



A CONTEMPORARY THEATRE · 14TH SEASON · 1978

*Printing:
where Graphics
meet
the Arts.*



West Coast Graphics
425 Third West
Seattle, Washington 98119
(206) 283-2327

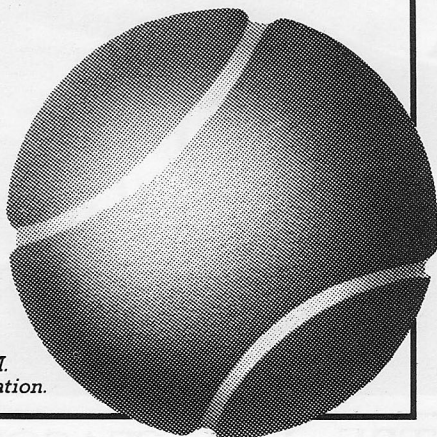
**Betty vs. Ilie vs.
Billie Jean vs. Tom vs.
Chris vs. Rod vs. Rosie
vs. Sherwood vs.
Martina...**

**The Seattle Cascades
Serve World Team Tennis
April 21st-August 9th.**

*Matches begin at
7:30 P.M. in the
Seattle Center Arena.*

*Hear all 44 matches
on AM-KZAM, 1540.*

*Buy tickets at all
Bon Ticket Outlets,
or at the door after 6 P.M.
Call 344-7271 for information.*



ART IN THE LOBBY

During the run of each play, ACT donates space in the upper lobby to individual artists and galleries. We feel that this gives the audience a chance to view new work, enhances their theatre experience, and affords ACT an opportunity to be of public service to the arts community. The art work is juried by professional artists who make recommendations to a committee of the ACT Board of Directors. For further information, write Louise Campion Cummings, ACT Theatre, 100 West Roy Street, Seattle, WA 98119.

Guest artist for **BALLYMURPHY** is Fran Murphy, from Seattle.

ACT WISHES TO THANK

BERNARD FRAWLEY for his help with the North Irish accents.

LT. COL. MITCHELL, Public Affairs Officer, Ft. Lewis, for props.

MCCORMICKS RESTAURANT for bar supplies.

SUSAN SHULMAN

GUINNESS BREWING CO.

ADD ANOTHER DIMENSION TO YOUR THEATRE EXPERIENCE

After evening performances you can come into our Backstage Rehearsal Room for informal discussions of the play, led by Theatre production and artistic staff; sometimes the actors join in the discussions. **SPECIAL SYMPOSIA DISCUSSIONS** will be held Friday night, July 7; Saturday, July 8 (both after the SAC free matinee performance and the evening performance), and Sunday evening, July 9, following **BALLYMURPHY**. Playwright Michael Neville will be the guest speaker for the **SYMPOSIAS**, with Humanities Professor Jack Leahy moderating.

For hair design with feeling.



TRASH
Design for Hair
1823 Terry Avenue
Call 622-9740



A CONTEMPORARY THEATRE

Gregory A. Falls
Artistic Director

Andrew M. Witt
General Manager

presents

The World Premiere of Michael Neville's

Ballymurphy

Original music by Stan Keen, with lyrics by Michael Neville
July 6 — July 29, 1978

Director	Gregory A. Falls
Scene Design	Jerry Williams
Costume Design	Sally Richardson
Lighting Design	Paul Bryan
Sound Design	Martin Pavloff
Property Design	Joyce Brenner, Shelley Henze Schermer
Technical Director	Phil Schermer
Music Director	Stan Keen
Stage Manager	Eileen MacRae Murphy
Assistant Stage Manager	Michael Weholt

THE CAST, IN ORDER OF APPEARANCE

Jimmy Flynn	Kelly Walters
Paddy Mulvenna	Michael McKee
Alfie McGonigle	John Shuman
Rusty Russell	Pat McNamara
Michael O'Hanlon	Kelly Fitzpatrick
Liam McClellan	Si Osborne
Father Conde Lynch	Bernard Frawley
Maggie McClellan	Tanny McDonald
Father Gerry Powers	James W. Monitor
Seamus O'Neil	Denis Arndt
Otis Fitzhugh	Shaun Austin-Olsen
Lieutenant	Richard Hawkins
Private	David Jones
Corporal	Edward Baran

THE TIME: ACT I A Sunday summer day, 1972

ACT II That night

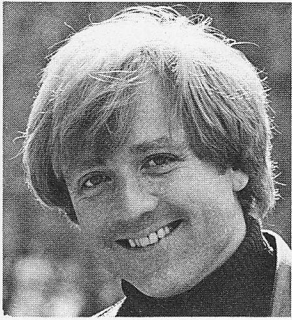
ACT III Several months later

THE PLACE: Ballymurphy, a rundown Catholic section of Belfast. The play is set in the bar and cellar of Rusty Russell's pub.

THERE WILL BE ONE 15-MINUTE INTERMISSION

An earlier version of BALLYMURPHY had a showcase production at the Manhattan Theatre Club in New York.

THE COMPANY



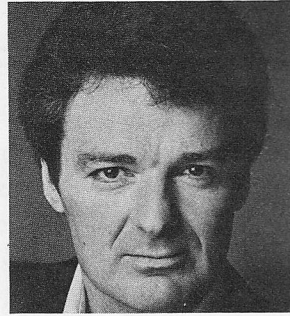
DENIS ARNDT (*Seamus O'Neil*) just played "Brian" in *THE SHADOW BOX* and "Prince Hal" in *HENRY IV, PART I* at ACT. Denis played "Deely" in *OLD TIMES* at the Old Globe Theatre in San Diego, and "Tony Cavendish" in *THE ROYAL FAMILY* as well as "Barnet" in *THE NATIONAL HEALTH* for the Seattle Repertory Theatre. Last summer he played "James Tyrone" in *THE MOON FOR THE MISBEGOTTEN* for the Oregon Shakespeare Festival, played the title role in *BUTLEY* for The Empty Space Association and "Thomas Moore" in *A MAN FOR ALL SEASONS* for the Pacific Conservatory for the Performing Arts.



