Brendan always stood by his friends. He let no one down in a real sense. He lived a gay, wild, extravagant, loud life. He never counted the cost. He died a far too early death. But who will cast the first stone? Is it better to die young having led a full life and leaving behind a handful of good books, a couple of first-class plays and a half-dozen fine poems than to die quietly at four score leaving behind a mere handful of dust?

NOTE

Proinsias MacAonghusa, Irish writer.

Tribute*

MICHEÁL Ó HAODHA

I knew his prowess as a ballad-singer and his extensive repertoire, many of which he learned from his mother, and when I suggested that he might like to sing in the programme he was delighted. In fact, he scripted the Dublin sections of the programme. That was before he was known as a writer.

We produced his radio plays *Moving Out* and *The Big House*, which was first produced by BBC, by whom it was commissioned, and then *The Quare Fellow*, which I myself produced.

He also had a number of short stories broadcast, some read by himself.

I believe he had the spark of genius all right. Whether he quite fulfilled all his promise in the few short years he worked is a matter of conjecture.

I regard *The Quare Fellow* as his greatest play. It was a powerful indictment of capital punishment, the most powerful document against it I have ever known.

* *Irish Times* (Dublin), 21 Mar 1964, pp. 1, 9.

NOTE

Micheál Ó hAodha, the Radio Éireann producer and Director of the Abbey Theatre, speaks of his early association with Behan in *The Ballad-makers' Saturday Night* on Radio Éireann around the early 1950s. See also his Introduction to 'Moving Out' 'A Garden Party.' *Two Plays by Brendan Behan*, ed. Robert Hogan (Dixon, Calif.: Proscenium Press, 1967).