

ST. PATRICK'S DAY PARADE



Grand Marshal

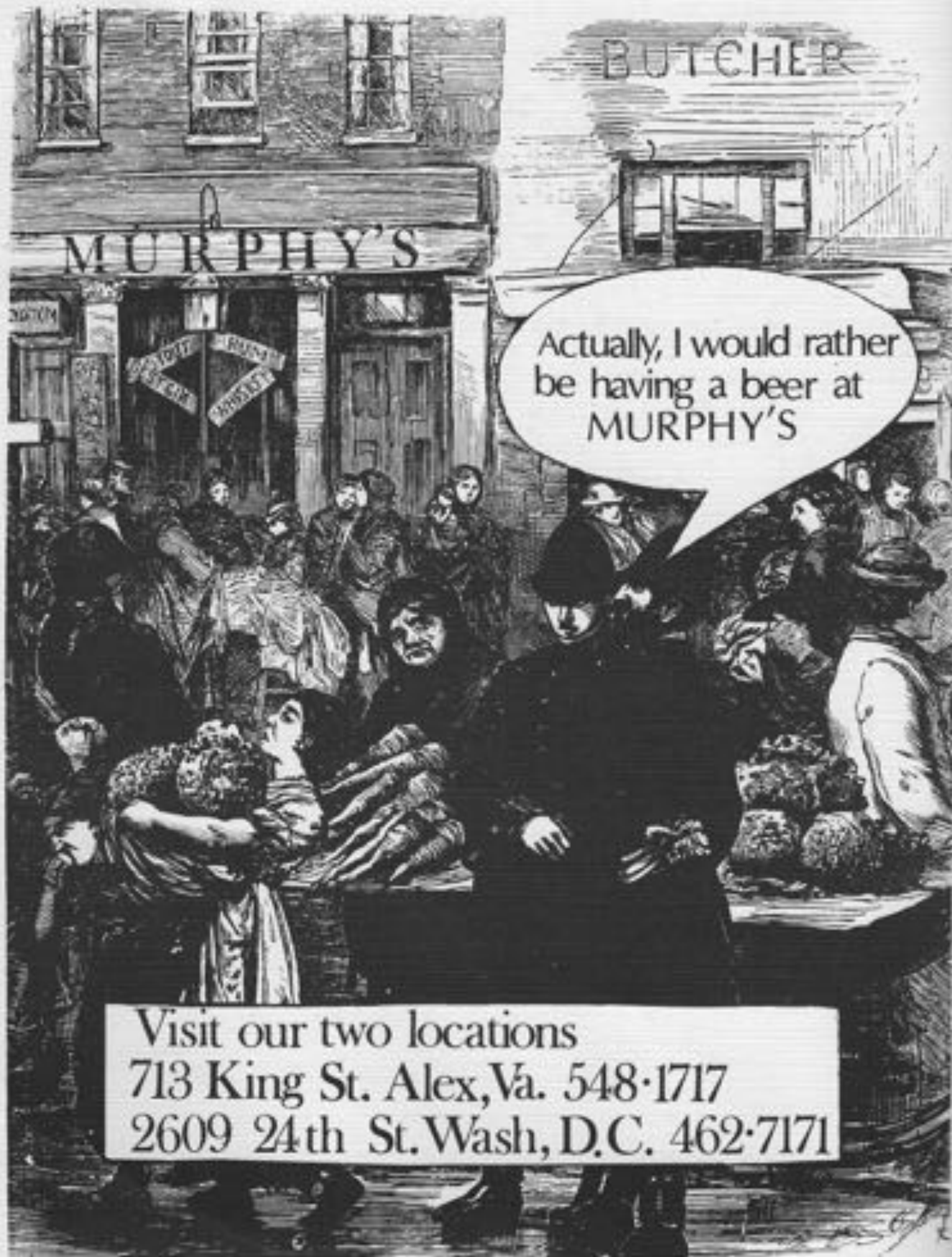
HELEN HAYES

Gael of the Year

BRENDAN SHERIDAN

March 15, 1987

Washington, D.C.



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March 15, 1987

Dear Friends,

"Irish and the Arts," theme of the 1987 St. Patrick's Day Parade, truly emanates from this year's selections of Grand Marshal and Gael of the Year—Helen Hayes and Brendan Sheridan.

Our magazine not only tells of their art—theater, literature, music, and painting—but also shows the artistry of the authors of these and other articles this year.

We hope you enjoy the magazine after viewing the many bands, dancing groups, floats, novelty units, and musical groups marching in the Parade.

And to those of you who are unable to attend the Parade, we hope you will view it on Channel 56, live at 1:00 p.m. and on St. Patrick's Day, March 17, on Channel 53 at 5:00 p.m.

On behalf of the Irish American Club and the 1987 St. Patrick's Day Parade Committee, we wish to thank the National Capital Park Service, and all the businesses, organizations, and individuals, who made the 1987 St. Patrick's Day Parade possible.

Cead mile failte. Cead mile buiochas.

May the blessings of St. Patrick be yours,

Cecelia Farley
President
The Irish American Club

Matthew J. Hannon
Chairman
St. Patrick's Day Parade

Originator of our Great Seal

By Joseph O'Keefe

Two centuries ago the Continental Congress approved a design for the Great Seal of the United States, an event now being marked by a special exhibition at the National Archives.

More significantly, the exhibition draws attention to the accomplishments of the seal's designer, Charles Thomson, secretary of the Continental Congress for 15 years. This tribute helps to lift the veil of semi-obscurity which concealed many of Thomson's efforts in helping the infant republic acquire a solid foundation.

the mark. The only segment of their work which survived was the motto "E Pluribus Unum."

In the ensuing 6 years two more committees tackled the project unsuccessfully, although elements of the final design began to emerge. Ultimately, Congress turned to Thomson.

Within a week the secretary, working in conjunction with William Barton, a Philadelphia student of heraldry, came forth with the appropriate pattern. Congress approved it on June 20, 1782. The seal was first used to grant



The Great Seal is this country's coat of arms. It is impressed on ceremonial communications, proclamations of treaties, commissions of civil officers appointed by the president and other official documents. It is also reproduced on the one dollar bill.

The seal itself was a long time coming to fruition. Within hours after the Declaration of Independence was adopted, Congress selected a committee consisting of Benjamin Franklin, Thomas Jefferson and John Adams to design such a device. But this prestigious trio missed

Gen. George Washington authority to exchange prisoners of war with the British.

But this feat was only one of Thomson's achievements in a long and productive association with the founding fathers. Perhaps it would be an exaggeration to say the secretary had a passion for anonymity, but in today's milieu with its accent on public image, his low-keyed style would be considered strange indeed.

A native of County Derry, Ireland, Thomson was one of four orphaned brothers who landed in New Castle, Del.

He was educated by Dr. Francis Alison, a Presbyterian minister of New London, Pa.

At 21 he was appointed a tutor at the Pennsylvania Academy, the forerunner of the University of Pennsylvania. Thomson next was master of the Latin School in what later became the William Penn Charter School.

Through his friendship with Franklin, Thomson assumed the secretaryship of the American Philosophical Society. When strains developed between the colonies and England, Thomson spoke out forcefully for the colonists' rights.

His zeal disturbed some conservative Pennsylvanians and was believed to have prevented his becoming a delegate to the Continental Congress. But he had influential friends.

commissions and documents. He was the custodian of the Great Seal, which he had designed, and affixed it to all official papers. In his many faceted role, Thomson also qualified as the nation's first Archivist.

The secretary was virtually the only person acquainted with the proceedings of Congress from its beginning. Because of his broad familiarity, his opinions carried weight in informal councils where proposals were discussed for official action. He also tried to maintain regular communications between Congress and the States.

After John Hancock resigned as president of Congress because of ill health, Thomson acted briefly as president then and on two other occasions. At various times he executed the duties of secretary of foreign affairs. Finally, from August 1784, when the Committee of the States was



"This Charles Thomson is the Sam Adams of Philadelphia, the life of the cause of liberty, they say," John Adams wrote. With the backing of John Adams and others with similar views, Thomson, then 44, obtained the post of secretary of Congress. There he was a key performer as the great drama of the American Revolution unfolded.

In his position Thomson saw, heard and recorded all the debates and critical decisions of three Continental Congresses. He read all communications and attested all

dissolved, until November of that year, Charles Thomson was Congress.

One of the most fascinating incidents of his lifework was his recording the official transcript and attesting the Declaration of Independence. He read the document to Congress and read it again to the public on July 9, 1776.

When the elections of the first president and the first Federal Congress were held, the secretary was the official in charge. Subsequently, Thomson traveled to Mount Vernon and in a brief formal speech notified George

Washington of his election. As the president-elect set out for New York to be inaugurated, Thomson accompanied him. He then retired from public life.

At his home "Harriton"—still extant in Bryn Mawr, Pa.—Thomson returned to his first interest, classical scholarship. As part of his efforts he translated the Old and New Testaments from the Septuagint, a work which was published in four volumes. He died in 1824 at the age of 95, a remarkable life span in that era.

Two puzzles remain unanswered concerning Thomson's career. One was why he failed to sign the Declaration of Independence, which he was authorized

to do as secretary. The other was his reason for never writing his memoirs and interpretations of that extraordinary period, nor ever revealing any of the backstage political maneuvering of which he had a close-up view.

Most of this country's early chronicles went with him to his grave. Thomson's integrity in this regard contributed to his being largely overlooked by historians.

We gratefully acknowledge permission from the Washington Times to reprint this article which appeared in their July 16, 1982 edition.



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Helen Hayes—A Grand Lady Comes Home

By Elizabeth Jones

The 1987 St. Patrick's Day Parade is honored to have as its Grand Marshal the First Lady of the American Theater—Helen Hayes. That pleasure is doubled because Helen Hayes is a "Washingtonian."

Her presence brings warm memories to all those many people who have worked with Helen Hayes in Washington over the years to promote the arts—especially those at the John F. Kennedy Center for the Performing Arts and at the Catholic University of America.

