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*presents*

**PHYLLIS KIRK**

*in*

**WAIT UNTIL DARK**

*A Play by*

**FREDERICK KNOTT**

*with*

**JAMES TOLKAN**

**JOSEPH MASCOLO**

**GEMMA  
DENNIS**

**RICHARD  
BRANDA**

*and*

**WILLIAM TRAYLOR**

*Directed by*

**WINDSOR LEWIS**

*Scenery by*

**FRED VOELPEL**

*Production Stage Manager*

**SEAN CUNNINGHAM**

## CAST

*(In order of appearance)*

Mike Talman .....	WILLIAM TRAYLOR
Sgt. Carlino .....	JOSEPH MASCOLO
Harry Roat, Jr. ....	JAMES TOLKAN
Susy Hendrix .....	PHYLLIS KIRK
Sam Hendrix .....	RICHARD BRANDA
Gloria .....	GEMMA DENNIS
Policemen .....	BARRY HOFFMAN, HUBERT ENGLAND

## UNDERSTUDIES

Standbys never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

For Miss Kirk — Alice Mulvihill. For Miss Dennis — Maura Mulvihill.

For Messrs. Tolkan, Traylor and Mascolo — Richard Branda.

For Mr. Branda — Barry Hoffman.

# THE

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The action takes place in a basement apartment in Greenwich Village

### ACT I.

- Scene 1. Friday Evening
- Scene 2. Saturday Afternoon
- Scene 3. Twenty minutes later

### ACT II.

- Scene 1. About an hour later
- Scene 2. A few minutes later
- Scene 3. A minute later

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# Who's Who in the Cast

PHYLLIS KIRK, *Susy Hendrix*, began her career as a fashion model, with her picture on the covers of Junior Bazaar, Mademoiselle and other magazines, and she made her stage debut in a Philip Barry play, *My Name Is Aquilion*, with Lilly Palmer and Jean Pierre Aumont. After some other impressive stage appearances, she was recruited to Hollywood by Samuel Goldwyn to appear with Ann Blyth and Farley Granger in *Our Very Own*. Subsequently she co-starred in many important films, including *Back from Eternity* with Robert Ryan, *The Sad Sack* with Jerry Lewis, *House of*

*Wax* with Vincent Price, *The City Is Dark* with Sterling Hayden and *Johnny Concho* with Frank Sinatra.

She has made frequent returns to the stage from time to time, and most recently she toured with Barry Nelson in *Mary, Mary*.

On television Miss Kirk has been starred in many major dramatic programs, including *Playhouse 90*, *Climax*, *Phileo Playhouse*, *U.S. Steel Hour*, *Theatre Guild Hour*, *The Loretta Young Show*, *G.E. Theatre*, *Schlitz Playhouse*, *Ford Theatre*, *Zane Grey Theatre*, *Twilight Zone* and *Robert Montgomery Presents*.

She has also guest-starred on such variety programs as the original *Sid Caesar Program*, *The Red Buttons Show*, *The Ernie Ford Show* and *The George Gobel Show*. In addition she has been a guest on many major panel and game programs such as *Missing Link*, *You Don't Say*.

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*Snap Judgment, To Tell the Truth* and *Password*, as well as having appeared often on *The Oscar Levant Show* and on many discussion programs.

She is probably best remembered for her co-starring appearances through two and a half years with Peter Lawford in the *Thin Man* series, and she was nominated for an Emmy Award for her portrayal of Nora on that program.

Readily ad-libbing, Miss Kirk conducted interviews for NBC's *Monitor* radio programs, and two years ago she spent a whole season running a discussion program, ABC's *The Young Set*, writing it and moderating it daily for an hour, five times a week.