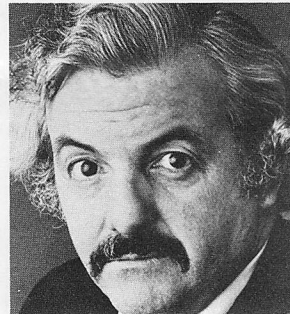
SHAUN AUSTIN-OLSEN (*Otis*) recently played "Hotspur" in ACT's production of *HENRY IV, PART I*. He received his training with the National Youth Theatre of Great Britain and the Bristol Old Vic Theatre School. His numerous roles in North America include "Jack Worthing" in *THE IMPORTANCE OF BEING EARNEST*, "Fluther Good" in *THE PLOUGH AND THE STARS*, "Agamemnon" in *AGAMEMNON*, and most recently "George Tesman" in *HEDDA GABLER* for the Arts Club Theatre of Vancouver, B.C.



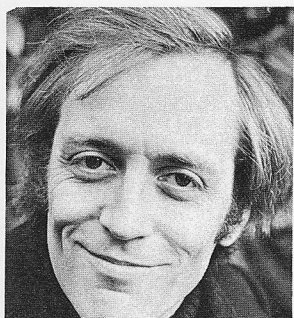
EDWARD BARAN (*Corporal*) played "Peto" and "Douglas" in *HENRY IV, PART I*. He played "Jacques de Boys" in *AS YOU LIKE IT* at ACT last season and "Carroll" in *HEAT* at The Empty Space Association, and directed *ENDGAME* at the Skid Road Theatre. He played "Carl-Magnus" in *A LITTLE NIGHT MUSIC*, and "Harry" in *THE SEA HORSE* at the Skid Road Theatre, "Dr. Lyman" in *BUS STOP* and "Harpagen" in *THE MISER* for the Eastern Slope Playhouse in New Hampshire.



KELLY FITZPATRICK (*Michael O'Hanlon*) spent the 1976 and 1977 season as a member of the Asolo State Theatre, Florida. During those two years he played such roles as "Harold Hill" in *THE MUSIC MAN*, "Larry Toms" in *BOY MEETS GIRL* and "Simon" in *DESIRE UNDER THE ELMS*, as well as creating roles in five world Premieres and playing the leading role of "O'Halloran" in the American Premiere of David Storey's *CROMWELL*. In New York Kelly was seen as "Hugh" in *ABELARD & HELOISE* on Broadway, "Bri" in *JOE EGG* and "Algernon" in *THE IMPORTANCE OF BEING EARNEST* off-Broadway, and just recently appeared at the Actors Studio in *THE BIGGEST THIEF IN TOWN*. He played "Benedick" in *MUCH ADO ABOUT NOTHING* at the Great Lakes Shakespeare Festival in Ohio. His role as "Henry Jarvis" in *THE ASPERN PAPERS* is one of numerous major roles done in Dublin, Ireland.



BERNARD FRAWLEY (*Father Lynch*) returns to ACT and Seattle after an absence of eight years. Since leaving ACT and The Seattle Repertory Theatre, he has worked on Broadway, off-Broadway and at such resident theatres as the American Shakespeare Festival, the Hartford Stage Company, Hartman Theatre, Alley Theatre, Manitoba Theatre Center, Williamstown Theatre Festival, Loeb Drama Center and many summer stock theatres around the country. At the Performing Arts Foundation in Huntington, Long Island, he appeared in the American Premiere of *THE SIGNAL-MAN'S APPRENTICE*, for which he received a Show Business Acting Award in 1977. Bernard created the role of Father Lynch in the World Premiere of *BALLYMURPHY* at the Manhattan Theatre Club. He comes to ACT directly from Center Stage in Baltimore where he played "Dr. Bradman" in *BLITHE SPIRIT*.



RICHARD HAWKINS (*Lieutenant*) just finished playing "The Interviewer" in *THE SHADOW BOX* and "Bardolph" in *HENRY IV, PART I* at ACT. Last season Richard played "Silvius" in *AS YOU LIKE IT*, "Marley's Ghost" in *A CHRISTMAS CAROL* and in The Young ACT Company's touring production of *THE ODYSSEY*. This year, following his appearance as "Reverend Wyler" in *THE OTHER SIDE OF HELL* with Alan Arkin on NBC in January, Rich filmed "Norman" in *NORMAN AND THE KILLER*, scheduled for release later this year. Elsewhere in Seattle, Rich has appeared in productions of *FIDDLER ON THE ROOF* at the Cirque Dinner Theatre, and *A FUNNY THING HAPPENED ON THE WAY TO THE FORUM* at the Skid Road Theatre.

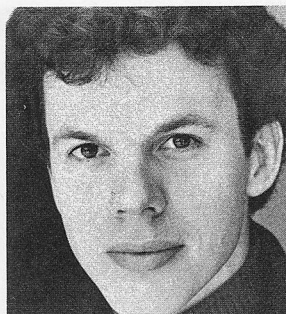


DAVID JONES (*Private*) comes to Seattle from Victoria, B.C. He has been seen as "Father Rivard" in *THE RUNNER STUMBLES* and "Prince" in *SHERLOCK HOLMES* at the Skid Road Theatre here. He graduated from the Camosun College/Bastion Theatre Professional Actor Programme in Victoria, B.C. in 1976, and played the "Monk" in the Bastion Theatre's mainstage production of *ST. JOAN*. David has worked as a lighting designer and as a stage manager for theatres in Victoria. He played "Sir Toby Belch" in *TWELFTH NIGHT* at the Open Space Theatre in Victoria.