Ms. Hayes was a close friend of the late Reverend Gilbert Hartke, O.P., head of the drama department at the Catholic University and founder of the theatre that was named for him.

To raise money for the Hartke Theatre, Ms. Hayes gave a 5-week benefit performance for the world premier of "Good Morning, Miss Dove," which was staged and acted by the Catholic University Players. During that time, she stayed in the dorms and ate in the student dining hall to save expenses. The proceeds from her performances were used to buy bricks for the soon-to-be built theatre.

When the Hartke Theatre was dedicated in 1970, Helen Hayes was present to receive an Honorary Doctorate in Fine Arts from Catholic University, because as Richard Coe put it, Helen Hayes "understands about bricks."

Born in Washington on October 10, 1900, to Catherine Estelle Hayes and Francis VanAmum Brown, Helen Hayes attended Holy Cross and later the Sacred Heart Academy, where she graduated in 1917.

Her mother was also an actress, and when she was traveling with road shows, young Helen stayed with her grandparents, Patrick and "Graddy" Hayes. Graddy Hayes, who had been born in the Irish section of Liverpool, was very proud of her Irish heritage—and equally proud of being an American. In her living room hung a needlepoint creation showing the Irish and American flags intertwined above two mottoes: "E Pluribus Unum" and "Erin Go Bragh."

"I'm Clee O'Patrick in her bath."

Ms. Hayes' grandfather, Patrick Hayes, was also very proud of his Irish heritage. He was said to have been translating the works of Shakespeare into Gaelic during the last years of his life.

As a child, Helen looked forward eagerly to the marvelous tales spun by her beloved Graddy about ghosts



and spirits. Thus surrounded by her Irish heritage, it was no wonder that young Helen's very first role drew from that heritage. When her mother once discovered her in the bathtub with a towel wrapped around her head and waving a huge rattan fan, she asked Helen who she thought she was. The young girl replied promptly, "I'm Clee O'Patrick in her bath."

After this auspicious beginning, Helen Hayes began her acting career in earnest. At the age of five, she played Prince Charles in the production of "A Royal Family" at the National Theatre in Washington beginning a career that has made her that rarest of all beings—a legend in her own time. She would gently lament this situation in a New York Times Magazine article in 1958, where she discussed birthdays. "Suddenly, I am a monument, and monuments do not paint the town red on birthdays."

At the tender age of 9, Helen Hayes made her New York City stage debut as the Little Mime in "Old Dutch." Thereafter, she embarked upon a career in stage, film and television that would, over the years, garner her a Tony, two Oscars and an Emmy, in addition to numerous other

awards. It is the greatest of tributes to her enormous talents that she was able to earn the highest of awards in all three media.

Her first Oscar came in 1931, for her performance in "The Sin of Madelon Claudet." In 1947, she won her Tony for her role in "Happy Birthday." 1952 brought an Emmy, and in 1970, she won her second Oscar for Best Supporting Actress in "Airport."

Two of her greatest acting successes occurred in the 1930's, when she appeared in the roles of two queens: Mary of Scotland and Victoria of England. The noted critic, Brooks Atkinson, wrote of her performance as Mary: "Slight as she is in stature, Helen Hayes raises herself to queenhood by the transcendence of her spirit."

To this paean is added the comments of John Mason Brown on her performance in "Victoria Regina," in which Ms. Hayes had to age from a young girl to an old woman: "What she does in the course of a single evening to which she lends the continuity of her own fascinating personality is to demonstrate how wide is her range and how charming, intelligent and gifted she is as a performer."

Probably the most revealing statement Ms. Hayes has made about her acting is one in which she reveals herself to be an outward-directed actress. "Without a plan, I gradually developed an approach through widening my scope of experience and observing people. The human race became my school." She referred to it as the "subway method" because of the time she spent with her mother in New York City subways observing her fellow humans in all their diversity. "Always I gazed outward to the world, not inward upon myself. Someone I knew or observed what was to become my bridge to a character I would portray."

Success had come to Helen Hayes at a very tender age, but that success had its unpleasant side. After numerous portrayals of winsome girls, Ms. Hayes says that she was feeling as though she squeezed "cuteness out of grease paint tubes and scooped charm out of cold cream jars." She wanted desperately to "get away from that."

The result was a reprise of her very first role. She portrayed Cleopatra in Shaw's "Caesar and Cleopatra." By her own account, she failed miserably—and worst of all, didn't know why. Fifteen years and many successes later, she returned to the role and succeeded because she had learned to put herself into the character Shaw had created, rather than drawing Cleopatra into her own orbit.

Part of the reason for that change in purview was the result of her marriage in 1928, to the playwright, Charles MacArthur. He helped her to see a role from the point of view of its creator, rather than that of an actress seeking to put her own interpretation on the character.

Of her beloved husband, Ms. Hayes once said, "He was one of those rare people who had and gave absolute love, and I was its subject."

The couple purchased a home in Nyack, New York, where she raised her children, Mary and Jim. Prior to her death from polio at the age of nineteen, Mary acted in

several roles with her mother. James, too, is an actor, best known for his role in the hit TV series, "Hawaii Five-O."

In her book, *A Gift of Joy*, Ms. Hayes says: "It is reassuring to have a hoard—even a small one—of good thoughts well expressed, stashed away in one's head for those crises that come to every life." That hoard sustained her through the loss of her daughter and enabled her to rise above it. Setting aside her personal grief, Helen Hayes worked tirelessly to prevent others from sharing the fate of her daughter.

With some of Mary's friends, Helen Hayes established the Mary MacArthur Fund, through which a respiratory ward at Boston's Children's Hospital was made possible.

In addition, she helped Jonas Salk educate the public about his polio vaccine. Many people initially feared the vaccine, and it was partly through her numerous appearances on behalf of the life-saving drug that it came into general use and ended the reign of terror the disease had held over America's youth.

For these efforts and for her many other activities and her contributions to the dramatic arts, Helen Hayes was awarded the Nation's highest civilian honor—the Presidential Medal of Freedom, by President Reagan, in the summer of 1986.

Tragedy struck her life again in 1956, with the death of her husband. She had left the Catholic Church in order to marry her beloved Charlie, the son of an evangelist minister, but returned to the Church following his death. She states in her autobiography that it took the "whole Roman Catholic Church" to replace Charlie.

But once again, Helen Hayes was able to rise above tragedy. In that same year, she wrote, in *Parade Magazine*: "There was a time when I thought the theater and all its absorbing work had deprived me of other things in life. I have learned I was wrong. For what God has given me through my profession has made me sometimes able to help others and myself. Certainly it has made my life rich and meaningful."

In 1968, she wrote her lively and charming autobiography, *On Reflection*. The book was dedicated to and written for her grandchildren, but quickly became cherished by all who knew her both personally and through her work.

"Grammy" opens this story with a letter to her grandchildren.

"At this writing, it is no longer fashionable to have faith; but your grandmother has never been known for her chic, so she isn't bothered by the intellectual hemlines. I have always been concerned with the whole, not the fragments; the positive, not the negative; the words, not the spaces between them."

Helen Hayes is truly a "woman for all seasons," and we are proud to have her share this particular season with us as Grand Marshal.

Elizabeth Jones is a member of the editorial staff of the *St. Patrick's Day Parade Magazine*.

America's First Lady of the Theater

By Richard L. Coe

Honored perhaps more in the observance than the breach, theater tradition gathers the company together behind the curtain on an opening night, a quiet, brave show of comity before facing an audience which may prove friendly, unfriendly, exciting or listless. In this rite the stage manager's words seek to reassure the inevitably nervous cast.

That December evening of 1966 at New York's historic Lyceum Theater, the words of the stage manager had a distinctly buckle-your-seatbelts edge. The APA company (Ellis Rabb's Association of Producing Artists) had been doing this new play in its touring repertoire for some time, but this was the New York bow of a script by Richard Baldridge about Walt Whitman's relationship to his mother, "We, Comrades Three."

"This is going to be a tough night," the stage manager intoned. "They're going to hate the play. It's too bad that you, Dan Bly, make your first New York appearance in this," he said, looking at the lad who was playing the poet as a child. "You, Clayton Corzatte (the youthful Whitman) will have a very rough time. And Will (to Will Geer, the eldest incarnation of the poet) is going to get thoroughly, badly trounced. As for you, Helen Hayes (mother to all three of the actors), you certainly are going to get spit on by the critics."

"Whoever spits on Helen Hayes," replied America's First Lady of the Theater, "spits on the American flag. Let's get that curtain up."

I think of her response as the blood of two grandfathers speaking out. The louder would come from the maternal side, one Patrick Hayes, he of the same name as Washington's vivid impressario and Past Grand Marshal of the St. Patrick's Day Parade, though today's Patrick Hayes is unrelated to Helen.

"Grandfather Patrick," Helen explains, "was the nephew of Catherine Hayes, the Swan of Erin, they called her. Catherine was a singer beloved throughout the Emerald Isle and the toast of London when she appeared at Albert Hall. She became a great favorite of the '49ers in California, when she toured America, no doubt to find her own gold in the streets. I actually have a picture of her on some sheet music which she made popular. The song was 'John Anderson My Joe,' the words by Bobby Burns."

Helen's father, Francis VanArman Brown, came from quieter stock which, as Helen puts it "was unlike the Irish immigrants who were the Hayeses and had come to America when it was still a crown colony. Though they never became rich, they prospered and helped create the solid, dependable middle class that has always been our backbone."

Father Brown was in the meat-packing business and wasn't enthusiastic about his wife's ambitions for the

daughter born to them October 10, 1900, in Washington, D.C.

Mother Brown's ambitions got into action early, when Helen was five. The Misses Minnie and May Hawke agreed to take Helen as a pupil in their dance studio, "to develop her poise," Mother Brown always explained. For her second May Ball charity matinee by the Misses Hawke at the Belasco Theater (where the Court of Claims is now, the southeast corner of Lafayette Square) Minnie Hawke decided that Helen had comic gifts and should do a turn as Annabelle Whitford in her "Ziegfeld Follies" musical number, "The Gibson Girl Bathing Beauty."

