



by Frank McGuinness





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# OBSERVE THE SONS OF ULSTER MARCHING TOWARDS THE SOMME

by Frank McGuinness

March 8–April 3, 1988

## The Cast

Kenneth Pyper, as an old man .....	Griffith Brewer
Kenneth Pyper, as a young man .....	Mark Hellman
David Craig .....	Brian Furlong
John Millen .....	John Boylan
William Moore .....	Ted Dykstra
Christopher Roulston .....	David Ferry
Martin Crawford.....	Ian Watson
George Anderson .....	Ron Lea
Nat McIlwaine .....	Robert King

directed by **Joe Dowling**

designed by **Andrew Lue Shue**

lighting by **Alexander Gazale**

stage manager **Jean-François Coupal**

assistant stage manager **John Raymond**

**Part 1: Remembrance**

**Part 2: Initiation**

*Intermission*

**Part 3: Pairing**

**Part 4: Bonding**

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**Ireland, sir, for good or evil,  
is like no other place under heaven.**

*George Bernard Shaw (1856-1950)  
In his play "John Bull's Other Island"*

## Director's Note

Those unfamiliar with the subtleties of Irish politics and its historic relationship with the artistic life of the country might miss the significance of the success of Frank McGuinness's remarkable play. A writer born into the Nationalist tradition, McGuinness is one of the first to sympathetically explore the Unionist mind. He takes on one of the most potent symbols of Ulster loyalty to Britain, The Battle of the Somme, and forces both sides of the political divide in Ireland to face up to the reality of that terrible slaughter...

Old Pyper angrily asks his own Protestant people "Answer me why we did it. Why we let ourselves be led to extermination" He answers his own question—"In the end, we were not led, we led ourselves... That is hate. Deepest hate. Hate for one's self. We wished ourselves to die."

To the Catholics, he throws down the Gauntlet in a defiant declaration; "Fenians claim a Cuchullian as their ancestor, but he is ours for they lay down for centuries and wept in their sorrow, but we took up arms and fought against an ocean... Sinn Fein? Ourselves alone. It is we, the Protestant people who have always stood alone".

There is no escaping the legacy of that terrible day, July 1st 1916, when thousands of young Ulstermen – the flower of the province – were mown down in battle. The Protestant people of Ulster displayed their loyalty to King and Country in an unparalleled blood sacrifice. They also showed a determination of purpose which demanded recognition of their position when the war ended. Home Rule for all Ireland was no longer a possibility and the compromise of the Treaty with the unthinkable-Partition of the Island into two states – became a reality in 1921. The Sons of Ulster have remained loyal to that cause and to their resistance to the idea of a united Ireland. It is that resistance and the determination of their enemies to achieve such a union that has led the province to "grow cold and lonely". The spirit of the men lost at the Somme hangs over their community urging resistance

to change and still calling "No Surrender". McGuinness's play was first presented in a production at Dublin's Abbey Theatre. There is considerable irony in the location. The Abbey is Ireland's National Theatre, founded by the poet W.B. Yeats among others, as part of a wider political and cultural movement designed to identify the separate nature of the Irish Nation. It is a measure of the maturity of the founders of the Abbey and their successors that much of the work premiered there in it's eighty year history has questioned the official orthodoxy of the movement which inspired it. Synge and O'Casey were the earliest writers to offend against the narrow notions of Irish nationalists. It has become a tradition of the Abbey to allow its playwrights to establish public questions about major issues of national importance. McGuinness raised just such issues with his work. It was immediately acclaimed as a major achievement and recognised as a contribution to some attempt to bring the communities, both North and South, closer together.

That successful production was subsequently presented in Northern Ireland as part of a national tour. It was a triumph. It was particularly well received by the loyalist people whose sacrifice it so eloquently explored. It was a deeply emotional experience for those involved to play out the tragedy of the lost men of the Ulster Division in the Opera House, Belfast on the night of Armistice day. The entire audience, with poppies in their lapels, were at one with the writer and actors in paying tribute to the brave foolishness of those young men who gave their lives in defence of a territory defended by their ancestors at another river, The Boyne.