JAMES TOLKAN, *Harry Roat, Jr.*, born and raised in Tucson, was a football star at Eastern Arizona College before joining the Navy for the fracas in Korea. After that he took theatrical training at the University of Iowa, and made his way to New York for further study with Stella Adler and Lee Strasberg. He made his professional debut with a resident theatre in Memphis, and then had a series of understudy assignments with Broadway plays. A major opportunity came to him to play the arrogant Captain Solony in Chekhov's *Three Sisters* in the Actors' Studio production in London. In New York he played the role of Judas in the modern play about the Crucifixion, *Between Two Thieves*, the role of the tortured longshoreman in the long-run production of Arthur Miller's *A View from the Bridge*, and a leading role in *Live Like Pigs*, by the British avant-garde playwright John Arden. On a long tour Mr. Tolkan was seen in *The Best Man* in the role of the ex-President that had been originated by Lee Tracy.

WILLIAM TRAYLOR, *Mike Talman*, received critical acclaim last season for his Broadway performance opposite Ingrid Thulin in Burgess Meredith's production of *Of Love Remembered*. Prior to that he appeared as Steve opposite Constance Towers's Julie in the exciting revival of *Show Boat* at Lincoln Center and he subsequently toured with this pres-

entation. He made his Broadway debut in Noel Coward's *Nude With Violin* and toured in repertory in that comedy and *Present Laughter*. Mr. Traylor was born and raised in Missouri, and received his A.B. from North-East Missouri State College and worked toward his Master's at Northwestern before spending two years in the Signal Corps. Off-Broadway he appeared in New York in Lonnie Chapman's *Cry of the Raindrop*. In the golden days of television he appeared on *Playhouse 90*, *Stage Door*, *Armstrong Circle Theatre*, *Kraft Theatre*, *Matinee Theatre*, *The Defenders*, *The Nurses* and *Father Knows Best*. In stock he has appeared in *Sweet Bird of Youth*, with Joan Fontaine in *Susan and God*, with Orson Bean in *Send Me No Flowers*. In New York he acted in the recent revival of *The Glass Menagerie*.

JOSEPH MASCOLO, *Sgt. Carlino*, was seen on Broadway last season as the hot-tempered chauffeur in Sir Tyrone Guthrie's all-star revival of *Dinner at Eight*. His first major stage role in New York was in *The Threepenny Opera*, in which he played Matt for a year. In the New York Shakespeare Festival production of *Macbeth* he played Ross and then Macduff. Successively he acted the two major roles of Eddie and Marco in the long run of *A View from the Bridge*, and he scored a great personal success in the off-Broadway version of Pirandello's *To Clothe the Naked*. He played Mangiacavallo in *The Rose Tattoo* at Buffalo's Studio theatre and with Jose Ferrer in *After the Fall* in Miami, and he has been on a number of television programs. He is a talented musician as well as an actor and has played clarinet with the Metropolitan Opera orchestra.

GEMMA DENNIS, *Gloria*, has been appearing in television commercials since she was six, and she has played numerous stage roles in the community theatre near her parents' home at Manhasset, Long Island, in the further suburbs of New York. *Dennis* is her stage name, in honor of her father, Dennis Mulvihill, and she is accompanied on this tour by



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WENDE CLAYTON, Editor.

ARTHUR G. HADLEY, Publisher.



her sister, Maura, who is her understudy, and by her mother, Alice Mulvihill, who is Phyllis Kirk's understudy.

**RICHARD BRANDA**, *Sam Hendrix*, a native Texan, was graduated from the University of Texas and he made his professional debut with the American Shakespeare Festival at Stratford, Conn., in *Macheth*, *As You Like It* and *Richard II*. He toured the country with the award-winning play, *A Man for All Seasons*, playing the young King Henry VIII. For the Phoenix Theatre in New York he played the title role in *Doctor Faustus*. He has appeared on most of the network TV shows that originate in New York and he can currently be seen in several television commercials.

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## *Behind the Scenes*

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**WINDSOR LEWIS**, *Director*, has directed *Time Limit*, *One More River* and other Broadway plays, and he has managed and directed and acted at a number of summer theatres on the eastern seaboard, as well as in Europe. In private life he is the husband of the eminent stage star, Barbara Bel Geddes.