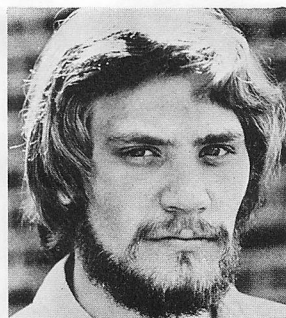


TANNY MC DONALD (*Maggie McClellan*) has been seen on ACT's stage three times, in the roles of "Abbie" in *DESIRE UNDER THE ELMS*, "Betty Dullfeet" in *THE RESISTIBLE RISE OF ARTURO UI* and "Clarisse" in *WHEN YOU COMIN' BACK, RED RYDER?* She recently appeared in *THE FOUR POSTER* at the Alaska Repertory Theatre, with Clayton Corzatte directing, as the lead in *LET'S GET A DIVORCE* at the Virginia

Museum Theatre, and as "Desiree" in *A LITTLE NIGHT MUSIC* for the Pennsylvania State Festival Theatre. She has played on Broadway as "Elizabeth Edwards" in *THE LINCOLN MASK* and as "Hodel" in *FIDDLER ON THE ROOF*. Television audiences have seen her as "Iris Fonteyn" on "The Doctors" and in the Emmy Award-winning special, "Duty Bound."

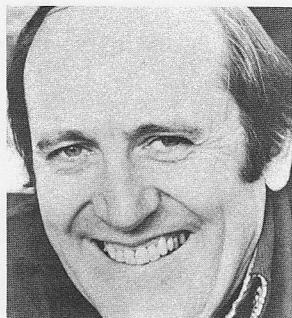


MICHAEL MC KEE (*Paddy Mulvenna*) may be familiar to Seattle audiences for his roles of "Michael" in *THE NATIONAL HEALTH*, "Borachio" in *MUCH ADO ABOUT NOTHING* and "Yefim" in *UNCLE VANYA* for The Seattle Repertory Theatre. He played "Sgt. Trotter" in *THE MOUSETRAP* and "Bob" in *HOW THE OTHER HALF LOVES* for the Coaster Theatre in Cannon Beach, Oregon. A graduate of the University of Washington Professional Actor Training Program, Michael played in several productions, including *A FINE AND PRIVATE PLACE*, *THE IMAGINARY INVALID*, *OTHELLO*, *JOURNEY'S END*, and *THE DUCHESS OF MALFI*.



JAMES W. MONITOR (*Father Powers*) was seen as "Poins" and "Sir Richard Vernon" in *HENRY IV, PART I* at ACT. Last year he played "PFC Hinson" in *STREAMERS*, and two years ago both the "drunk" and the "sailor" in *THE TIME OF YOUR LIFE* and "Carlo" in *SCAPINO!* on stage. He has toured for two years with The Young Act Company. Jim appeared in The Empty Space Association's production of *BUTLEY* as "Joey," and in *KNUCKLE*, and directed *SEXUAL PERVERSITY IN CHICAGO* at The Empty Space.

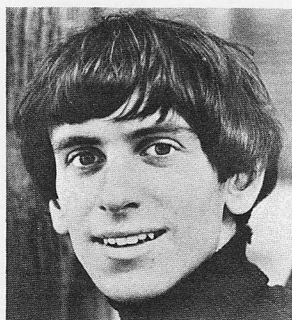
THE COMPANY



PAT MC NAMARA (*Rusty Russell*) is new to Seattle theatre. He has appeared on Broadway in *THE POISON TREE*, and off-Broadway in *NOBODY HEARS A BROKEN DRUM*, *CRYSTAL AND FOX*, *SUBJECT TO FITS*, *TRIUMPH OF ROBERT EMMET*, *RED ROSES FOR ME*, *CROSSROADS*, *PASSING GAME*, *DEATH OF A SALESMAN*, among others. He just finished playing the "Interviewer" in *THE SHADOW BOX* for Arena Stage, and played "Lynch" in Israel Horowitz' premiere production of *ALFRED DIES* at the American Stage Festival. He has played in many stock and dinner theatres throughout the country. His feature films include "The Front," and "American Hot Wax"; he was seen on PBS television in "The Adams Chronicles" and more recently in "The Best of Families."

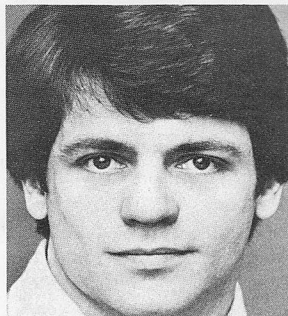


SI OSBORNE (*Liam McClellan*) just finished playing "Steve" in *THE SHADOW BOX* and "Frances" in *HENRY IV, PART I* at ACT. He has studied acting at the Lee Strasberg Institute in New York, at Rocky Mountain College and at the University of Washington with Cedric Winchell. While at Rocky Mountain College he played "Horace" in *THE LITTLE FOXES*, "Will" in *A CRY OF PLAYERS*, "Tiberius" in *THE DEATH OF PILATE*, "Morris" in *THE HEIRESS*, and many other roles. For the Billings Studio Theatre, Si played "Quentin" in *AFTER THE FALL*, "George" in *OF MICE AND MEN*, the "Narrator" in *A THURBER CARNIVAL*, and "Murray" in *A THOUSAND CLOWNS*.

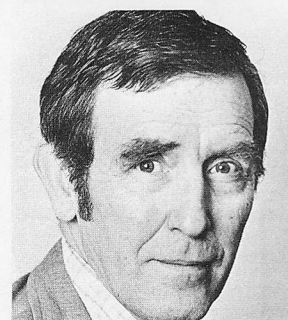


JOHN SHUMAN (*Alfie*) has just completed an appearance on Broadway in the Circle in the Square production of Feydeau's *13 RUE DE L'AMOUR*. He was "Jamie" in *HOT L BALTIMORE* off-Broadway and the "Encyclopedia salesman" in the revival of *MOONCHILDREN*, directed by John Pasquin. John has worked

with several regional theatres, including the Barter Theatre, Stage/West, and the Folger Theatre where he was seen recently in the American Premiere of David Hare's *TEETH AND SMILES*. His credits include "Fancourt" in *CHARLEY'S AUNT*, "Geoffrey" in *A TASTE OF HONEY*, and "Snoopy" in *YOU'RE A GOOD MAN, CHARLIE BROWN*.