This play recognises the unbroken line of resistance of the Protestant people since their arrival in Ireland early in the seventeenth century. It also acknowledges that such resistance is an ultimately empty gesture of a loyalty to a Country which will accept the sacrifice and betray the cause.

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## About the Author

Born in Buncrana, County Donegal, Ireland, Frank McGuinness lectures in English at St. Patrick's College, Maynooth. He has also worked at the University of Ulster, Coleraine and at University College, Dublin. For the Abbey Theatre, Dublin, he has written "The Factory Girls", "Baglady/Ladybag" and in 1985 the celebrated *OBSERVE THE SONS OF ULSTER MARCHING TOWARDS THE SOMME* which was re-presented at Hampstead Theatre in London in July 1986 and for which he won the prestigious London Standard Most Promising Playwright Award 1986. His play "Innocence" (on the life of Caravaggio) opened at the Gate Theatre, Dublin in November 1986. His first film for television "Scout" was shown on BBC last September. His new version of Lorca's "Yerma" was produced at the Abbey Theatre in May 1987 and a new version of Ibsen's "Rosmersholm" commissioned by the National Theatre opened in the same week. He has completed a new play, "Carthaginians" (originally commissioned by Field Day) and will start work shortly on a new version of "Peer Gynt", to be presented at the Gate Theatre, Dublin in 1988, and a new play for the Royal Court. *OBSERVE THE SONS OF ULSTER MARCHING TOWARDS THE SOMME* has now won for Frank McGuinness the following: the London Standard Award, an Arts Council bursary, the Rooney Prize for Irish Literature, the 1985 Harvey's Best Play Award, the Cheltenham Literary Prize, the Plays and Players Award 1986 (shared with Jim Cartwright) for Most Promising Playwright and the London Fringe Awards 1986 for Best Playwright New To The Fringe and Best Play. Frank McGuinness lives in Dublin.



**John Boylan** (*Millen*), a graduate of the National Theatre School, appeared at Centaur in the early seasons. Currently residing in Toronto, his recent stage work includes "Bedtimes and Bullies" for Toronto's Young People's Theatre; Toronto Free Theatre's highly-acclaimed "Jungle of the Cities"; and "The Tempest" and "Front Page" for Magnus Theatre in Thunder Bay. He has worked extensively in film and television, most recently in the Quebec/France co-production of "The Weavings of Power" which will be aired this summer.

**Griffith Brewer** (*Pyper, as an old man*), has been part of the Centaur team from its beginning as the Company's Properties Master. Audiences are familiar with his numerous stage appearances over the years including *ON THE JOB*, *BLOOD RELATIONS*, *MOVING*, *84 CHARING CROSS ROAD*, *THE SEAGULL*, *SUCCESSFUL STRATEGIES* and, recently, his first musical role at Centaur in *GUYS AND DOLLS*. Griff has also participated in both radio and film extensively including the feature film "Bayo".

**Jean-François Coupal** (*Stage Manager*), stage managed *GUYS AND DOLLS* and *VASSA* earlier this season and will return to work on *BILOXI BLUES*. He began his stage management apprenticeship at Kawartha Theatre in Lindsay, Ontario, completing the training at Centaur two seasons ago. He worked on *SALT-WATER MOON*; *MASTER HAROLD...AND THE BOYS*; *NIGHT MOTHER*; *ALBERTINE*, *IN FIVE TIMES*; *PRAGUE*; *MASTER CLASS* and *GLENGARRY GLEN ROSS*. Last season he stage managed *THE CAUCASIAN CHALK CIRCLE*; *FIRE*; *THE REAL THING*; and *BRIGHTON BEACH MEMOIRS*.