So it was, to the delight of the Hayes side if not of the Brown sector, that a New York star, Lew Fields who happened to be holding the Belasco stage in the evenings, heard little Helen sing—with appropriate gestures:

Why do they call me the Gibson Girl
The Gibson Girl
The Gibson Girl?
What is the matter with Mr. Ibsen?
Why Dana Gibson?
Just wear a blank expression
And a monumental curl
Walk with a bend in your back and
They'll call you the Gibson Girl.

So enchanted was the popular Fields with the 6-year-old's well-rehearsed, assured mockery of the Gibson Girl craze that he left a note to the child's parents, that should they have theatrical ambitions for her to look him up in New York. That is how Helen Hayes came to make the first of thousands of New York appearances in a 1909 musical called "Old Dutch."

The nine-year-old clicked instantly. On stage, screen, TV, radio and lecture platform she's been clicking ever since. Between acting engagements as a child, she was schooled in Washington's Holy Cross and Sacred Heart academies, though much of her education came from reading, experience and lifelong travel, while working nightly on the stage. Only world rulers spend 80-odd years in the public eye.

As it happens, Miss Hayes once was referred to on stage as "Queen of Ireland." That was when Prime Minister Disraeli ticked off her titles in "Victoria Regina," a play that kept her busy for four years.

Though she's been American, English, Scottish, German, French, Italian and Russian in plays by scores of writers, her outstanding Irish roles both came from that Irish-American playwright, Eugene O'Neill. As Nora Melody she was the peasant wife of a would-be Irish gentleman in "A Touch of the Poet" and she acted the con-

vent girl who married an Irish-American stage star in "Long Day's Journey into Night."

That would be the final role of her stage career, fittingly enough in Washington, where it all began. During its 1971 run as a benefit for the Hartke Theater at Catholic University of America, Miss Hayes was to learn why she kept having increasingly serious bronchial trouble. "The doctors told me that I was allergic to dust. Imagine! Here I'd spent my entire lifetime in the dustiest places of the world, backstage where, as you can see reflected in the lights, dust is the one thing constant!"

Though she called a halt to her stage work after that dictum from the doctors, she kept on with films and TV at home and abroad. No one now leads a busier life. In recent years, on her radio program and in her public benefits, she's been cheering on the elderly for what she has called "The Best Years." At the moment she's collaborating on a mystery novel with a theatrical background.

Besides her stage appearances at the National, where its lounge is named in her honor, she also made part of a 1951 film here, "My Son John," with Robert Walker. Some of the filming was done at St. Patrick's Church on 10th Street, between F and G. Then she recalled her girlhood, shopping at Woodie's and lunching up F Street at the still-active Reeves Bakery. Though New York has no bigger booster (she bought its bonds when the city neared bankruptcy) there is no more faithful Washington native than the St. Patrick's Parade Grand Marshal.

She's headed ANTA (the American National Theater and Academy) and she was a vital factor in changing Washington's Child Labor Laws, which had been instituted since her childhood and forbade stage appearances for children under 14. She's often testified on Capitol Hill for bills which have inspired her and she still serves the Actors Fund of America as its first vice president. She's been an officer of almost any theater group you can name. Two New York theaters have been named for her and last spring the stagehands' union gave her an award at the Metropolitan Opera. She's won Oscars, Tonys, Emmys and the Delta Austrian Medal. She's starred on stages on five continents and has been honored by the governments of every country she's played. Last year, President Reagan gave her the United States Medal of Freedom a couple of years after she received the Kennedy Center Honors ribbon.

And, to her delight, there is also the annual Helen Hayes Awards for outstanding professional work in the theater. This spring's will be given May 4.

Rarely has an actress so continuously impressed the critics whether in drama or comedy. One reason surely

has been her uncommon, dedicated discipline, yet always instinctively reaching out, stretching her command of her mercurial art. But as her son, actor James MacArthur, says, "Mom's a genius. She can do it all."

Her sense of disciplined dedication is as much a part of her private life as her professional one. If she says she'll do something, she does it. She explains it quite simply:

"Since God has chosen to keep me alive into my 87th year, He must have a reason. There must be things He still wants me to do. So, when I see what I might do, I do it."

For all this serious side to her, this longtime admirer relishes most her refusal to take herself too seriously. Her conversation glitters with humor and, as all true Irish seem to do, she unerringly finds the fun and zest of living.

"I'd turned down an invitation from Catholic University to be at a speech Mother Teresa was to make there during her American tour. I was to leave for filming in California the next day and didn't see how on earth I could do both, so I'd written my regrets.

"Well, that Sunday morning I woke up in my Nyack bed and all I could think of was what I'd be missing in Washington that afternoon. How often do you get to meet a saint?"

"I started kicking myself because, well, in a whole lifetime are you likely to even SEE a saint? And I know she's a saint. So, I phoned Father Hartke in Washington and said I'd be there. I drove out to La Guardia, caught the shuttle and upon arriving at Catholic University, was thrilled to find they'd put me in the front row. After her talk a line was formed to meet her and I could see that Father Boyle was whispering into her ear as each person neared to say a few words.

"All the way down on the plane I'd been figuring out what I might say to a saint should I meet her. I decided to tell her that she was a very good woman, that she'd done so much good and that I marveled how she had the energy to do it all.

"Well, my time came to meet her and she began to talk to ME, how I was a very good woman, that I'd done so much good and that it was marvelous that I had the vitality to do it all.

"I was at an absolute loss for words and don't think I was able to say much of anything. As I was leaving her, I found myself thinking, 'Why, that saint stole my lines.'"

(Critic Emeritus of *The Washington Post*, Richard L. Coe wrote, as his first interview for that newspaper, a profile of Helen Hayes 48 years ago.)





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1987 Gael of the Year

By Mary Anne Gibbons

Brendan Sheridan, 1987 Gael of the year, is a familiar sight to many in the Washington, DC metropolitan area. Brendan has delighted hundreds of listeners at area pubs for the past 10 years as a member of the Irish Breakdown. He is the one in the middle, not much taller than a leprechaun, who sings and plays the banjo, mandolin, and accordion. The Saint Patrick's Day Parade Committee is proud to honor Brendan Sheridan this year not only for his continuing commitment to the spread of Irish music, but also for his many contributions of talent as an artist and writer.

Brendan was born in the town of Oldcastle, County Meath, in the Republic of Ireland. For as long as he can recall, he has been interested in music and drawing. He remembers visiting at neighbors' houses during his early years in Ireland, where someone always played an instrument or sang. In fact, the family directly across the street from his family had a band. These early experiences were a major influence in the development of his career as a musician. Like many of his neighbors, Brendan soon started playing instruments and singing, without any formal training. As a young lad, Brendan performed part-time in local pubs in Ireland and worked full-time as a graphic artist. Although he took a few high school and college courses in graphic arts, Brendan is primarily self-taught in that area, too.

In 1971, a sense of adventure and the need for a change brought Brendan Sheridan to the United States. He originally came to stay with an aunt in New York and planned to return to Ireland after a short vacation. He liked the United States so much, however, that he eventually decided to stay for good. He found work as a graphic artist in the Garment District in New York. One of his favorite New York pubs was the Lion's Head in Greenwich Village. It was there that he got his first lead on how to find work as a singer in the United States. From the Lion's Head, Brendan was told to go to John Harley-corn, a pub on Second Avenue in New York, and to speak to the performers. Brendan did just that. A night or two later, he was opening as a banjo player and singer with two other Irish musicians, Arnold Elder and Brendan Staunton, at Desmonds in New York.

After playing at various pubs in New York and a short trip home to Ireland, Brendan Sheridan and Arnold Elder went on to Boston, where they played regularly at a pub named the Harp and Bard. Eventually, Arnold Elder left Boston, and Brendan teamed up with three Irish musicians from County Limerick to form a band named "Carol-an's Kind." This band was managed at one time by Tommy Makem, another strong influence in Brendan Sheridan's musical career. Carolan's Kind toured all over



the east coast and in Chicago and Detroit. In Rochester, Brad Hayford joined Carolan's Kind and, soon after, the group came to Washington, DC.

In Washington, DC, Carolan's Kind changed its name to the Irish Breakdown, as it is now known. The Irish Breakdown has been well-received in this metropolitan area, where it has played continuously for the past 10 years. For their first 6½ years here, the Irish Breakdown was the house band at Ireland's Four Provinces, an Irish pub on Connecticut Avenue. Since then, the group has played at various pubs in the metropolitan area and, most recently, has played regularly in Bethesda and in Alexandria at Murphy's and Ireland's Own. Brendan Sheridan states unequivocally that the Washington, DC metropolitan area has been his favorite place to perform, because the pub crowds here are so warm, enthusiastic, and appreciative of Irish music.

The present members of the Irish Breakdown are Brendan, Brad Hayford and David Teeple. The Irish Breakdown has released at least six albums, including "Music From Old Town," "In Sunshine Or In Shadow," and "Once More, If You Will." The group expects to release a new album soon, of all original songs. Although his favorite song changes from time to time because of all the singing he does, Brendan's current favorite song is "The Parting Glass." In addition to Irish music, Brendan likes American bluegrass. His favorite bluegrass singers are Bill Monroe and Earl Scruggs.

Although music has been his primary livelihood in the United States, Brendan Sheridan likes painting and work-

ing with stained glass even more than he likes performing. This is because he can see the results of his work more easily when he paints or works with stained glass than when he performs. Brendan has done a considerable amount of painting in this area, including a number of covers for the Saint Patrick's Day Parade Magazine and several paintings, special-ordered by friends and others. In his spare time, which is little, Brendan also writes short stories and articles for magazines. It is not surprising that Brendan Sheridan was blessed with so much talent. He is a descendant of a well-known Irish author, Richard Brinsley Sheridan, and has an uncle in Ireland, Niall Sheridan, who is a writer and a poet.

