

act

A Contemporary Theatre

1968



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## STATEMENT

A Contemporary Theatre concerns itself with the plays of our time.... now! We believe that our Puget Sound area should have the opportunity to see the plays which are being seen and discussed now in other metropolitan centers around the world. Our play selection is not concerned with whether a play will become great literature, or even whether we like it personally. If theatre reflects the many ideas and attitudes of its time, then it serves an important and dynamic cultural function. This we believe to be the reason for A Contemporary Theatre in the Northwest. As a kind of touchstone for today, each year we revive an older American play.

## 11 O'CLOCK THEATRE

Every Wednesday, Thursday and Friday, ACT produces plays for children of elementary school age. The season runs throughout the summer, and the plays are programmed for two different age groups: Wednesdays and Fridays for younger children, ages 5-8; Thursdays for older children, ages 9-11.

If you would like to be on our mailing list or know friends who would like information about A Contemporary Theatre, please fill in and leave at the box office.

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# act

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# Slow Dance On The Killing Ground

by

WILLIAM HANLEY

*Directed by Aaron Frankel*

\*

Cast of Characters  
(in order of appearance)

GLAS ..... Richard Kuss  
RANDALL ..... Glenn Johnson  
ROSIE ..... Gisela Caldwell

Synopsis:

The play happens in Brooklyn on the night of June 1, 1962, in the kind of shop usually referred to in New York City as a "candy store".

ACT I: Pas de Deux  
ACT II: Pas de Trois  
ACT III: Coda

The action is continuous.

Stage Manager	Set Designed by	Costumes by
Joan Klynn	S. Todd Muffatti	James R. Crider

SLOW DANCE ON THE KILLING GROUND is produced through special arrangement with Hayden Griffin, c/o Hessel-tine, Bookman & Sett, Ltd., New York 10019

CREDITS: Camera Craft, Inc.--Electromatic Sales & Service--  
Saint Paul's Episcopal Church--Pacific Northwest  
Bell C. J. Johnson Company

APPRENTICES: Larry E. Huisman, Gerry Morgan

THE CAST

GISELA CADWELL, Rosie, is making her first appearance in Seattle. Gisela just finished a season at the Arena Stage, in Washington, D.C., where she played Juliet, in *Romeo and Juliet*, Hermia, in *A Midsummer Night's Dream*, Anne, in *The Diary of Anne Frank*, as well as working with the Children's Musical Theatre program. Gisela received her training at the National Theatre School of Canada under the direction of Duncan Ross.

GLENN JOHNSON, Randall, appeared in the Youth Pavilion production at Expo '67 and played Hamm, in Samuel Beckett's *Endgame*, with the Yale Drama Festival in 1966. He has played off-Broadway in New York, where he studied with Uta Hagen. Glenn spent last season with the Seattle Repertory Theatre, where he played the Ballad Singer in *Three Penny Opera* and the Orderly in the *Death of Bessie Smith*.

RICHARD KUSS, Glas, returns to ACT for his second season. ACT audiences saw Richard as the Count in *The Deputy*, the Father in *After The Fall*, and Mr. II in the American premiere of *Strip Tease*. Richard has played on Broadway in *J.B.* and *Wait Until Dark*. Off-Broadway saw him in *Desire Under The Elms*, *Androcles and The Lion*, and *Life Is A Dream*. At Lincoln Center he appeared as Socrates in *The Trial and Death of Socrates*. Richard also appeared on the television series *Secret Storm* as Karl Novik.

AARON FRANKEL directs the opening play for ACT in his first season with the company. A native New Yorker, Mr. Frankel has directed more than 100 plays on and off-Broadway, in regional and stock theatre, including some 15 new plays. He has also directed for Theatre Workshop and was a producer for the Margo Jones Theatre. Past Executive Vice President of the Society of Stage Directors and Choreographers, Mr. Frankel is currently a visiting Professor at the School of Drama at the University of Washington.

SUBSCRIPTIONS STILL AVAILABLE. ....

It is not too late to subscribe for ACT's fourth season of contemporary theatre. Both our seven play and five play subscriptions are still available. Even though you paid the full price for tonight's performance, you may still subscribe and receive a substantial discount, a parking permit for our lot across the street, and choice of seat locations and evenings.

You may enter your subscriptions at our box office during intermission. Or—simply send us your ticket stubs from tonight's performance attached to a subscription form—which is available at the box office. Please deduct the price of a single ticket from each single subscription price that you check, and send us the balance. We will then send you the rest of your tickets. Why not join our several hundred subscribers for a summer of the best in contemporary theatre?



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