**Joe Dowling** (*Director*), is Managing Director of the Gaiety Theatre, Dublin and Director of the Gaiety School of Acting. From 1978 to 1985, he was Artistic Director of the Abbey Theatre, Ireland's National Theatre. As a director, he has been closely associated with the works of Brian Friel, directing six of his plays including the premiere of "Artistocrats"



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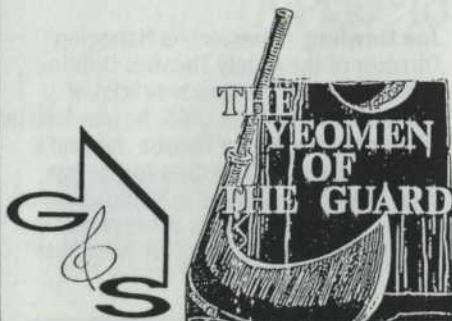
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and "Living Quarters", the North American première of "Translations" at the Manhattan Theatre Club and the European première of "Faith Healer". Since leaving the Abbey, Joe has scored a particular success with his 1986 Gate Theatre production of "Juno and the Paycock" by Sean O'Casey which broke all box office records on its first showing. It has since been seen in Jerusalem and Edinburgh and will play in New York in June 1988. This marks his first production in Canada.

**Ted Dykstra** (*Moore*), will be remembered by Centaur audiences for his performance of Cale Blackwell in the smash hit FIRE. He recently recreated the role to further acclaim for the Vancouver Playhouse. Since graduating from the National Theatre School in 1984, he has appeared in "Midsummer Night's Dream" for Toronto Free Theatre; "Criminals in Love" and "Souvenirs" for Factory Theatre in Toronto; "Beaux Stratagèmes" and "Antigone" for the Stratford Festival Young Company; and "Breaking the Silence", a Shaw Festival Toronto project. He has spent the past two seasons as a member of the Shaw Festival Company and will return this year. Credits also include television and film. An avid composer/singer, Ted's music credits include work as part of a songwriting team called Waterworks; musical direction for "Ghetto" at Toronto Workshop Productions; and the original sound scores for "Holiday" at Shaw Festival and recently "A Christmas Carol" at Young People's Theatre in Toronto.

**David Ferry** (*Roulston*), a graduate of the National Theatre School, was last seen at Centaur in 1974 in YOU'RE GONNA BE ALRIGHT JAMIE BOY. He has since performed on-Broadway in Hugh Leonard's "A Life" and off-Broadway in Lanford Wilson's "A Tale Told"; at Stratford as Prince Hal in "Henry IV"; and at theatres all across Canada. In recent years, David has been seen in numerous television and film dramas such as "Night Heat", "Street Legal", "Friday's Curse" and "Three Men and a Baby" and will appear in the soon-to-be-released film "Smoke" with Burt Reynolds.

**Brian Furlong** (*Craig*), was seen last season as Brodie in THE REAL THING. A graduate of Dawson College's Professional Theatre Program, he is a founding member of Montreal's Foolhouse Theatre Company. Originally from Hamilton, Brian's stage roles include Tybalt and Friar Lawrence in "Romeo and Juliet" for Theatre of Monmoath in Maine; Ned in Brian Friel's "Philadelphia, Here I Come" an Equity Showcase in Toronto; Henry in "The Actor's Nightmare" in Hamilton; and as the Intern in Black Theatre Workshop's production of "The Death of Bessie Smith".

**Alexander Gazale** (*Lighting Designer*) is Centaur's Technical Director and Resident Lighting Designer. Audiences have seen his designs for JITTERS, DUET FOR ONE, PLAYING THE FOOL, NOT ABOUT HEROES, MASTER HAROLD...AND THE BOYS, GONE WITH HARDY, GLENGARRY GLEN ROSS, THE ROAD TO MECCA and many more. A Montégaler, Alex has been involved in theatre since his high school days at Loyola. While attending John Abbott College he worked with many of Montreal's amateur and semi-professional companies: Thé-Arts, Phoenix Theatre, Group of Four and others. He has also spent a summer at La Poudrière. After completing this design, Alex will be going to Edmonton to recreate his design for THE ROAD TO MECCA at the Citadel Theatre. Alex is Quebec representative and a board member of The Associated Designers of Canada.