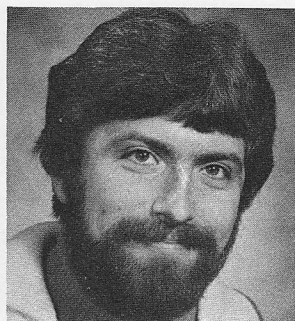


KELLY WALTERS (*Jimmy Flynn*) made his Broadway debut in the title role in *CANDIDE*. He has also been seen on Broadway in *A TRIBUTE TO LILLIAN HELLMAN*. Prior to that, he played "Bobby" in *LOOK, WE'VE COME THROUGH* off-Broadway, and toured with Zero Mostel in *A FUNNY THING HAPPENED ON THE WAY...* and as "Kalman Rothschild" in *THE ROTHSCILDS*. Kelly has appeared in numerous ACT and Seattle Repertory productions, including *BOCCACCIO*, *MOONCHILDREN*, *WHAT THE BUTLER SAW*, *THE ME NOBODY KNOWS*, and *MACBETH*. Kelly spent this last year as the artistic director at the Long Island P.A.F. Theatre for Young People. There he directed four shows, including the first touring production of *TO KILL A MOCKINGBIRD*.



DIRECTOR AND ARTISTIC DIRECTOR GREGORY A. FALLS is the founder of A Contemporary Theatre, where he has directed more than 50 productions, including *HENRY IV, PART I* this season, and last season's *AS YOU LIKE IT* and *A CHRISTMAS CAROL*, which he adapted, and The Young ACT Company's production of *THE ODYSSEY*. Two years ago he directed five of the season's plays, including *SIZWE BANSI IS DEAD*, *THE TIME OF YOUR LIFE*, *SCAPINO!*, *BOCCACCIO* and *A CHRISTMAS CAROL*. Greg founded the Champlain Shakespeare Festival in Vermont, and was Artistic Director for four years, directing *HAMLET*, *RICHARD II*, *HENRY IV*, among others. For ten years he was the executive director for the School of Drama at the University of Washington. A Fulbright Scholar, he is listed in *WHO'S WHO IN THE AMERICAN THEATRE* and *WHO'S WHO IN THE WEST*. Among other honors, in 1973 he received a Gold Medal from ACTF, John F. Kennedy Center, for his contribution to American Theatre.

THE STAFF



LIGHTING DESIGNER PAUL W. BRYAN has worked as an electrician, carpenter and associate technical director for ACT for eight seasons, and was the technical director for the ACT mainstage productions of **HOLLOW CROWN**, **QUIET CARAVANS**, **OF MICE AND MEN**, **OH, COWARD** (on ACT's mainstage and on the Alaskan tour) and **TRAVESTIES**. He was the lighting designer for **STREAMERS** last season. Paul started his career in 1968 as an apprentice with the Seattle Repertory Theatre, working as a carpenter and on props. Paul is a member of the International Alliance of Theatrical Stage Employees (IATSE) #15.



MUSICAL DIRECTOR STAN KEEN is also the musical director for the Emmy Award children's series, "Boomerang," on KOMO TV. This past winter he was featured on "Music to See" and the Super Special, "Mister Candyman" on CBC TV in Canada. During April Stan appeared with WE 3 at the John F. Kennedy Center, and at the Alliance for Arts in Education "Project Outreach" in Denver. Stan's Northwest Jazz Quintet was featured in four Inner-City School concerts with the Seattle Symphony.



STAGE MANAGER EILEEN MACRAE MURPHY is in her fifth season as stage manager of ACT. In the past eight years she has stage managed over 600 performances. A graduate of the University of Washington, she received her master's degree in directing. In 1976 she directed **FIRE!** at ACT, and in 1977 the Whistlestop Revue for The Young ACT Company. Among her other directing credits are **INTERMEZZO**, **LOSERS**, **SUNDAY FUNNIES**, and **THE PUBLIC EYE**. She has acted in productions of **THE CRUCIBLE**, **BAAL**, **ALICE IN WONDERLAND**, and **PLAYBOY OF THE WESTERN WORLD**.

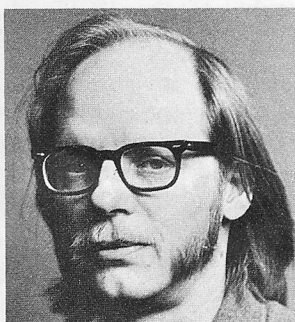
(Picture not available)

SOUND DESIGNER MARTIN PAVLOFF attended Southern Oregon State College and worked for educational television station KOAP in Portland and Stagecraft Industries in Oregon before joining the staff of The Empty Space in 1976. His duties include supervision and coordination of design, construction, stage management, and physical facilities development.

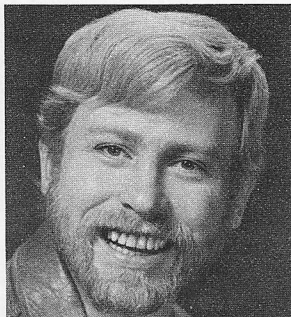
He has done sound designs for The Empty Space productions of **GOSSIP** and **THE LANDSCAPE OF THE BODY** and is very interested in this new and expanding field of theatre. Recently, he completed the sound design for **OREGON GOTHIC** written by Seattle actor/playwright Kurt Beattie.



COSTUME DESIGNER SALLY RICHARDSON received her undergraduate degree from Whitman College in drama and her master's degree from the University of Washington in costume design. She has been ACT's resident costume designer for the last two years, having designed every production. Recently, she designed the costumes for *THE BOY FRIEND* at the Palace Theatre, and *LANDSCAPE OF THE BODY* at The Empty Space. Sally has also designed costumes for Intiman's productions of *THE UNDERPANTS*, *CANDIDA* and *HEDDA GABLER*, and The Empty Space Association's productions of *DANDY DICK*, *THE SEA* and *RONNIE BWANA JUNGLE GUIDE*.



