. **1931 Model A Ford**  
Alvin B. Harper, Owner
16. **WHC 980 "The Station of the Stars" Antique Auto**  
Mr. & Mrs. Felix Grant
17. **A.O.H. John Dowd, USMC Division #1**  
Woodbridge, VA Marching Group Michael Tuman, President
18. **Ocean Township H.S. Band**  
Mr. Philip Moore, Director
19. **A.O.H. District Board of Washington D.C.**  
Frank Herbert, President
20. **A.O.H. Commodore John Barry, Div. #1**  
Washington D.C. Marching Group, Frank Duggan, President
21. **A.O.H. Commodore John Barry, Div., Annapolis, MD**  
Marching Group and the Barry-Brendan Cumagh, Dave Alord, President
22. **St. Brendan's Cap Committee in American**  
Marching Group with Banner, James Roland, Chairman
23. **MD Nat'l Capital Police**  
Prince George's Co. Mounted Color Guard
24. **Jeep C J-7**  
Ray Inman, Owner
25. **Antique Auto, 1930 Lincoln Sports Phaeton**  
Edwin Lail, Owner
26. **All Ghan Highlanders Pipe Band**  
15 Members from LaVale, MD
27. **1984/85 Rose of Tralee Beauty Queen**  
Miss Maureen Mary Conroy, Silver Spring, MD
28. **St. Patrick's Day Float**  
Sponsored by Friends of the late Peggy O'Neill and the O'Neill-James School
29. **O'Neill James School of Irish Dancing**  
Marching in Honor of Frank and Peggy O'Neill RFP Laureen O'Neill James, Director
30. **Peggy O'Neill School of Irish Dancing**  
Will march with O'Neill James School of Irish Dancing
31. **Lil Irish Marching Band**  
Director David Martin III, Rochester, N.Y.
32. **MD Nat'l Park Police Mont. Co. Special Operations Div.**  
Mounted Police



33. **The Irish Center Van**  
Juggling Leprechaun on top-  
Michaela Forster, Owner
34. **Patriots of Northern**  
Virginia 200 Member Unit,  
Mr. & Mrs. S. Evans Directors

## C

1. **Eugene F. Rowan Marshal** of  
Division C
2. **Gaithersburg H.S.**  
R.O.T.C. Color Guard and  
Drill Team, Gaithersburg, MD
3. **Perth Amboy H.S. Band**  
200 Members from Perth  
Amboy, N.J., James Young,  
Director
4. **Irish Leprechaun** Mr. Ed  
Wholey, Himself
5. **Leonard Hall Jr. Naval**  
Cadets Mr. Ed Campbell,  
Headmaster
6. **Irish Northern Aid,**  
Washington 50 Marching  
Members
7. **St. Patrick's Day Float**  
Sponsored by Auger  
Enterprises
8. **Rockville H.S. Pipe Band**  
17 Members from Rockville,  
MD, Mr. Robert Clarke,  
Director
9. **Units of Delaware R.O.T.C.**  
5 Member Color Guard
10. **The Washington Bureau**  
Cat Liger than Life Mascot  
for the Washington Area
11. **The Erin Dancers** Maureen  
Malcolm-Wilson, Director
12. **Seneca Valley H.S.**  
R.O.T.C. From Gaithersburg,  
MD, DR. Philip J. Weist
13. **Separa Unit All Ghaz**  
Shrine Temple 26 Antique  
Cars driven by Hagenstam  
Members
14. **Gen. Thomas Johnson H.S.**  
Band From Frederick, MD,  
Mr. Arnold Dudley, Director