**Mark Hellman** (*Pyper, as a young man*), is making his first stage appearance at Centaur. An actor, musician, teacher, and director, he has toured extensively across Canada and the United States for 10 years. In Montreal since 1985, he has been a member of the Association of Producing Artists (A.P.A.), appearing in their acclaimed production of "Pericles" at the Citadel (Edmonton) and at the 1987 Festival of the Americas. Co-Director of Double Take Theatre, he appeared in "Sing to a Small Guitar" at Centaur (last season's Children's Theatre Series), recently completed a cross-Canada tour of

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street theatre, and is presently Musical Director for "From You To Us To You", a co-production with Geordie Theatre at the Saidu Bronfman Centre.

**Robert King** (*McIlwaine*), a Montrealer, was last seen at Centaur in David Fennario's ON THE JOB and MOVING. Since then, he has performed at Persephone Theatre in Saskatoon as Stanley in "Streetcar Named Desire"; in Winnipeg at the Prairie Theatre Exchange in "Schedules" and at the Actors' Showcase in "Mystery of the Oak Island Treasure"; and most recently, in "Play Memory" for Theatre Plus in Toronto. Credits also include television and film.

**Ron Lea** (*Anderson*), is well-known to Centaur audiences for his appearances in the hit productions THE CAUCASIAN CHALK CIRCLE, FIRE and BRIGHTON BEACH MEMOIRS. A native Montrealer and graduate of the National Theatre School, local audiences have seen him in "Extremities" for Elite Productions and in the APA productions "Pericles" (title role), "American Buffalo" and "Dick" by Harry Standjofski. Ron has worked extensively in television and film and will be seen in the soon-to-be-released "Criminal Law" with Gary Oldman and Kevin Bacon.

**Andrew Lue Shue** (*Designer*), is back at Centaur, having designed last season's SOMEBODY SOMEBODY'S RETURNING. He holds a BFA in Art Education from Concordia University and is also a graduate of the National Theatre School of Canada. Andrew recently returned from his native Trinidad, where he presented his Carnival '88 designs of "One Day, One Day, Congotay." His theatre credits in Canada include: "Crimes of the Heart", "Angel of Death", "Stage Struck" for the Piggery; "The Red Shoes", "Alice"; "The Mystery of the Oak Island Treasure" for Youtheatre.

**John Raymond** (*Assistant Stage Manager*), is in his third season at Centaur. He was Assistant Stage Manager for GUYS AND DOLLS and VASSA. In past seasons he has worked on THE ZEN OF AN INTELLIGENT MACHINE, GONE WITH HARDY,

FIRE, THE REAL THING, and BRIGHTON BEACH MEMOIRS. He resides in Montreal and has directed several productions for local amateur groups including "Songs for War" for Children's Creations; "Oklahoma" and "Oliver" for Beth Zion Youth and "Fiddler on the Roof" for Beth Tikvah Youth. He stage managed the Canadian premiere of "Social Security" at Stage West Dinner Theatre in Mississauga, Ontario, and has also worked at the Kawartha Summer Theatre in Lindsay, Ontario.

**Ian Watson** (*Crawford*), is making his first appearance at Centaur. After attending the Vancouver Playhouse Acting School from 1979-1981, he spent three seasons with the National Arts Centre Acting Company appearing in over ten productions including the title role in "Pinocchio", Flute in "A Midsummer Night's Dream", Kiro in "A Narrow Road to the Deep North" and the German Soldier in "Johnny's End". Ian was a member of the Stratford Festival Acting Company in 1984 and 1986. He has also performed at the Vancouver Playhouse, Manitoba Theatre Centre and Toronto's Young People's Theatre and Equity Showcase. Most recently, he played Hal in the Manitoba Theatre Centre production of "Loot". Television credits include "Hangin' In", "Kane and Abel", "Rockabye" and the role of Paul on CBC's "Airwaves".

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Charles H. Childs ..... Production Manager  
Mike D'Amato ..... Head Technician C1  
Annelie Desaulniers ..... Properties Assistant  
Alexander Gazale ..... Technical Director  
Francis Lepage ..... Head Carpenter  
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