Brendan and his wife Mary, a nurse, are the parents of two delightful children, Maeve, age 9, and Rory, age 6. Maeve states that she likes her father's music, but likes rock and roll a bit better. Despite the fact that his daughter may not be one of his greatest fans, Brendan cannot help but be aware of the great number of enthusiastic fans both he and the Irish Breakdown have. Perhaps this

is why Brendan hopes that there will be many more performances in his future. By his own admission, Brendan is "not much for money," and derives his greatest pleasure from making people happy through his music and art.

When asked if his mother, who still lives in Ireland, is proud of his great success since coming to the United States, Brendan humbly responds that his mother is wondering if he will ever come to his senses and get a real job. In case this article should find its way back to Oldcastle, Ireland, Mrs. Sheridan should know that she has much to be proud of. Her son has delighted the senses of many an American and has brought great honor to his family, to his native country, and to the Irish-American community in the United States. Thus, with great pleasure, the Saint Patrick's Day Parade Committee pays tribute and gives thanks to Brendan Sheridan.

Mary Anne Gibbons is a member of the editorial staff.



Brendan Sheridan is flanked by last year's Grand Marshal "Tip" O'Neill and Cael of the Year Monsignor Dooley. Father Dooley is shown holding the painting that Brendan did for the cover of the 1986 magazine.



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Reflections of a Grand Marshal: Helen Hayes—Bravo!

By Patrick Hayes

I literally jumped with joy when I learned that Helen Hayes is the Grand Marshal of the St. Patrick's Day Parade in 1987. She has been an idol of mine since 1936 when I saw her as Mary Queen of Scots by Maxwell Anderson, and a year or so later as Victoria Regina. What performance! What a beauty she was (and still is!).

I am identified with the performing arts as a manager and impresario, but the blood runs thick and deep in my family and my life. My father and mother were on the stage. My uncle, Edmund Hayes, was a big-timer from 1890 to 1920 on the American stage. I have lived a career of 50 years among performing artists, counting many of them as my friends, all of them as idols; Helen Hayes heads the list.

We met only several years ago, and from time to time since. When the National Theatre was threatened with demolition, I was on the board of the New National Theatre Corporation. I made the motion that Helen Hayes be appointed our Honorary Chairman. She accepted readily, saying that she would bring her own chains if necessary to chain herself to the front of the National Theatre and dare the bulldozers to come at her. Thank heaven that was never necessary. An outbreak of common sense and an intelligent award by the Pennsylvania Avenue Development Corporation to the Marriott-Quadrangle Group saved the National from demolition.

On another and recent occasion, I enlisted her as Honorary Chairman of the "Friends of the Nancy Hanks Center," of which I am president. She came, spoke, and graced the occasion on October 6, 1986, when the Old Post Office Building was officially dedicated as the Nancy Hanks Center.

And now she will lead our parade on March 15th. Few comprehend the heady wine in store for her, but I am one of them. I recall vividly my reaction when Marty Walsh called me in 1976 to say I was designated to be the Grand Marshal that year. The parade had been moved down to Constitution Avenue only the year before, when the late William Hannan was the first Grand Marshal.

The Grand Marshal's experience is an intoxicating one. Under a clear sky, sometimes with a brisk wind, always a big crowd, he rides along in an open carriage, horse-drawn as of old. The crowd cheers. He spots a friend in the crowd and a special shout goes back and forth.

I remember seeing a Miss Ginzberg of the Embassy of Israel, and I shouted, "Shalom!" She shouted back the same salutation. For weeks she told the story: "The Irishman says to me from his carriage, 'Shalom!' on St. Patrick's Day!"

Marshal after Marshal. In 1984 Count Cyril McCormack rode in that carriage. Count Cyril is the son of the Irish tenor, John McCormack, and he inherited his father's title of Count conferred upon him by the Pope. That whole year was a celebration of John McCormack, and for all of us Irish in Washington. Leaders of the American Irish Bicentennial Committee did the work, splendidly, and we climaxed the festivities with a gala banquet in November, 1984.

All centennials look for permanency, and we did too. What was Brookland Avenue alongside The Catholic University and bordered on the east side by the subway tracks is now John McCormack Road. We held the dedication on the tenor's birthday, June 14, and the Irish tenor Frank Patterson sang for us at the reception at Catholic University's President Byron's house afterwards.

Stop and contemplate a moment, how far we have come in public recognition, and in our own consciousness as people of Irish descent. All that goes on now is only about 25 years old—the parade itself, the many pubs and Irish stores, the annual festival at St. Patrick's Academy at 30th and G Streets, NW. The ancestors of most of us arrived from Ireland about 300 years ago. They formed their own neighborhoods, one of which was Brookland. During the next generations we merged into the American mainstream. About 40 years ago the last Irish neighborhood disappeared. There were no centripetal forces to bring us together. Now there are, and the parade each year is the main one.

Each year the Touchdown Club of Washington has a St. Patrick's Day luncheon. A pity you all cannot get into it—the room is small. Many of us tell stories and I am honored and delighted to be an annual invitee. Here are two or three stories I will have told at this next one in 1987.

A Texan of Irish descent makes his first trip to Ireland, and heads for Mayo where two of his grandparents came from. On the way, in his car, he makes a wrong turn, and knows it after a mile or two. He stops, seeing a farmer high up on his hillside property, honks his horn, and shouts to him. The farmer comes down to the fence. The Texan identifies himself, says he is lost, and asks how he gets to Foxford. The farmer tells him. And just before the Texan goes off he asks, "Farmer, how much property do you own here?" The farmer points to a stone fence a long distance away in one direction and another stone fence in the other direction and points up to the place where he stood when the Texan honked his horn. "All this is mine," says he. "Well," says the Texan, "that is probably a lot of property in your small country, but let me tell

you that in Texas where I come from, I can drive my car all day long and never leave my own property." "Hah!" says the Irish farmer, "we have cars like that in Ireland too!"

I did not know until this year that Henry Ford's parents came from Cork, Ireland, and that the old gentleman made a pilgrimage trip to Cork in his late years. It was front-page news that the great automobile maker was in town. One day a small delegation called on him to tell him they were building a new hospital in Cork, and suggested that he make a donation in honor of his parents. He said he would, of course, and promptly wrote out a check for \$5,000—this is in the early 1920's. The next day a story appeared on the front page of the Cork newspaper headlined, "American Industrialist Gives \$50,000 to New Hospital. New Wing will be Named for His Parents."

Within an hour the small delegation is in the hotel lobby and asks to see Mr. Ford. They apologize by saying that in his excitement the lad writing the story misplaced a comma, making it \$50,000 rather than \$5,000. But they hastened to assure him that a retraction story was being written for the very next day, stating the correct amount. "Now wait a minute," says Mr. Ford. "How much will this new hospital cost?" \$50,000 was the reply. Mr. Ford took out his checkbook and wrote a check for \$45,000 to round out his contribution to the full \$50,000. Then he

said to his visitors: "I give you this contribution on the condition that you will instruct the architect to create a wide arch at the entrance to the hospital and on it inscribe these words:"

"I CAME AMONG YOU AND YOU TOOK ME IN!"

My last one for this article will be a Father Hartke story. The late Father Gilbert Hartke was Grand Marshal of the St. Patrick's Day Parade in 1982. I carry his Mass card in my date book every day of the year. The Golden Gloves tournament in Boston is ages old. One year the two lads meeting in the final match were an Irish Catholic boy and a Jewish boy. The priest and the rabbi were friends and sat in the front row near the ring. The two lads came at each other and as they did the Irish boy made the sign of the cross. The rabbi tugged the priest's sleeve and said to him, "Father, do you really think that will help him?" The priest replied, "It will if he can fight."

So here we are once more, many tens of thousands of us along Constitution Avenue for the PARADE AND HELEN HAYES AS OUR GRAND MARSHAL. Glory Be!

Patrick Hayes is Founder and Managing Director Emeritus of the Washington Performing Arts Society and Grand Marshal of the 1976 St. Patrick's Day Parade.



Patrick Hayes, the 1976 Grand Marshal, rides in a horse-drawn carriage with his friends in that year's parade.



In Memoriam
Monsignor Edward C. Herr
 February 24, 1911-
 October 18, 1986

THE ROAD AHEAD

My Lord God,
 I have no idea where I am going.
 I do not see the road ahead of me.
 I cannot know for certain where it will end.
 Nor do I really know myself,
 and the fact that I think I am following
 your will does not mean that I am
 actually doing so.
 But I believe that the desire to please you
 does in fact please you.
 And I hope I have that desire
 in all that I am doing.
 I hope that I will never do anything apart
 from that desire.
 And I know that if I do this,
 you will lead me by the right road though I
 may know nothing about it.
 Therefore will I trust you always though I
 may seem to be lost and in the shadow
 of death.
 I will not fear, for you are ever with me,
 and you will never leave me
 to face my perils alone.

THOMAS MERTON



Shown from left to right are 6 of the honorees marching in the 1986 Parade: John Grimes, Msgr. Edward Herr, Sen. Eugene McCarthy, Vice-Adm. John Shanahan, Hon. William Bolger, Richard Sullivan.



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1971-1987—The History of Our Parade

By Carole McNally-McCarthy



PHOTO BY PAUL FLANNAGAN

The Irish-American Club float—1983 Parade

The first St. Patrick's Day Parade in Washington, D.C. was held in 1971. Since then, this annual affair has grown from what was little more than a leisurely stroll by a few hundred participants to what is now being called "The Nation's St. Patrick's Day Parade."

The 16-year evolution of the Parade has been one of hard work, humor, controversy and well-deserved honors. The honors are both in the caliber of the Grand Marshals that have accepted the Parade Committee's invitation to serve and the role that the Parade is now playing in honoring some of the Nation's outstanding Irish Americans through the newly established Honoree Program.

The first St. Paddy's march in Washington caused a good deal of concern on the part of the Metropolitan and the National Capital Park Police. Aware of the long-standing problems in the north of Ireland, they feared that those participating would wind up demonstrating in front of the British Embassy. As it turned out, the marchers merely headed up Massachusetts Avenue for a rally and some speeches at the statue of Robert Emmet, an early 19th Century Irish patriot. Although the parade route has long since changed and now goes down Constitution Avenue, a ceremony at the Emmet statue has become part of the tradition surrounding the week of March 17.