TECHNICAL DIRECTOR PHIL SCHERMER received his master's degree from the University of Washington. Phil has been ACT's technical director for the past two and a half years. He has designed lighting for *A CHRISTMAS CAROL*, *DESIRE UNDER THE ELMS* and *THE CLUB*, and most other plays over the last eleven years at ACT. At Empty Space Phil designed the lighting for *AMERICAN BUFFALO* and *HEAT*, among others. He has also designed lighting for The Seattle Repertory Theatre and its 2nd Stage. Phil also designed the sets for *BUTTERFLIES ARE FREE* and *FIRE!* at ACT.



SCENE DESIGNER JERRY WILLIAMS has designed fourteen sets for ACT, among them *MARAT/SADE*, *THE RESISTIBLE RISE OF ARTURO UI*, *THE TIME OF YOUR LIFE* and *SCAPINO*. Jerry is an associate professor of theatre at the University of Oregon, and frequently a guest designer at the Cricket Theatre in Minneapolis and The Seattle Repertory Theatre, where local audiences may have seen his work in *SEVEN KEYS TO BALDPATE* and *MOUSETRAP*. Prior to joining the faculty at the University of Oregon, Jerry was the resident set and costume designer for four seasons at the Alley Theatre in Houston, Texas, where he designed more than 25 productions, both sets and costumes. Jerry will be taking a sabbatical leave from the University next year to design sets for the first season of the Cricket Theatre's new facility in Minneapolis. Jerry will also be designing costumes for *MAKASAR REEF*, ACT's fifth play of the season, and both sets and costumes for *ANYTHING GOES*.



GENERAL MANAGER ANDREW M. WITT has had experience in various facets of theatre as a former actor, stage manager, and director. His directorial credits include *BRECHT ON BRECHT* for the Intiman Theatre, *THE HOSTAGE* at the Anacortes Community Theatre, *YANKEE DOODLE* for Seattle Junior Programs, productions for the University of Washington and the Marion Art Center in Massachusetts. He was technical director for the Bathhouse Theatre in Seattle and technical assistant for the National Playwrights Conference at the O'Neill Center in Waterford, Connecticut. Andy is on the Board of Directors of Allied Arts of Seattle, and a member of the Board and Executive Committee of the Arts Alliance of Washington State. A graduate of the Monson Academy in Massachusetts, Andy earned a B.A. in theatre from Wesleyan University and a M.A. in drama in acting/directing from the University of Washington. He sits on the Advisory Board of the Factory of Visual Arts and the Washington Volunteer Lawyers for the Arts, and recently created Seattle's half-price ticket booth operation in downtown Seattle, **TICKETS: TONIGHT**.

BACKSTAGE

by Jack Leahy

*For Patrick Pearse had said
That in every generation
Must Ireland's blood be shed.
W.B. Yeats*

The tragedy that is being played out daily in the streets and countryside of Northern Ireland has its origins deep in Irish history. So complex are the interwoven tendrils of political, religious and economic differences that an equitable solution to the Catholic-Protestant conflict will be extremely difficult at best, and—in the view of many—perhaps incapable of rational resolution.

Some historians trace the problems of Northern Ireland back to the plantation settlements of James I in 1609. Others go back to the Anglo-Norman invasions of the late 12th Century, while some find the root of the problem in what often appears to be the contradictory nature of the Celt character: the Gaels, goes the poem, are the people “who God made mad/for all their wars are merry/ and all their songs are sad.”

But Irish wars are not merry, and the current one being waged in Ulster is a far cry from the romantic, almost mystical call for sacrifice uttered by Patrick Pearse shortly before the Easter Rebellion of 1916. One can only wonder what Pearse, with his fervid vision of a Republican Ireland, would think of the contemporary scene, with hooded executions, deep interrogation, knee-cappings, and political assassination carried out by both Catholic and Protestant extremists. When Pearse called for sacrifice, he meant self-sacrifice; one hopes he would not have extended his definition to include the wanton slaughter of the innocent that has become the daily reality for the people of Northern Ireland.

Certain facts about this unhappy land might help to put some of the background of BALLYMURPHY into perspective. In 1920, an act of the British Parliament divided North Ireland from the twenty-six counties of the South. Each area was granted its own parliament and governmental system. Southern Ireland at first became a dominion and then a Republic. The North, on the other hand, chose to remain an integral part of the United Kingdom, and remains so today, sending twelve members to the English House of Commons.

Within the six Counties and the Parliamentary boroughs of Belfast and Londonderry, the Protestants outnumber the Catholics two to one. This numerical superiority has led to a very real discrimination toward the Catholic minority in voting, housing, employment, and civil rights. In 1968, large Catholic civil rights demonstrations brought about violent Protestant reprisals. The threat of mass

slaughter was so severe that since 1972, Britain has suspended the North Irish Parliament and rules directly from Westminster.

Originally, the British troops were brought in to protect the Catholics from the Protestants, but ironically, this move caused a resurgence of the Irish Republican Army, the secret army which had been moribund for well over a decade. The new organization, called the “Official IRA,” was ineffective, largely because its socialist and radical political stance brought little financial help from Southern Ireland or the American Irish. The Provisional IRA (Provos) was soon formed to serve both as a self-defense force for the Northern Catholics and to counter the Marxist and world revolution philosophy of the “Official IRA.”

However, the defensive posture of the Provisional IRA soon faded in the increasing violence, and for eight years now, the Provos have waged guerrilla warfare against both the English troops occupying the city and the Protestants who live there—who are every bit as much Celt as the Catholics. On both sides more than two thousand people have died, far more than were killed in the Irish Civil War during the 1920's.