15. **St. Patrick's Day Float**  
Sponsored by WASH 97.1 FM  
Radio
16. **Antique Car 1936 Packard**  
Sports Coupe Owner Dr. J.  
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19. **Stay n' School Car** Oscar  
Austin
20. **Roosevelt Jr. H.S. Band**  
130 Members from Altoona,  
Pa., Director John F. Sears
21. **1955 Antique MG Roadster**  
Sonora O'Shea Owner
22. **Ronald McDonald**  
McDonald Restaurants
23. **The Irish Mob Antique Car**  
1932 Pierce Arrow, Ted  
Doran
24. **John Hanson Patriots, St.**  
Mary's Star of the Sea File  
and Drum Band Indian  
Head, MD, Mrs. Mabel F.  
Painter, Director
25. **Brinkwood Eagle-ettes** 35  
Members from Mr. Rainier,  
MD, David and Linda P'ed,  
Directors
26. **Bishop Louis J. Flaherty**  
4th Degree Knights of  
Columbus Honor Guard  
from Manassas, VA, Thomas  
J. Koller, Commander
27. **Fort Washington**  
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Mrs. Rose Stever, Leader
28. **Washington, Inc.** Bavarian  
Dance Group
29. **German-American**  
Societies of Washington,  
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George Rieding, President

## D

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Division D
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3. **Prince George's Co. Police**  
and Oxon Hill combined  
Pipe Band 22 Members, Dr.  
Richard Blair, Pipe Major
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Club, Jim Moyer, Teacher
5. **Clown Unit** Sponsored by  
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Irish Jeering Car, Joe  
Conway
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Band 49 Members, Barbara  
Niles, Director
8. **1929 Model A Ford Coupe**  
David Yinger, Owner
9. **1936 Packard Touring**  
Sedan Bruce McCarthy,  
Owner
10. **Antique Car 1928 A. Potter,**  
Owner
11. **Almas Temple Clowns** Free  
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12. **The Wheelmen** Antique High  
Wheel Bicycles from VA and  
MD, Kurt Miller, Captain
13. **1923 Willys-Knight**  
Touring Car Bellevue Hotel
14. **Yogi Bear Kings Dominion**
15. **Foggy Bottom Cloggers**  
Precision Clogging, John  
Reinhold, Director
16. **Colonial Pipers** Pipe Band  
from Dorchester, Mass., Fr.  
Francis J. Crowley, Director
17. **American Travelair**  
Marching Group, Jack Martin,  
Chairman
18. **Middleburg Silver Saddles**  
James E. Ferguson, Owner
19. **St. Patrick's Day Float**  
Sponsored by USO
20. **Annapolis Scottish-Irish**  
Import Pipe Band 20  
Member Pipe Band
21. **Royal Aires Majorette**  
Corp. 50 Members, LaRue  
Cramer, Director
22. **Brookland Club, Inc.**  
Marching Group, James J.  
Gallagher, President
23. **Leonard Hall Jr. Naval**  
Academy 64 Members,  
Thomas Galligan, Director
24. **Catholic University**  
Marching Group
25. **Catholic University's Irish**  
Society Tip O'Neil Marching  
Group, Gerry Danilick,  
President
26. **Washington-Irish Rugby**  
Football Club Marching  
Group, Randy Bryant, Vice-  
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27. **Irish Terrier Society** Dogs  
and Owners from D.C. MD  
and VA



① REVIEWING STAND

BUS PARKING

# IN MEMORIAM

Peggy O'Neill was taken from us several months ago, but she is, and will be, remembered for a long time to come.

Peggy started dancing at the age of four, and won the dance championship in her County Kildare at the age of twelve. That was the beginning of many years of total dedication to Irish dancing. She began teaching at the age of sixteen, was accredited in 1928, (T.C.R.D.), and in 1944 was given the further honor of adjudication as well as teaching (A.D.C.R.D.). She was the first teacher of Irish dancing registered in Ireland. Peggy was director of the Washington, D. C. Feis and served as both adjudicator and examiner in New York, Chicago, San Francisco and other cities, and was the first qualified adjudicator of Irish dancing in the United States.

Peggy was recipient of the Irish Ambassador's prestigious award in 1972 (see picture opposite page).



# peggy o'neill

She was the first woman chosen as Gale of the year, in 1978 by the members of the St. Patricks Day Parade Committee, of Washington D. C., and winner of the President's trophy at the Washington, D.C. Feis in 1981 and 1982.