As many Washingtonians may recall, Dupont Circle, the starting point of the first several Parades, was still a popular gathering place for that era's hippies. That first year, these and other residents of the Circle were quite visible in the ranks of the marchers.

By the following year, police fears had subsided and they permitted the participants to use two closed-off lanes on Massachusetts Avenue. The result was a huge traffic jam. Motorists here are not noted for their tolerance for inconvenience, even on a Sunday—the Parade is always held on the Sunday before St. Patrick's Day, March 17.

In 1974, the Constitution Avenue route was established and the march became a full-scale parade with bands, floats, novelty groups as well as those marchers wearing the green.

Traditionally, the parade is not a forum for political issues. Elected officials march, but those running for office are not allowed to use the Parade as a campaign site.

The Parade is an Irish community endeavor sponsored by The Irish American Club, the oldest Irish organization in the Washington, D.C. area, that is celebrating its centennial this year. And since the Parade's move to Constitution Avenue, the National Capital Park Service, whose police expressed their concern at the first march, is a co-sponsor along with a division of the Ancient Order of Hibernians.

The Parade has grown both in size and prestige. Through the work of the Parade Committee, a group of 40 or more dedicated Washingtonians whose professional backgrounds include members of Congressional staffs, journalists, retired military and businessmen and women, the two-and-a-half hour spectacular is created. Their work begins in September before the March parade. In December, invitations go out to sponsors of bands, floats and marching units. In January, the Committee's work begins in earnest. The Parade's magazine, considered to be one of the most professional parade magazines in the Nation, is formulated. As in this year's theme, *The Irish and the Arts*, articles are solicited from prominent writers reflecting the theme. Advertisers are solicited. This year a new publication of the committee was established, *The St. Patrick's Parade Chronicle*. Its purpose is to make advertisers and the press aware of the committee's work and to establish the Washington Parade in the eyes of the public as the "Nation's Parade."

The committee holds six fundraisers before the Parade. Every Sunday for six weeks after the Superbowl one of the local pubs sponsors a parade party. These events are



PHOTO BY PAUL FLANNAGAN

Archbishop James Hickey, Archdiocese of Washington, gave the invocation, as Matt Hannon watched—1986 Parade

almost as much fun as the parade itself. Irish musicians, dancers and singers get everyone in the mood for the Great Day.

The Honoree Program, established last year, draws from the Nation's history. The Irish in the Colonies honored the Saint and celebrated his day by gathering at St. Patrick's Day breakfasts held in early afternoon at prominent taverns, the hotels of their day. They would recall St. Patrick's accomplishments and toast each other and their native and adoptive country, wishing all well. It is recorded that St. Patrick's breakfasts were held as early as 1734 in Boston. From this tradition the Parade Committee now holds a breakfast honoring outstanding Irish Americans who have made significant contributions to the Nation, their communities, organizations, schools, business and the arts. Reflective of these Irish Americans are last year's honorees, including Irish Echo publisher John Grimes, former U.S. Senator Eugene McCarthy, and several other outstanding distinguished persons. A posthumous award was given in honor of S. Christa McAuliffe, the lady astronaut who gave her life in the ill-fated crash of the Challenger.

Also a tradition starting with the very first parades, is the Gael of the Year, an honor given to an outstanding person in the Washington, DC, area who has made a significant contribution.

Reflective of the Parade's growth and prestige, the Committee has established grants to various causes it feels are worthy of honoring. The S. Christa McAuliffe Excellence in Education Scholarship Fund at Framingham State College was one of the recipients last year.

Helen Hayes, The First Lady of the American Stage, has honored the committee by accepting the invitation to be the 1987 St. Patrick's Day Grand Marshal. Last year retiring Speaker of the House Thomas P. (Tip) O'Neill honored Washington by being Grand Marshal in what he called, "the last greatest honor of my Washington career."

Humor, of course, plays an important part in the Parade. The word as defined means mood or wit or the mental facility of discovering, expressing or appreciating the ludicrous or absurdly incongruous. The mood of the day is set by many factors, especially the weather. It has never rained on our St. Patrick's Day Parade. Call it the "luck of the Irish" or a lot of prayers, Parade planners keep their fingers crossed. To keep the dance groups in good humor, they are rotated yearly. Everyone is first at one time or another. And beside the Irish dancers, Parade marchers do some fancy dancing behind the horses on occasion.

The wonderful wit and the ability of discovering, expressing or appreciating it is reflected in the best of all aspects of the parade, **EVERYONE IS IRISH ON ST. PATRICK'S DAY.** And truly this Parade is for everyone. It is a family day. A day when people come together to enjoy the sharing of culture, the celebration of being Irish or almost Irish and to enjoy a well-planned, well-run event that is worth the trip down to Constitution Avenue to set the humor of Spring.

Carole McNally-McCarthy is a writer and editor as well as a member of the Parade Committee chairing the Publicity Subcommittee.



The McAuliffe brothers from Castle Island have been carrying this banner for years—1984 Parade.

PHOTO BY RAE CASH

Cover Artist Susan Harlan

Susan, a Washington sculptor and painter, exhibits locally with the WALLACE WENTWORTH GALLERY and nationally in various exhibitions.

She is also an editorial artist with the editorial board of USA TODAY. Her work appears in the national and international editions of the paper on a daily basis.



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It Started in a Kitchen

By Joanne E. Frazier



PHOTO BY JOANNE E. FRAZIER

Members of the Blackthorn Stick Dancers, area's oldest dance group, weave in around one another in a group dance at their Ceili held January 17, 1987 at the Little Flower Church in Bethesda, MD.



PHOTO BY JOANNE E. FRAZIER

Harry Schreengost, co-founder of the Blackthorn Stick Dancers, holds the Blackthorn stick at their Ceili held Jan. 17, 1987 at the Little Flower Church in Bethesda, MD.

Beginning in neighborhood kitchens in Ireland, the Ceili (kay lee) proliferated in this country thanks to the Gaelic League which helped form organized dances.

The step dances taught include the jigs, reels, and hornpipes, danced somewhat like a Virginia Reel or likened to American square dancing. Couples weave in and around one another in groups of eight.

Washington area Irish dance schools offer instruction in Irish dancing and hold monthly Ceilis.

The Laureen O'Neill James School of Arlington, VA, offers dance classes. "We teach all aspects of Irish dancing," said Laureen, daughter of the late Peggy O'Neill, 1978 Gael of the Year, "and Ceilis are held the second Saturday of every month." For more information call 703-241-1978.

The Blackthorn Stick Dancers, the area's oldest Irish Dance Group, holds its Ceilis the third Saturday of every month.

According to its founders, Margaret and Harry Schreengost, it began as an informal dance group in their kitchen in 1978. "We had no idea it would be this popular," said Margaret. Newcomers are seated with experienced dancers at tables of eight and everyone is welcomed. Harry and Margaret received the 1980 Gael of the Year award. For more information call 301-474-4641.

Michael Denny and members of the Greater Washington Ceili Club offer instruction in country set dancing. "There was an interest in country sets and no one else was doing set dances in this country," said Denny.

Irish set dance classes are offered on Wednesday nights at the Christ Lutheran Church, Bethesda, MD. The Washington Ceili Club holds their Ceilis on the last Sunday of every month at the St. Paul's Lutheran Church in Washington. For more information call 301-279-8080 or 301-270-8349.

Another driving force in area Irish step dancing is Maureen Malcom, award winning instructor of the Erin Dance Group of Fairfax, VA. Maureen can be reached at 703-591-5191.

The Police Emerald Society of Washington has begun Ceili activities including pot luck suppers. For more information contact Bob Hickey at 202-546-4975.

Irish-Americans enjoy this link to their Irish heritage.

The Washington area offers many opportunities to enjoy such activities and Michael Denny, of the Washington Ceili Club has other area Ceili club locations outside the District. For more information he may be reached at 301-279-8080 or 301-270-8349.

Joanne E. Frazier is a freelance photo-journalist.



PHOTO BY JOANNE E. FRAZIER

Michael Denny and members of the Greater Washington Ceili Club teach the Caledonian set dance to their advanced class Jan. 21, 1987 at the Christ Lutheran Church in Bethesda, MD.



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Joan Moore, Coordinator

*By Michael Vaughan
age 15 years
Rockville High School*

Ireland

*There was a land called Ireland,
Whose land was crisp and bright,
With jolly brooks and waterfalls
The land was sure a beautiful sight.
But now in a modern day of fright
To see the sight
Of old Belfast
With bombs and tanks
And submachine guns.
Their internal war
Shall last forever.
Then I search and search
For that eternally green valley
Which seems to have disappeared
From the universe.
Then I think, what happened?
Is it right?
What happened to the merry people?
One great night
Now, I find, through thick and thin
They carry through
Giving and taking
Like the good ones
Still do, too.*

*By Melia McGarvey
age 15 years
Immaculata C.H.S.*

Leprechauns

*Leprechauns are said,
to be green, when
one is found (this is
rare) we give ye three
wishes to make you
happy.
He disappears yet
comes again.*

*By Melia McGarvey
age 15 years
Immaculata C.H.S.*

Shamrocks

*Shamrock green,
shamrock three, lucky is
he though, who finds the
four leaved one. With
shamrocks four you make
a wish, have ya luck
for a good time too.*

*By Melia McGarvey
age 15 years
Immaculata C.H.S.*

Legend of a Rainbow

*Legends say a pot-o-gold,
a little green man,
Aht and riches that
will last forever.
Yes, the little green man,
is as legend says, a
leprechaun. Oh my!
if you find him,
you've got a
pot-o-gold.*



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Chaplain, Metropolitan Police and Fire Departments
- 1985 JANE CALLAHAN GUDE
Chairperson, "Ireland's Children"
- 1984 DR. COILIN OWENS
Founder Washington Chapter, Gaelic League; Professor, George Mason University
- 1983 COMMANDER JAMES K. RULAND
Irish American activities, Founder Brendan Cup Committee
- 1982 CORNELIUS (CONNIE) J. COAKLEY
Founder, Seton Centers, Irish-American Activities
- 1981 CHARLES LUCEY
Editor, Author of two books on Ireland
- 1980 HARRY AND MARGARET SCHRECENGOST
Founders, "Blackthorn Stick," Irish Dance Group
- 1979 *MARGARET COAKLEY
A Founder of the Irish-American Club
- 1978 *PEGGY HANNON O'NEILL
Founder of the first Irish Dance School in Washington
- 1977 (NO GAEL SELECTED)
- 1976 (NO GAEL SELECTED)
- 1975 CHARLES CAREY & JOHN A.K. DONOVAN

*Deceased



Tip O'Neill, Grand Marshal of 1986 Parade—One way of saying goodbye to DC.