At present, the struggle shows no sign of easing. “Kill the other fellow” seems to be the total philosophy of both the IRA and the various militant Protestant groups. Any move toward rational settlement only brings escalated violence from one side or the other. Ironically, the people that have suffered the most are the Northern Catholics whom the Provisional IRA have vowed to save. The assassinations, bombings and armed robberies have resulted in massive retaliation by Protestant militants and bully-boy gangs, military occupation by British troops, and the reenactment of the Special Powers Act, which allows unlimited internment without trial.

BALLYMURPHY is a play that takes place in the Belfast of 1972. In the six years that have passed, there have been huge peace demonstrations by both Catholics and Protestants. But the violence continues. Belfast remains a paranoid city totally at war with itself. In the long, tragic, and nightmarish struggle of the Irish people for unity, the past decade represents the latest episode of the Celtic attempt to come to terms, not with the British (as the IRA would insist) but with its own deeply divided spirit.

NOTES

For purposes of the play, it may be useful to define the following political terms:

The Irish Republican Army (IRA): The guerrilla force which fought the War of Independence against the British Army in 1919-21. In 1922, the IRA split over the Anglo-Irish Treaty with the majority becoming the Irish Army and the minority keeping the old title and going underground. In the mid 60's, they moved to the left and became involved in the Civil Rights movement in the North. Frustration over the IRA's failure to defend the Catholic ghettos in Belfast during the rioting of 1969 led to a further split into the Official and the Provisional IRA. The Official IRA, leftist and influenced by the Communist Party, has maintained a cease fire since 1972. The Provisionals, or PROVOS, mostly right wing traditional Catholics, have continued to campaign militarily against any and all who oppose their vision of a United Ireland.

Loyalist: One loyal to the Crown of England; usually Protestant.

Nationalist: One favoring the unification of the six counties of Northern Ireland with the 26 counties of the Republic of Ireland; usually Catholic.

Orangeman: A member of the Orange lodge, a fraternal, social, traditional and craft-oriented organization; usually loyalist; usually Protestant.

Papish: Catholic; derogatory.

Prods: Protestant.

RUC: Royal Ulster Constabulary; the police of Northern Ireland; usually Protestant; usually loyalist.

Taig: Catholic; usually derogatory.

UDA: The Ulster Defense Association; a paramilitary unit; usually loyalist; usually Protestant.

B-Specials: Protestant Auxiliary formed to assist the Royal Ulster Constabulary. The B-Specials were part-time and mounted patrols or manned checkpoints at night. The Specials were entirely Protestant and were recruited from various militant organizations.

The Special Powers Act: Officially called the Civil Authorities Act, it has been in effect since 1922 and periodically renewed as the violence in Ireland continues. The Special Powers Act allows the Government of Northern Ireland (now superseded by England) "to take all such steps and issue all such orders as may be necessary for preserving the peace and maintaining order." In effect, this means imprisonment without trial.

Long Kesh: The British controlled prison where suspected terrorists are held without trial under the Special Powers Act.

Sinn Fein: Founded in 1907, the organization became the main voice of militant Republicanism. Today, the group functions as the political wing of the IRA, but it is deeply split. In 1970 it divided along the same lines as the IRA into Sinn Fein, Kevin Street (Provisional) and Sinn Fein, Gardiner Place (Official). The names come from streets in Dublin where headquarters are located.

Bloody Sunday: January 30, 1972. The British Army shot and killed thirteen civilians during a Catholic march in Derry. The commander of the British troops was decorated for his action. The Derry massacre touched off massive demonstrations throughout all of Ireland and may be considered the spark that initiated IRA offensive rather than defensive action in Northern Ireland.

A SHORT READING LIST

Costigan, Giovanni *A History of Modern Ireland*
Stewart, A.T.Q. *The Narrow Ground*
Farrell, Michael *Northern Ireland, the Orange State*
Connery, Donald S. *The Irish*
O'Hanlon, Thomas J. *The Irish*
Uris, Jill and Leon *Ireland: A Terrible Beauty*
Bell, J. Bowyer *The Secret Army: The IRA 1916-1970*

CLIP & SAVE

BOX OFFICE INFORMATION

Phone 285-5110

TICKET PRICES

Tuesday thru Saturday evenings	\$6.00	\$7.50	\$8.00
FOR ANYTHING GOES ONLY: \$6.50 \$8.50 \$9.50			
* Sunday evenings, Wednesday and			
Saturday matinees	\$4.00	\$5.50	\$6.00
FOR ANYTHING GOES ONLY: \$4.50 \$6.50 \$7.50			

CURTAIN TIMES

Tuesday thru Saturday evenings	8:00 p.m.
Sunday evening	7:30 p.m.
* Wednesday and Saturday	
matinees	2:30 p.m.
(includes free matinees)	

*Matinees are scheduled for the first Wednesday and the second Saturday of each production; on occasion, the Theatre will add extra matinees; call the Theatre for information.

STUDENT AND SENIOR CITIZEN RATES

Sign up 30 minutes before any performance, subject to availability \$2.50
(Students: identification required)

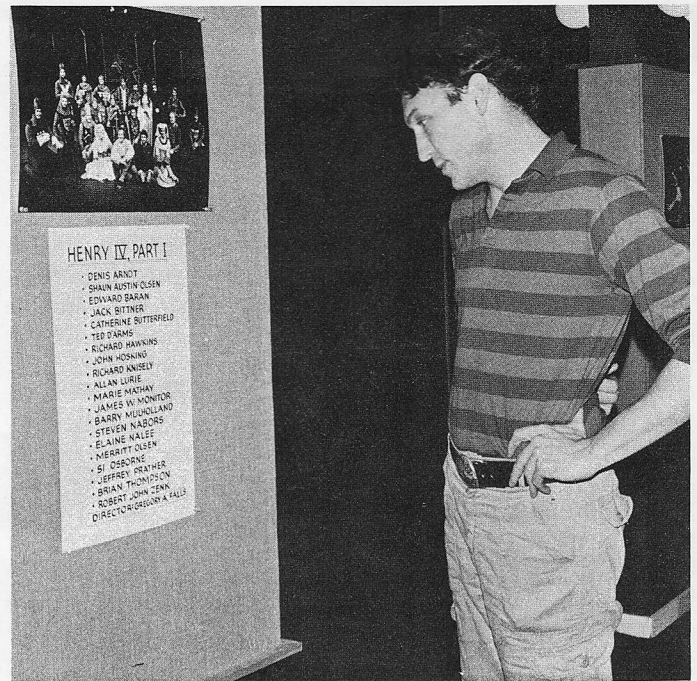
BOX OFFICE HOURS

Tuesday thru Sunday	Noon to 8:00 p.m.
Mondays	Closed

PLAYWRIGHT MICHAEL NEVILLE has visited Belfast on several occasions, both as a journalist and as a guest of friends. He will again visit Ireland after the ACT production of **BALLYMURPHY**.