She was involved with the Irish-American Club, the AOH Ladies' Auxiliary, (where she served as President), and the feisanna for many years. Perhaps the most important of all these things was how she shared her love of Irish dancing with all around her. She was a familiar figure at the fund raisers for our parade and her absence is keenly felt by all of us on the Parade Committee. The entire Irish community of Washington, Virginia and Maryland has lost a true friend.

May Queen of the Gaels,  
pray for her.





# IRISH LACE MAKING

To assure the preservation Of Ireland's lace, Mary Coleman Founded the Guild of Irish lacemakers in 1977. She is an expert on the history and techniques of Irish Lacemaking. A member of the crafts Council of Ireland, she is also director of the Society for Design and Crafts in Ireland.

by  
MARY Coleman

TO HONOUR THE CENTENARY OF JOHN MCCORMACK'S BIRTH, the United States and Irish Postal Services have issued a celebratory stamp which shows a smiling John McCormack superimposed with an image of him in one of his most celebrated roles, Don Ottavio in DON GIOVANNI. Don Ottavio wears a hat of green velvet with a flaunting feather and a richly detailed lace collar around his neck. This collar combines in poignant summary both historic fact and wifely affection. The lace is Irish crochet lace. The maker was Lily McCormack, the beloved wife of John, Count McCormack.

The origins of Irish crochet lace can be traced to the Great Famine of 1845-46 when Irish women with few outlets and limited resources found a way of supplementing the family income by making crochet lace. Indeed, in many homes it was the sole resource. This crochet lace, originating from circumstances of great deprivation, was destined to decorate the gowns and official costumes of distinguished people throughout Europe and America.

Irish crochet was based on the fine needle-made lace of Venice which were known as "grospoint de Venise" and "petit point de Venise". Industrious Irish women found that this lace could be copied with a crochet hook and fine cotton thread with a padding made of coarser thread. Lacemaking was a labour-intensive task involving four workers. One worker made the individual motifs of flowers, leaves, grapes, roses, shamrocks, or thistles, and another worker joined the motifs by "filling in" with picoted chain stitches into

the desired shape. Two more workers were required to complete the lace piece, a "washer" and a "pinner and tacker." Irish lace took less time and was less costly to produce than the Venetian needlemade lace. Like the needlemade lace, Irish crochet lace was also finished with a very decorative edging.

The early 1880's was a time of Celtic Revival in which William Butler Yeats and many others were promoting a renewal of Irish literature and crafts. The purpose of Yeats's programme was "to find work for Irish hands in the making of beautiful things." It may well be that Lily Foley, later to become John McCormack's wife, caught something of their enthusiasm. Certainly the Irish crochet lace collar she designed and worked with her own hands for her husband's costume as Don Ottavio is a most distinguished example of the craft. In her design she incorporates several varieties of shamrock, floral motifs and scrolls, all surrounded by the traditional picot filling and complete with an ornate edging.

What better tribute to Lily -- and to the Irish craft of lacemaking -- than to have her crochet collar appear on a stamp that celebrates her husband's career? Lily's loving support contributed much to John's happiness.

(reprinted from The John McCormack Centennial Celebration Program Nov. 84)  
FOR information on Irish Lacemaking write to: Mary Coleman  
Guild of Irish Lacemakers  
Annacreevy  
Church Road, Dalkey  
County Dublin,  
Ireland



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Joe E. Mulcahy

# A NAME IS A NAME IS A NAME, IS IT?

Have you ever wondered what your name means? Did you know that all names have a meaning? They do! Think about it for a moment. If your last name is Carpenter (Zimmerman in German) or Baker (Boulanger in French) then the meaning of your name is apparent. Many family or sur-names are taken from the occupation of a distant ancestor. Suppose however, your name is Ryan or Connolly or Kelly; what do these names mean?