WELCOME THE AMERICAN IRELAND FUND

On March 16th, 1987, two of America's most prestigious, longstanding endowment funds, devoted exclusively to the welfare of Ireland, will merge at a dinner meeting at the Willard Hotel to create a single fund-raising organization which will coordinate the activities in which they have each engaged in the past. The new group will be known as The American Ireland Fund.

The Parade Committee of Washington, DC is proud and pleased to welcome this new strong benefactor of Ireland to its inaugural meeting in our Nation's Capital on the eve of St. Patrick's Day.

The oldest of the two, the American Irish Foundation, was created by President John F. Kennedy and Prime Minister Eamon DeValera during President Kennedy's visit to Ireland in 1963. Among the foundation's most notable contributions to Ireland are \$150,000 for the restoration of Marsh's Library, Dublin, and its collection of rare and ancient books; \$50,000 to Fota Island, County Cork, for the development of this wildlife park; annual grants of \$10,000 to Irish writers, including Austin Clarke, Seamus Heaney, and Brian Friel; grants to numerous groups engaged in child care and development, North and South, as well as many grants to universities, museums, and music festivals throughout Ireland.

The other participant in the merger is the Ireland Fund, founded in 1976 by Dr. Anthony J.F. O'Reilly, a well known former Irish athlete and chief executive officer of Heinz Foods. Since its inception, the Ireland Fund has made similar contributions to worthy Irish causes throughout the island of Ireland—humanitarian, cultural, and charitable in nature.

The merger will lessen the administrative costs involved in their fund raising activities, and eliminate competition for contributions from the same individuals, corporations, and foundations. It will be the umbrella organization through which Americans will be able to make tax-free donations for Ireland's welfare.

It is the objective of the new fund to raise \$10 million annually after 5 years and, ultimately, \$15 to \$20 million annually.

We salute this outstanding charitable organization for choosing our Nation's Capital to begin its activities for Ireland's benefit.

May it grow and prosper.

All contributions to the fund are tax deductible.

Additional information may be obtained from:

THE AMERICAN IRELAND FUND
100 Federal Street, 34th Floor
Boston, Massachusetts 02110

The Washington Parade Committee has been honored for a number of years to have Mr. John Cosgrove, a former president of the American Irish Foundation, serve as an honorary Grand Marshal.

Mr. Cosgrove is also a former president of the National Press Club, Washington, DC, and is honorary Grand Marshal of Division "B" of this year's parade.



salutes the 1987 St. Patrick's Day Parade



1900 M Street Washington, DC 20046-7378

Thanks to the 1986 Fund Raisers



John O'Beirne accompanied by Paul Martin at Murphy's



Jim Hartley plays at the Irish Connection.



Pete Papagorge plays at Kelly's The Irish Times.



Matt Kane with satisfied customers.



Lauren O'Neill-James and her dancers at Ireland's Four Provinces.



Matt Lee thanks Kitty O'Shea's owner James Dolan.

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DISTINGUISHED IRISH-AMERICAN HONOREE PROGRAM



Last year the St. Patrick's Day Parade Committee of Washington, D.C. began a new program called the Distinguished Irish-American Honoree Program. The program was instituted to coincide with the theme of the 1986 parade which was "Ireland's contribution to America." Eight prominent people were chosen to be honored, with one of the awards being of a posthumous nature. The awards were presented at a Capitol Hill breakfast the morning of the parade. Local television personality Bob Ryan of Channel 4—NBC served as the master of ceremonies.

The program received such a great amount of both local and national recognition, that the members of the parade committee decided to make the program an annual event to coincide with the parade. There are so many Americans of Irish heritage of all ages who have distinguished themselves in every field of endeavor imaginable, that it seemed only fitting to honor such people in addition to our two other permanent awards of Grand Marshal and Gael of the Year.

The following is a list of last year's honorees and a brief description of each. Following that are the biographies of 1987's honorees.

William F. Bolger—former Postmaster-General of the United States and current president of the Air Transport Association.

John Grimes—publisher of the noted and award-winning Irish-American newspaper, the *Irish Echo* of New York City.

Monsignor Edward C. Herr—educator and religious leader from Lima, Ohio who passed away in early October.

Eugene J. McCarthy—former U.S. Representative and Senator as well as a Presidential candidate twice. He is currently an author and poet.

John J. Shanahan—retired vice-admiral who commissioned the Navy's first guided missile destroyer as operations officer. He is currently active in several private sector ventures.

Richard J. Sullivan—decorated World War II veteran and current chief counsel of the U.S. House Public Works Committee.

Julia Margaret Curry Walsh—investment company executive and active in numerous Capital area charities. She is currently chairman of Julia M. Walsh & Sons, Inc.

Sharon Christa McAuliffe—a posthumous award was presented in honor our first teacher-astronaut who perished in the Challenger tragedy on January 28, 1986.

1987 HONOREES

Sister Rosemary Donley—Sister Donley currently occupies the esteemed position of Executive Vice-President of the Catholic University of America. She also serves as the current President-elect of the National League for Nursing and is an internationally acclaimed expert in the areas of nursing and health care.

Raised in an Irish family in Pittsburgh, she began her schooling there and then in 1963 received her Bachelor of Science in Nursing from St. Louis University. At that time she was graduated *summa cum laude* and also was chosen as the outstanding student of the School of Nursing and Allied Health Sciences. The University of Pittsburgh awarded her both her Master's Degree and her Ph.D. She is a member of the Sisters of Charity order.

Prior to her work here in Washington, Sister Donley worked and taught in Saint Louis and Pittsburgh. At Catholic University she has served as Dean and Associate Professor (with tenure) of the School of Nursing. Over the years, Sister has received numerous awards including a Robert Wood Johnson Health Policy grant, several honorary degrees, and in 1978 she was a delegate to the Canadian Parliament from the American Political Science Association. She has authored more than fifty learned articles and papers.

Sister Donley has been an achiever and leader in one of our most critical societal areas, health care. In particular she has brought both credit and the well deserved limelight of attention to a field of endeavor most citizens overlook and do not really understand—the field of nursing. For that we on the committee are proud to honor her and pleased to thank her.





1987 HONOREES




William J. "Bill" Kelly—Mr. Kelly was born of Irish immigrant parents in New York City in 1898. Today he resides near the Veteran's Hospital in Albany, New York and visits the patients several times a week to "help the boys with whatever problems they have."

A small Irish lad, he grew up on the tough streets of New York's Eastside. As soon as he was old enough he tried to enlist in the Army for World War I, but was turned down for not meeting the weight requirements. Following a recruiting officer's advice to eat plenty of bananas, he tried again and made it. Kelly served in Company B, 103rd Machine Gun Battalion, 26th Division in battle from February 9, 1918 until November 11, 1918. Wounded in Belleau Wood, July 18, 1918, he was awarded the Silver Star and Purple Heart, along with special recognition from his division commander for gallant and meritorious service. After the Armistice he reenlisted. Bill often regales people with the story of how he asked to be sent with the cavalry to the Phillipines. The Army instead sent him to Germany as a machine gunner with the Army of Occupation.

After discharge in 1922, Mr. Kelly settled in upstate New York and married. Despite having four children, he tried to enlist to serve in World War II the day after Pearl Harbor. He was crushed by the Army's refusal to take him, so he decided there was another way to join the war effort. After driving 25 miles each day to work 8 hours at a steel mill, he would then drive straight to the Watervliet Arsenal and put in another full shift. He did that throughout the War.

Over the years Bill has held numerous posts in the Veterans of Foreign Wars. In 1973 his marriage of 50 years ended with the death of his wife Ethel. To keep busy, he again turned to the military and volunteered his time at the VA hospital. He is still at it today. Each day he visits the "boys", keeps them apprised of their benefits, and generally does anything he can to lift spirits. He also keeps local veterans' organizations up to date on any of their members who are patients. He walks miles each day in the hospital corridors even though he carries shrapnel in his legs from days gone by at long ago places with names like Chateau Thierry, Saint Mihiel, and Belleau Wood.

The committee is proud to honor a man who has devoted his life to the Nation's welfare and is a reminder to us all, of those who have so gallantly defended our freedoms over the years. We are pleased to recognize him and also to have his daughter Ethel with us. (See Mr. Kelly's photograph on p.44).



1987 HONOREES

Erin Keogh—Miss Keogh, age 17, is a senior at Langley High School in McLean, Virginia. An excellent student, Erin in her spare time has become the Nation's No. 1 female high school distance runner. She has been the Virginia cross country champion as well as a member of the Washington, DC. All Metropolitan Team for 3 years. Last summer Erin ran as a member of the U.S. Junior Olympics Team in both Romania and Greece.

Last October Erin fell after a workout, injuring her left knee in the process. A few days after that her left ankle was injured. As a result she was out of action for several weeks. These events did nothing to still her determination, for in December she entered the eighth Kinney national high school championships in San Diego, California. Erin once again won the national high school cross country race (she had also won in 1985). Her victory (a 23 second win) made her the first two-time national champion.