Michael trained in theatre and journalism and received his degree in journalism from Marquette University. He was later a Sam S. Shubert Graduate Fellow in Playwriting at Long Island University. His previously produced plays include **MARVIN'S MOURNING MEADOWS** and **OFF IN THE WOODS WE GO**. He is currently completing a new play under the aegis of a fellowship from the National Endowment for the Arts. Michael is also an actor, having toured the Midwest for three years with the comedy troupe "Ransom House" and appeared this Spring in the title role of **DRACULA** in San Francisco.

***AUTHOR'S NOTE:** The author wishes to express his gratitude to Martha Russell, Joseph Neville, the McGuire family and the men and women of the Able Taxi Depot, Belfast, N.I.*



Playwright Michael Neville, who will turn 30 years old the day **BALLYMURPHY** closes (July 29), visited ACT Theatre in May, having just finished playing **DRACULA** in San Francisco. He worked here as the guest of Director Gregory A. Falls to finish the new script of **BALLYMURPHY**. Michael is shown here reading the cast list for ACT's first play of the season, **HENRY IV, PART I**.



1202 HARRISON ST.
SEATTLE, WASH. 98109
622-3500

MAKES REPAIRS AND REMODELING EASY!

Since 1959 HOC has completed over 70,000 requests from its members, providing them with quality and personalized service - - - from having appliances fixed to roofing, painting, and new additions.

Membership dues of \$15 a year include on-site inspection where appropriate and centralized billing and record-keeping.

To join HOC, or for more information, call 622-3500 or write 1202 Harrison Street, Seattle, Washington 98109.

PIKE and WESTERN COMPANY

WINE MERCHANTS



PERSONAL TASTE IN THE PIKE PLACE MARKET

IF YOU ARE LATE... ACT will ask latecomers to watch the play standing in the upper lobby until there is a suitable break in the play, specified by the director. If you have a last-minute crisis, please consider donating your tickets to ACT by calling the box office and giving them your seating locations. We will be happy to send you a letter so that you may use your donation as a tax deduction. If ACT is able to resell your tickets, it is a very real and appreciated contribution.

NO TICKET REFUNDS CAN BE MADE, but subscribers may exchange tickets for any other performance of the same show, providing the box office receives the tickets 24 hours before date and time printed on the tickets.

STUDENTS AND SENIOR CITIZENS can buy single tickets for \$2.50, one-half hour before curtain time, if there are seats available.

PREVIEW NIGHT TICKETS (the Wednesday before opening night of each play) may be purchased at the door the night of the performance for \$2.50, on a first-come, first-served basis.

GROUP DISCOUNTS for theatre parties of twenty or more persons are available. Discounts range from 10 to 20 percent off, depending on the size of the group and the performance date. To arrange for group sales — or a corporate family event, a couples' night out, or a fundraising benefit for your organization or business — call Robin Atkins, ACT Box Office, 285-5110.

TO OUR OPENING NIGHT AUDIENCE: Complimentary refreshments and wine will be served in our rehearsal room, Backstage, following the opening night show, to honor the cast. You are invited to be ACT's guests. Wine is courtesy of the Pike and Western Wine Merchants in the Soames-Dunn Building in the Pike Place Market. This year's opening night party committee includes Jeane Lipps, chairman; Jerry Peterson, Sue Vitale, Cindy Mazzola, Dolly Mullens, Jim DePartee, Lauri Hawthorne, Rochelle King, John Renforth, Nancy Nichols, and Judy Schoenocker.

ACT wishes to thank all the volunteer committees and workers for their tremendous efforts and work on behalf of the theatre's activities.

DOCTORS expecting calls during performances may give their names and seat locations to the House Manager, and the number 285-4314 to their call service.

REFRESHMENTS available in downstairs lobby only, one-half hour before curtain time and during intermissions. No drinks may be taken into the seating area.

SMOKING in downstairs and outer lobby only.

TAKING PHOTOGRAPHS or making recordings during the performance is strictly forbidden.

ACT NEEDS VOLUNTEER USHERS — ANY PERFORMANCE, ANY NIGHT. IF YOU ARE INTERESTED, CALL JOHN RENFORTH, 285-3220.

for after the play...

The French Invention



352 Roy Street

282-8333

SUN SPICE DEL
take-out co-op & restaurant
• MUSIC •
friday & saturday evening 4

HOMEMADE SANDWICHES, SPECIAL DINNERS and SWEET TREATS
OPEN TIL 8 PM M-TH 12 FRI 11:30 SAT 283-3977
4 WEST ROY

New York's Broadway doesn't have a **CHARLIE'S RESTAURANT**. Nor does it have Seattle's A.C.T. Sorry, New York.

Charlie's RESTAURANT
217 BROADWAY EAST • 323-2535

Finale

A perfect ending to your evening... or an elegant beginning.



Henry's off Broadway

Restaurant & Oyster Bar
1705 E. Olive Way/329-8063

NEXT AT

THE SEA HORSE
Edward J. Moore
August 3-August 26

An unabashed love story. Seaman Harry Bales returns to The Sea Horse bar with plans to marry its formidable proprietress, tough-minded and bawdy Gertrude Blum. His plans encounter a major obstacle, the reluctant Gertrude herself, and their warm but spirited relationship is zealously tested: they fight,

make up, fight again, spin dreams, make love, and reveal their long locked-up fears and secrets. The audience will take these two to their hearts. This play, which won a Vernon Rice Drama Desk Award for Outstanding New Playwright, makes a lovely, joyous evening in the theatre.