There is no record of when people began using names. Perhaps this is one of the attributes which sets us apart from other living things; we give names. Not only to ourselves but to everything around us.

The Irish, being a Celtic people, you would think all Irish names are Celtic. Not so. The Celts came together as a distinctive people in central Europe, and only much later to Ireland. Even then they were survivors of even more ancient people. So it is possible that many names we perceive as Celtic are handed down to us from very ancient times; indeed maybe even from the dawn of mankind's emergence into history.

Nonetheless, all names have meaning. It may be lost to us because of age or because of transmutation from one language to another but all names have meaning. Charles or Harry or Eileen, in the old days may have meant "gatherer of wood" or "bringer of food" who knows? So what does all this mean? Not much really. I'm not about to reveal some lost secrets to you. I just want to mention a few things about names which I hope you readers will find interesting. At least I hope I have some readers, besides Margaret and Harry that is.

Take my name for example. Dalton is a Norman name. The first Dalton's in Ireland came as Norman knights, in the 12th century. Eventually they settled in the midlands of Ireland, around what is now called Meath and West Meath. The name was originally spelled D'Alton and some people still

spell it this way. Broken up like this you can see the Norman or French flavor; and make out that it means "of Alton" or "De Alton".

A number of Irish names are actually of Norman origin. Some others are Fitzgerald, Burke, Power, Butler, Prendergast, Costello and a dozen or two more. A tip-off is that Irish names of Norman origin don't have a "Mc" or "O" in front; but this can be deceiving. Some Celtic or Gaelic names don't carry the prefix either.

Most of the early Normans came to Ireland as unmarried young men. Rather quickly they married into native Irish stock, these being the only young women available. So even if you have a Norman name you can be assured that there is a lot of Celtic blood in your veins. The Fitzgeralds were probably the most prominent Norman family in Ireland. As lords of Kildare they became the principal dynasty in Ireland; and in fact were kings in all but name. It was their power and influence which frightened the Tudors of England and caused Henry VIII and his successors to finally put an end to it all.

In the Norman culture "Fitz" meant "son of". So Thomas Fitzgerald could quite easily have had a son called Gerald FitzThomas. Fitzgerald then did not start out as a sur-name. Over many generations the clan name shifted back and forth, and only in fairly recent times did it settle into Fitzgerald.

The Celts had a very similar arrangement with their clan names. The prefix "Mac" or "Mc" means "son of" and the prefix "O" means "grandson of". The Celts were also early believers in equality of the sexes. The prefix "ni" means "daughter of" and you will find Irish women even today using it. Almost all Celtic names at one time had a prefix, since that very simply is the way they did things. In the old days you were not so likely to have the same name as your cousin. Things just weren't done that way. You would have been a son of Kelly, or son of Dermot

or a daughter of Houlihan. I have a nephew named Brien. Some people question names like this. It is believed unusual for a child to have a given name which more properly seems a family name. In other quarters it's considered chic or ultra-modern to call a child Brien or Kelly. I assure you there is nothing modern about it. To name a child this way follows a very, very old tradition.

As the English influence in Ireland became ever more pervasive, many people dropped the prefix from their names. The Irish people were made to feel that things Irish were inferior. It is largely because of this attitude that the Irish language fell into disuse. Thus today you have Clancys instead of McClancys, Gradys instead of O'Gradys, Kellys instead of McKellys and so on. Some people of course were stubborn and refused to give up the old ways. Others, during the 18th century suffered remorse and revived the old names. This is why today many Celtic names are spelled without a "Mc" or "O".

There is a saying in Irish folk culture, "beware of a smiling Englishman". Some Irish never heard of this, or at least did not believe it. Giving in to temptation they gave up everything. Not only abandoning their Catholic faith in the process of "going over", they changed their names as well. Dunn in Irish means dark color or brown. It is also a clan name and there are many Duns today masquerading as Browns.

Irish names, be they clan names, place names or whatever are a mixture of different cultures and reflect the rich and varied history of the island. Each wave of invaders, not the least of which were the Celts, has left traces. Doyle is said to be a Viking name and there is much Viking blood in the veins of today's Irish.