Just recently on February 21, Miss Keogh ran a Nation-leading schoolgirl time in the 3200 meters. To show just what a remarkable athlete she is, allow us to quote the Washington Post race summary, "Keogh lost everyone after the opening quarter mile (two laps of the sixteen lap race.) She had lapped almost the entire field before coming through the 1600 in 4:53, which was four seconds faster than the winning time for the opening 1600 open. She won in 9:57.83, more than 21 seconds better than her record of last year, 10:18.9. She passed the 3000 meter mark at 9:21.41, also a national best for high school girls."

Erin Keogh and her family reside in McLean. The committee is proud that we are able to honor this outstanding student-athlete. We marvel at her determination and pride, and wish her well in the future.



1987 HONOREES

William Howard McClennan—Mr. McClennan or "Howie" as he prefers to be called has devoted his life to the field of firefighting and representation of that field. He was born in Boston on September 11, 1907 and went to Boston Public Schools and spent two years at Boston University. For six years after that he was the manager of the largest grocery market in the country which was in Boston. During that period at one time he had a young fellow by the name of Thomas "Tip" O'Neill working for him. It was after this six-year stint that Howie discovered his true life's endeavor—firefighting.

Mr. McClennan was appointed to the Boston Fire Department in 1942. His first fire was at a nightclub in downtown Boston—the infamous Coconut Grove inferno. The Grove fire was one of the worst in the nation's history. McClennan was the firefighter who discovered several band members alive in one of the restaurant's freezers. As a result of that event many of the nation's fire and safety laws were rewritten. Included in the reform efforts was the placement of walkout push-locks on all newly built restaurant freezers, an improvement which has saved countless lives over the years.

His twenty-six years as a firefighter were followed by numerous achievements. Howie was the vice-president of the International Firefighters Union for ten years; for twelve years he was the National President of the International Association of Firefighters of the AFL-CIO; he was the first president and founder of the public employees Department of the AFL-CIO; for twelve years he has worked on the executive board of the National Muscular Dystrophy Association and the related Jerry Lewis Labor Day Telethons. President Nixon appointed Mr. McClennan as vice-chairman of the National Commission on Fire Prevention and Control which originated the National Fire Academy. Later President Ford appointed him to the National Commission on Productivity. He has two sons, five grandchildren, and two great-grandchildren.

For his enormous devotion to his chosen occupation, his great charitable works, and his improvements to the public health and safety the committee thanks him and is pleased to honor him.



1987 HONOREES

Jack Riley—Mr. Riley has devoted his life to the sport of college ice hockey and in particular to the welfare of the Cadets of the United States Military Academy. A 1947 graduate of Dartmouth College, the 66 year old Riley is a name well known to any American hockey fan. He led the Army hockey team from the first game of the 1951 season against Middlebury through last year's finale—a period of 36 years.

Jack coached the Army hockey team in over 70 percent of the games they have ever played. He is college hockey's second all-time winningest coach with 541 victories. His 36-year record was an incredible 541-340-21. His record has not gone unnoticed by any means. Mr. Riley is a member of the United States Hockey Hall of Fame and last year he received the National Hockey League's Lester Patrick Award for outstanding contribution to the sport of ice hockey.

It was not however, only in the confines of our West Point Military Academy that Mr. Riley practiced his coaching magic. Can any American ever forget the Winter Olympics of 1960 in the California resort town of Squaw Valley? There for the first time in history, the United States ice hockey team led by Jack won the Olympic gold medal. In doing so we defeated the three predominant hockey teams in the world—Canada, the Soviet Union, and Czechoslovakia. Names like the Clearys, Christian, McCartan, and Riley will never be forgotten by any American hockey fan.

Mr. Riley now resides in retirement on Cape Cod, but still ventures down to New York to watch the cadets play. One of his children, Rob, is now the Army coach. The committee is pleased to honor such a fine gentleman and to thank him for a lifetime's dedication to one of our major sports as well as to the fine young people who pass through West Point, not to forget as well what he did for the national spirit at Squaw Valley.





Kate Smith sings in a scene from Irving Berlin's "This is the Army"—1943.

IN MEMORIAM

"Your Majesties, This is Kate Smith. This is America." President Franklin D. Roosevelt introducing Miss Smith to King George VI and Queen Elizabeth in 1939.

Kate Smith was born in 1909 in Greenville, Virginia and later moved to Washington, making her first singing appearance with a church choir. As a child, she sang for World War I soldiers, earning a medal from General John J. Pershing. She attended Business High School in the Nation's Capital and later studied nursing.

In 1931 Kate launched her renowned 15-minute radio show, taking the immortal "When the Moon Comes Over the Mountain" as her theme song. She was on the radio for the next two decades always signing on with "Hello, Everybody" and signing off with "Thanks for Listenin'."

Kate Smith was a star for decades, but it was in 1938 when a very fateful event occurred. That year she discovered a song written years earlier but never published by Irving Berlin. The song was "God Bless America." After that no American could think of Miss Smith without thinking of that song. And indeed she was more than just one of this century's greatest entertainers, she was one of our great patriots.

During World War II Miss Smith traveled more than 520,000 miles to entertain American troops as well as constantly encouraging the average citizen to donate blood and write to overseas soldiers. The American Red Cross made her the first private citizen to receive the Legion of Valor. In addition, no American has ever sold more War Bonds. During the Second World War she sold more than 600 million dollars worth of bonds, which included a single event record of over 39 million dollars worth of bonds. In recognition of this, the Treasurer of the United States recently announced an annual award in her memory which will go to the volunteer responsible for the most savings bonds sales.



In her later years, Kate Smith became a literal patriotic symbol. She sang at the Honor America Day on July 4 in 1970, she appeared at the Rose Bowl during the Bicentennial, and in 1982 President Ronald Reagan awarded her the Medal of Freedom. At the present time Representative Andy Ireland, a Republican from Winter Haven, Florida, is leading a Congressional effort to make Miss Smith the first woman ever to appear on U.S. Savings Bonds.

Kate Smith passed away on June 17, 1986 in Raleigh, North Carolina. The committee honors the memory of this American entertainment legend and we salute her gallant patriotic works. We are pleased to be able to remember her and present an award in her name to her sister, Mrs. Helena M. Steene of Raleigh.



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Loving Wife of "Howie"
for 53 years

Passed away
March 17th 1986



William J. Kelly and daughter Ethel at the WWI National Banquet in Omaha, Neb., 1986. See Mr. Kelly's biography on p.38

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Robert Prosky, actor and star of Hill Street Blues. He appeared with his wife Ida in the 1986 Parade on behalf of Hands Across America. Hopefully he will be with us again this year.

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Denise Boland, Rose of Tralee, shown in 1982 Parade.

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Washington's Mayor Barry shown riding in the 1982 Parade.

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Two lovely ladies pin a shamrock on Garret Fitzgerald, the Taoiseach (Prime Minister) of Ireland as he viewed the 1986 Parade.



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(A Child's Song)

Up the airy mountain,
Down the rushy glen,
We daren't go a-hunting
For fear of little men;
Wee folk, good folk,
Trooping all together;
Green jacket, red cap,
And white owl's feather!

Down along the rocky shore
Some make their home—
They live on crispy pancakes
Of yellow tide-foam,
Some in the reeds
Of the black mountain lake,
With frogs for their watch-dogs,
All night awake.

High on the hill-top
The old King sits;
He is now so old and gray
He's nigh lost his wits.
With a bridge of white mist,
Columbkille he crosses,
On his stately journeys
From Slieveleague to Rosses;
Or going up with music
On cold starry nights,
To sup with the Queen
Of the gay Northern Lights.

They stole little Bridget
For seven years long;
When he came down again
Her friends were all gone.
They took her lightly back,
Between the night and morrow;
They thought that she was fast asleep,
But she was dead with sorrow.
They have kept her ever since
Deep within the lakes,
On a bed of flag-leaves,
Watching till she wakes.

By the craggy hill-side,
Through the mosses bare,
They have planted thorn-trees
For pleasure here and there.
Is any man so daring
As dig one up in spite,
He shall find their sharpest thorns
In his bed at night.

Up the airy mountain,
Down the rushy glen,
We daren't go a-hunting
For fear of little men;
Wee folk, good folk,
Trooping all together;
Green jacket, red cap,
And white owl's feather!

Get your Irish up!

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European Sources in Irish Literature

By Collin Owens

During this coming summer the cities of Milwaukee, Dublin, and Caen, France will host international symposia which indicate the standing of Irish literary studies in North America and Europe today. These gatherings are sponsored by the James Joyce Foundation, the American Committee for Irish studies (ACIS), and the International Association for the Study of Anglo-Irish Literature (IASAIL), respectively. They are sure to attract between 1,000 and 1,500 delegates from all over the world to hear addresses by distinguished scholars and then participate in seminars on various aspects of Ireland's history and culture, particularly the Literary Revival (1890-1930).

The aim of the revival was to establish a national literature based on sources distinct from those of the established traditions of literary England. Its successes, especially in the poetry and drama of William Butler Yeats, in the fiction of James Joyce and in the establishment of the Abbey Theatre, have had a growing impact on the tenor of Irish life. Through the works of Yeats and Joyce, and more recently, Samuel Beckett, Irish writers have contributed to the definition of the literature we consider modern and European.

When Yeats, at the turn of the century, advised the potential contributors to the young Abbey Theatre to "learn construction from the masters and dialogue from ourselves," he put succinctly the relation which was to shape the future development of the best Irish drama. The "masters" implied in his injunction were Sophocles, Jean Racine, Henrik Ibsen and Maurice Maeterlinck, and "ourselves" were the speakers of that fresh and expressive medium, the dialect of English used by the former speakers of Ireland's native Celtic language.

The literary traditions of Ireland had been interrupted since the 17th century by the collapse of the Gaelic social order, so that all that remained to the serious artist were the remnants of that tradition to be found in the folklore of the countryside and in the manuscript rooms of the museums and academies. But these repositories held a rich lode of heroic, romantic and folk legends which bore witness to a sophisticated, indigenous Celtic civilization.