ACT Theatre is presenting a special and unique opportunity for the deaf community to see a live theatre performance. With the co-operation of the Drama and Deaf Project of Seattle Central Community College and the Community Service Center for The Deaf and Hard of Hearing, ACT is presenting *A SIGNED PERFORMANCE OF THE SEA HORSE* on Saturday, August 19, at 2:30

p.m., open to the general public, but specially oriented to the deaf community. Two well-known professional interpreters for the deaf, Mary Stotler and Tom Wright, will be "signing" the performance simultaneously with the ACT performances. If you are interested in attending this performance, call the ACT Box Office for reservations.

Who said there aren't any bargains to . . .



**Roundtrip WARDAIR 747 from Vancouver
**Full Meal Service and Comp. Beverages
**Travelogue Movie and Stereo Headsets
**Afternoon Departures from Vancouver

US \$
\$199 Price Per Person

Departure Dates	RETURN DATES				Book by
	1 week	2 weeks	3 weeks	4 weeks	
Tue. Jul. 25	Aug. 1	Aug. 8	Aug. 15	Aug. 22	Jun. 25
Tue. Aug. 1	Aug. 8	Aug. 15	Aug. 22	Aug. 29	Jul. 2
Tue. Aug. 8	Aug. 15	Aug. 22	Aug. 29	Sep. 5	Jul. 9
Tue. Aug. 15	Aug. 22	Aug. 29	Sep. 5	Sep. 12	Jul. 16
Tue. Aug. 22	Aug. 29	Sep. 5	Sep. 12	Sep. 19	Jul. 23
Tue. Aug. 29	Sep. 5	Sep. 12	Sep. 19	Sep. 26	Jul. 30
Tue. Sep. 5	Sep. 12	Sep. 19	Sep. 26	Oct. 3	Aug. 6
Tue. Sep. 12	Sep. 19	Sep. 26	Oct. 3	Oct. 15	Aug. 13
Tue. Sep. 19	Sep. 26	Oct. 3	Oct. 15	Oct. 22	Aug. 20
Tue. Sep. 26	Oct. 3	Oct. 15	Oct. 22	Oct. 29	Aug. 27

ABC Advance Booking Charter flights must be booked 30 days in advance. Deposit of \$50 USD required with booking. Departures taxes: Vancouver—\$3.50, HNL—\$8. Many land packages available.



Dee & Steve Danishek's

Travelmasters 283-8400

4 Boston St. SEATTLE, WA. 98109



A CONTEMPORARY THEATRE

WE NEED YOUR HELP!

Your ticket purchase dollars work hard to support ACT. However, even with packed houses we can earn only 70% of our operating expenses. ACT is a tax-exempt non-profit corporation. Your contribution will insure continuation of one of Seattle's finest professional theatres.

Send Your Donation to:

ACT Sustaining Fund
100 West Roy Street
Seattle, WA 98119

(206) 285-3220

Donations may be charged.



A CONTEMPORARY THEATRE

Artistic Director Gregory A. Falls
General Manager Andrew M. Witt

ADMINISTRATIVE STAFF

Press and Public Relations Louise Campion Cummings
Development Director Cindy Mueller
Company Manager Jody Harris
Accountant Charles Reinsch
Assistant to the General Manager John Renforth
Secretaries Susan Henry, Kathy Tuohey
Intern Eric Moss

ARTISTIC/PRODUCTION STAFF

Music Director Stan Keen
Technical Director Phil Schermer
Assistant Technical Director Jody Briggs
Carpenters .. Donald Klovstad, Michael Lowther, Richard Weil
Scene Painter Toby Corbett
Stage Manager Eileen MacRae Murphy
Assistant Stage Manager Michael Weholt
Costumer Susan Min
Seamster David Roesler
Property Master Shelley Henze Schermer
Sound Consultant Mac Perkins
Script Consultant Barry Pritchard
Photographer Chris Bennion
Washington State Arts Commission
Production Interns Joyce Brenner, Elizabeth Butterfield
Cyndi Mudge, Roderick Reinhart

HOUSE STAFF

Box Office and Subscription Manager Robin Atkins
Assistant Box Office Manager Magee Downey
Assistant Subscription Manager Deborah Long
Box Office Assistant Warren Sklar
House Manager Marilyn McGill
Assistant House Managers Don Cross, Gladys Aramburu
Custodian Tish Blackford
House Staff Marvin Cloy, Nancy Hawley, Lisa Sisley
Concessions Manager Denise Nik-Khah

BOARD OF TRUSTEES

President C. David Hughbanks
First Vice President Mrs. E.L. Pierce Milholland
Second Vice President Harry M. Strong
Secretary Walter Walkinshaw
Treasurer David E. Wyman, Jr.

Ellsworth C. Alvord, Jr., M.D.
Frederick Ayer II
Jane M. Baxter
C. Spencer Clark, Ph.D.
Madeleine K.B. Condit
Aubrey Davis, Jr.
Gregory A. Falls
Ellen B. Hazzard
David M. Hewitt
William L. Kydd, D.D.S.
Mrs. Edward R. Langenbach
George M. Lhamon
Mrs. Charles H. Morse IV
Nadine H. Murray
Mrs. Horace Nealey
Mrs. Gilbert Powers
Mrs. Paul W. Reed
James S. Rogers
George S. Schairer
Mrs. Walter E. Schoenfeld
W. Hunter Simpson
Mrs. Willard Smith
Samuel N. Stroum
Mrs. Jack L. Temple
Robert E. Thompson
Carolyn H. Tuttle

ADVISORY COUNCIL

Mrs. A. Stewart Ballinger
P. Cameron DeVore
Brooks G. Ragen
Sam Rubinstein
Robert F. Willkens, M.D.