The persistence of the Irish in retaining their culture is something which even today puzzles people. Probably the most puzzled are the

English, who still haven't figured out what to do with Ulster. Closer to home, the New York Times recently speculated on the justification for St. Patrick's day festivities. In the view of the Times, The Irish "have arrived" in American society and so should give up all the merrymaking associated with St. Patrick's Day. In Ireland, this persistence is manifested by the uncanny knack of various clans to stay close to their ancestral lands. At every Irish folk festival you will see maps of Ireland with clan names plastered all over them. This is not blarney. Most Irish clan names are more common in some parts of the country than in others. This reflects the ancient distribution of the clans. Although driven off their lands by invaders, most clans eventually came back. Long before the Normans, the McMahon clan were lords of the area around what is now County Monaghan. Last summer I passed through Monaghan and I stayed at a farm owned by a McMahon family. Delightful people! Here they are still working the same land their ancestors did, over a thousand years ago. When I was a young lad of 13, which was also a long time ago, I had a crush on a schoolmate named Claire Mahon. Claire is a French name and means light. Anyway you get the idea. What would we do without names?

This article by "Dan Dalton", was reprinted with permission of The Blackthorn Bough of June 1983.



Brennan	Ó Braonáin	Ó BRAONÁIN	A	A
O'Brien	Ó Briain	Ó BRIAIN	B	B
Byrne	Ó Broin	Ó BROIN	C	C
O'Byrne	Ó Broin	Ó BROIN	D	D
Kane	Ó Catháin	Ó CATHÁIN	E	E
O'Kane	Ó Ceallacháin	Ó CEALLACHÁIN	F	F
O'Callaghan	Ó Ceallaigh	Ó CEALLAIGH	G	G
Kelly	Ó Cinnéide	Ó CINNÉIDE	H	H
Kennedy	Ó Conaill	Ó CONAILL	I	I
O'Connell	Ó Conchubhair	Ó CONCHUBHAIR	J	J
O'Connor	Ó Dálaigh	Ó DALAIGH	K	K
Daly	Ó Donnai	Ó DONNAI	L	L
O'Donnell	Ó Donnchadha	Ó DONNCHADHA	M	M
Donoghue	Ó Donnabháin	Ó DONNABHÁIN	N	N
Donovan	Ó Dubhghaill	Ó DUBHGHAILL	O	O
Doyle	Ó Dubhthaigh	Ó DUBHTHAIGH	P	P
Duffy	Ó Duibhir	Ó DUIBHIR	Q	Q
Dwyer	Ó Fearghail	Ó FEARGHAIL	R	R
Farrell	Ó Flaithbheartaigh	Ó FLAITHBHEARTAIGH	S	S
Flaherty	Ó Gallchoibhair	Ó GALLCHOIBHAIR	T	T
O'Gallagher	Ó Grádaigh	Ó GRÁDAIGH	U	U
O'Grady	Ó hAodha	Ó HAODHA	V	V
Hayes	Ó hAodhagáin	Ó HAODHAGÁIN	W	W
O'Hea	Ó hAodha	Ó HAODHA	X	X
Hgan	Ó hAodha	Ó HAODHA	Y	Y
O'Hagan	Ó hAodha	Ó HAODHA	Z	Z
O'Hara	Ó hAodha	Ó HAODHA		
Hogan	Ó hAodha	Ó HAODHA		
O'Leary	Ó Laochaire	Ó LAOCHAIRE		
O'Loughan	Ó Lochlainn	Ó LOCHLAINN		
Lynch	Ó Lóinsigh	Ó LOINSIGH		
O'Malley	Ó Máille	Ó MAILLE		
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O'Neill	Ó Míall	Ó MIALL		
O'Reilly	Ó Míall	Ó MIALL		
Rahilly	Ó Míall	Ó MIALL		
O'Rourke	Ó Míall	Ó MIALL		
O'Shea	Ó Míall	Ó MIALL		
Sheehan	Ó Míall	Ó MIALL		
O'Sullivan	Ó Míall	Ó MIALL		
O'Toole	Ó Míall	Ó MIALL		
Twomey	Ó Míall	Ó MIALL		
Toohey	Ó Míall	Ó MIALL		
McCabe	Ó Míall	Ó MIALL		
McCann	Ó Míall	Ó MIALL		
McCarthy	Ó Míall	Ó MIALL		
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McDermott	Ó Míall	Ó MIALL		
McDonnell	Ó Míall	Ó MIALL		
MacDowell	Ó Míall	Ó MIALL		
McLoughlin	Ó Míall	Ó MIALL		
McMahon	Ó Míall	Ó MIALL		
McMullen	Ó Míall	Ó MIALL		
McSwiney	Ó Míall	Ó MIALL		
McGuinness	Ó Míall	Ó MIALL		
McGuire	Ó Míall	Ó MIALL		