The aim of the Irish literary revival was to provide the emerging Irish nation with a literature which would reflect the conflicts of modern life, but bear the shape of an ancient heritage. To a certain degree, that effort was in reaction to British cultural hegemony; in its positive aspects, however, it sought to emulate Continental models. To paraphrase Joyce, the shortest way to Tara (ancient Ireland's capital) was through Holyhead (the Irishman's European port-of-entry).

In taking this route himself, Joyce knew his antecedents. Less than two centuries after Ireland was Christianized by St. Patrick, it became the center of a

monastic culture which returned the traditions of diligence, literacy and piety to a Europe shattered by the Asiatic invasions. From Iona in Scotland to Bobbio in Italy, there are a dozen major sites where Irish Celtic monks established centers of learning and community life which lasted until the Benedictine reformation in the 12th century.

During the two and a half centuries following the suppression of the monasteries in Ireland by Henry VIII, Irish colleges of ecclesiastical learning were established in various Continental university centers, such as Louvain, Salamanca and Rome. And from these schools—primarily designed to provide clerical education to Catholic priests—came a thin, but continuous, line of formally trained bilingual poets and historians of Ireland's dark age.

It was not until the 19th century that the cultivated classes of Britain, Ireland and Europe took a serious interest in the folklore, language, mythology and social organization of the remnants of the Celtic realm. German philologists and Celticists such as Kaspar Zeuss ("Grammatica Celtica," 1853) and Rudolf Thurneysen ("Grammar of Old Irish," 1909; "Die irische Helden- und Königsage," 1921) brought the discipline of the modern academy to the study of old Irish and the editing of early Irish law tracts and sagas, thus clearing the way for the modern field of Celtic studies.

Similarly, in Paris, Henri d'Arbois de Jubainville's popular lectures on Celtic literature, and the publication of his "Irish Mythological Cycle" (1903) contributed to the respect in which these sources were held by proponents of a Celtic revival in modern Irish letters. After the founding of the Irish Free State (1922), the Irish Folklore Commission undertook the task of collecting and classifying the immense inheritance of folk custom and belief surviving in rural Ireland. In that undertaking, it followed the pioneering work of several Scandinavian folklorists, including Reider Christensen of Norway and Antti Aarne of Finland.

The true father of the Irish literary revival, however, is William Butler Yeats. Under the influence of John O'Leary, an aging revolutionary and literateur, the young Yeats turned from a career begun in the spirit of late Victorian England to the folklore of the west of Ireland and the heroic legends which were, by the end of the 19th century, becoming available in contemporary English translation. In the company of Lady Augusta Gregory, a folklorist and folk dramatist, and Edward Martyn, a landed gentleman with strong affinities for Ibsen's social, symbolic drama, Yeats founded the Irish Literary Theatre (1899) which within a couple of seasons was to become the showpiece of the national literary movement: the Abbey Theatre.

The founders of this theater took their cue from the

presence of several European precursors: Ole Bull's, Norway (1850); Antoine's Théâtre Libre, Paris (1887); Germany's Freie Bühne Theatre (1889); J.T. Grein's Independent Theatre in London (1891); and the Moscow Arts Theater (1898). But in contrast with these antecedents, Yeats, Lady Gregory and Martyn were beginning as absolute pioneers. Although this group had a diversity of talents, sensibilities and inclinations, they agreed on the necessity to replace the caricature of Irish life on the stage with authentic, realistic, popular drama, and they agreed to develop an imaginative and poetic drama which would harness heroic legend to the demands of the modern stage. Yeats was indebted to the French symbolists and Ibsen's poetic dramas, Martyn to the more social and realistic Ibsen and Lady Gregory to French comedy.

Before long, however, the Abbey had developed its own blend of naturalism, romanticism and poetry, as exemplified principally by the plays of John Millington Synge during the first decade of the century and Sean O'Casey during the 1920s. Synge was the first major dramatist to combine successfully the influences of Molière's design and humor, Racine's musicality, Irish myth and folklore and the extravagant dialect of English to be found in the remote regions of Ireland. Sean O'Casey is Synge's city equivalent, until he turned to expressionism with *"The Silver Tassie"* in 1928. When

The aim was to fuse modern European and ancient Celtic elements to give Irish literature a place truly its own.

Yeats rejected the play, an acrimonious public exchange followed, and O'Casey severed his relations with the Abbey Theatre.

It was not entirely a coincidence that in the same year as O'Casey's falling out with the Abbey directorate, Dublin got its second serious theater: the Gate. Founded by Hilton Edwards and Michael MacLiammoir, the Gate Theatre set out to bring European and international classic theater to Ireland, in contrast to the perceived introversion of the Abbey. And almost immediately, with Denis Johnston's sensational expressionist play about Irish nationalism, *"The Old Lady Says 'No'!"* (1929), the Gate Theatre began its signal service to Irish audiences in importing contemporary European and American drama as well as encouraging much of the best experimental work by Irish playwrights.

By the 1920s, however, it was through the fiction of Joyce (*"Ulysses,"* 1922) and the poetry of Yeats (Nobel Prize, 1923) that the full power of the Irish literary revival was felt throughout the world of letters. Joyce's novel

synthesized the masterpieces of European literature—*"The Odyssey," "The Metamorphoses," "The Divine Comedy,"* Shakespeare's and Ibsen's dramas—into a dazzling mosaic depicting ordinary Dublin life. His *Bildungsroman*, *"A Portrait of the Artist as a Young Man"* (1916) and *"Finnegans Wake"* (1939) are now modern world classics, and through them Joyce brings the Irish gifts of humor and language and the themes of Celtic literature to enlarge our sense of the present experience. His works are unparalleled documents of Edwardian Dublin, but at the same time look backward and forward. He advised a friend to study the medieval Irish illuminated manuscript *"The Book of Kells"* ("the most Irish thing we've got") as the best introduction to *"Finnegans Wake"*; and, forecasting the "Joyce industry," he told a friend "my books will keep the professors busy for centuries."

Yeats's reputation rests on many bases: his early romantic plays and poems which drew on Irish folklore and history; his extraordinary capacity to write more vigorously with each passing decade; his bold innovations in drawing on Celtic and Japanese traditions for a modern poetic drama and the peerless lyric poetry of his later years. Yeats is the central figure in modern Irish literature, and his worldwide influence can be perceived in the tone and diction of modern poetry in the major languages.

Through the 1930s, a vigorous debate persisted in Ireland's cultural journals between the "antiquarians" and the "modernists" on the appropriate relationship between the individual artist and the public policy of developing a distinctive national culture. Several issues recurred in these arguments: the attempted revival of the Irish language, literary censorship designed to protect religious and family values, residual feelings of Anglophobia and the sense of a debt owed the culturally silenced, dead generations. The "modernists" held that these priorities had the effect of constraining much of the young nation's creative energies into an unhealthy nationalist orthodoxy.

The reaction to these conventions took many forms, one of which was to be found in the manifesto of a group of young poets during the 1930s (among them Samuel Beckett, Denis Devlin and Brian Coffey) who drew on French symbolists and surrealists in the formation of their literary personae. Beckett's election to write in French was motivated by the desire to escape the burden of history which he saw embedded in Joyce's multivalent, allusive prose. His existentialist masterpiece, *"Waiting for Godot"* (1952), is heavily indebted to Dante, René Descartes and Arnold Geulincx; but Beckett's grim, Irish humor can be more easily seen in his novels or his hilarious radio play, *"All That Fall"* (1957).

Devlin and Coffey are each influenced by the poetry of Paul Valéry, Stéphane Mallarmé and the surrealists and by the intellectual French Catholicism represented by Jacques Maritain and Paul Claudel. Devlin's work is the most complex religious poetry to come out of modern Ireland, the result of this cross-fertilization; and his fine translations of the poetry of Saint-John Perse (a fellow

diplomat) are further fruits of a uniquely fertile Hiberno-French relationship.

In recent years the Continental relationship has increased in significance in Irish literature at the expense of the traditional themes of land, nation, language and the English presence. Older writers such as Francis Stuart ("Black List Section H," 1971), and Seán O Faoláin ("Foreign Affairs," 1976) have moved to Hiberno-European themes. Aidan Higgins' brilliant novel, "Langrishe, Go Down" (1966) succeeds in encompassing the traditional theme of the Fall of the Big House with the effect of Continental mores on a culture unsure of its roots. Seamus Heaney's hugely successful volume of poems, "North" (1975), owes much of its power to its sensuous evocation of Ireland's Scandinavian associations, and John Banville's several recent novels draw heavily on European scientific and political history.

Nevertheless, the major preoccupations of Irish writers remain either with domestic or with English or American relations. It is fair to observe, however, that the most

distinguished Irish writing finds its most highly productive tension in engaging European models and themes, as the achievements of Yeats, Joyce and Beckett demonstrate. In the work of these masters, we find repeated the pattern established by St. Columbanus almost 14 centuries ago: the return, with interest, of a European patrimony.

Thus, the recent publication of a three-volume corrected edition of Joyce's *Ulysses*, the result of seven years of cooperative labor by a group of German, American, and Irish scholars, and the continued success of conferences such as those planned for this summer, are signs of fresh illumination from the "dark edge of Europe."

Colin Owens is a professor of English, specializing in Irish literature, at George Mason University. Dr. Owens received the 1984 Gael of the Year Award.

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THE LEPRAHAUN

*In a shady nook one moonlit night,
A leprahaun I spied
In scarlet coat and cap of green,
A cruiskeen by his side.
'Twas tick, tack, tick, his hammer went,
Upon a weeny shoe,
And I laughed to think of a purse of gold,
But the fairy was laughing too.*

*With tip-toe step and beating heart,
Quite softly I drew nigh.
There was mischief in his merry face,
A twinkle in his eye;
He hammered and sang with tiny voice,
And sipped the mountain dew;
Oh! I laughed to think he was caught at last,
But the fairy was laughing, too.*

*As quick as thought I grasped the elf,
"Your fairy purse," I cried,
"My purse?" said he, "'tis in her hand,
That lady by your side."
I turned to look, the elf was off,
And what was I to do?
Oh! I laughed to think what a fool I'd been,
And, the fairy was laughing too.*

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