THANK YOU !  
or  
Go raibh maith agat!  
(gurra maith agat)

The Parade Committee thanks all who gave of their time and energy this year. The people who held and attended the fund raisers, made the music, did the dance, collected the money, advertised, obtained those advertisements, and attended the parade.  
A special thanks to Channel 56-WUNC TV, Fairfax, Virginia for televising our Parade these last few years.

As Editor I wish to thank those who contributed articles to the magazine and say a special thanks to Joan and Bobbi for their beautiful art work.

Would you like to become a member of The Saint Patrick's Day Parade Committee? If so fill out the form below and mail to:  
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I would be wise

But nights come

When open handed Fiann

And Conn the Hundred Fighter

Walk among the shadows,

Disturbing orderly dreams,

And I would be

Where hoarse fiddles play

And words are named

In drawling Irish

And life would be

At last

Unthought.

Hugh Whittington 2-19-85

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SECOND ROW

Sara Blank-P.J. Campbell-Nancy Walsh-Jack Cummings-Rita Brown-Carole McCarthy-Jim Connolly

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## COMRADES IN THE DARK

There came a splendid golden sun,  
ACROSS the darkened skies,  
It woke the bondsman from his dream,  
As it fell upon his eyes.  
It lit the ways of freedom's path,  
Sent forth the singing lark,  
Sent forth the singing lark,  
And bore a weeping blossom 'pon  
The flowers in the dark.

They bloomed by country lane and town,  
In freedom's fragrant scent,  
Giving heart to a weary folk,  
When dark days came and went.  
And grew they strong and beautiful,  
Midst fortune cold and stark,  
The fairest flowers of their kind,  
These roses of the dark.

The winds of war came sweeping cruel,  
The blossom would not cry,  
Oh how it broke the freeman's heart,  
To see the first rose die.  
Some soldiers plucked the garden's joy,  
And left a burning mark,  
Upon the silver petalled bloom,  
Now fettered in the dark.

These flowers weep in dank cold cells  
No sun to light the gloom,  
They suffer torture's vilest scorn  
To wither in their bloom.  
But ne'er they yield these lovely things,  
O hear they freedom's mark  
They are the light to guide the poor  
These flowers in the dark.

I care not should we freemen die,  
To see the garden flower,  
And humble bluebells lift their heads,  
To rise in all their power.  
I hold a tear, torn sore in heart,  
'Twere e'er a Joan of Arc,  
'Tis each one of these saintly flowers,  
Who be in dungeons dark.

Bobby Sands, 1978

Dedicated to the Men still in the  
darkness of the Cages and H-Blocks of  
Long Kesh, Magilligan, Crumlin Road,  
Portlaoise, English and American  
Prisons, the Women of Armagh and those  
"on the run". Their day will come.  
Sealadaigh Abú! Maryellen, Danny, Joan,  
Jim, Bobbi, Maureen and Tracy.

happy saint patrick's  
day  
to my daughters,  
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