**FRED VOELPEL**, *Scene Designer*, has a designing hand in this fall's Barbara Streisand TV special, *The Belle of 14th Street*, and he has had designing credits for such Broadway plays as the Richard Rodgers musical *No Strings* (for which he won a Tony Nomination and a Variety Poll Award), *A to Z*, *Peter Pan*, *The Sign in Sidney Brustein's Window*, *The Milk Train Doesn't Stop Here Any More*, *Vintage 60* and *Sophie*. Last summer he designed sets and costumes for *The Lost Colony* outdoor pageant-play in North Carolina and the Lincoln Center revival of *South Pacific*, as well as for fourteen plays at America's No. 1 summer theatre, the

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Westport (Conn.) Country Playhouse. His other credits include productions for the Berkshire Theatre Festival, the Boston Opera, the Latin Quarter, Philadelphia's Theatre of the Living Arts and the Vivian Beaumont Repertory Company, as well as a number of off-Broadway attractions.

**THE PRODUCING MANAGERS COMPANY**, *Producers*, is headed by James B. McKenzie, Spofford J. Beadle and Ralph Roseman, and it is also producing the tour this season of Tom Ewell in *The Impossible Years*. This rapidly expanding New York firm manages and produces all the attractions in two highly popular and successful season theatres. One of these, operating in the summer, is the nationally famous Westport (Conn.) Playhouse, which for thirty-six years has been America's most prominent summer theatre. The other, operating in the winter, is the Royal Poinciana Playhouse in Palm Beach, Florida, the most luxurious theatrical showcase in this winter vacationland.

In addition, the three impresarios produce a dozen travelling shows each summer, manage the Long Island Festival of the Arts, serve as consultants on many Broadway plays and operate several theatre-restaurants in connection with their permanent operations.

Last season they sent on tour productions of *Luv* and *Hans Conried in Generation*.

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## TOM EWELL MAKES COMEDY A SERIOUS BUSINESS

When is comedy serious? Or rather, how serious is comedy? Or, have you ever enjoyed listening for over an hour to a great comedian without laughing?

These questions come to mind following an informal interview with Tom Ewell, a favorite to millions of stage, screen and television fans. Comedy, to him, is very serious and he was most emphatic when stating that "performing in theatricals is a business — it's my business, and I love it."

We were seated in his comfortable New York East side apartment when the conversation shifted to the advantages and disadvantages of touring with a play. Some stars positively will not travel and others, like Tom Ewell, look forward to it. He seems to enjoy traveling and has criss-crossed the country many times and has made a point to visit, for pleasure or business, in every state in the union. Having "always had itchy feet, even as a child" he was quite delighted to accept the current road production of the Broadway comedy hit, *The Impossible Years*, especially when he was informed of the fine selection of co-actors performing in the company.

"Casting a road show," said Mr. Ewell, "is quite a problem today. Many supporting players are reluctant to disrupt their family life and, even discounting that, it is difficult to obtain properly trained young people who are willing to go on the road. I consider myself fortunate to be performing with such an exceptionally talented cast as required in this particular type of comedy."

During the tour Mr. Ewell will also sever his family ties as is his custom. He laughingly said that the company of his wife and thirteen-year-old son will have to be replaced by two French poodles he purchased expressly for the tour. Dogs usually become problems on the road but Ewell simplifies this in planning to travel mainly in his own automobile.

Tom Ewell has performed on the Broadway stage in numerous productions. He contends that audiences attracted on tour differ from those in New York. To him local audiences are more interested in their neighbors and their status symbols are not as important as those in the big city. Consequently, when on tour, he

frequently will conduct an informal chat with the audience following the performance of the play and, when time allows, he will drop in on their various local social events. In fact, Mr. Ewell is in wide demand as a lecturer but his theatrical commitments limit too much of this activity.

Despite many television offers, he feels that live performances are essential for necessary audience reaction to insure proper timing, especially for comedy. Following his current tour he is contemplating a television special and also hopes to devote some time to a literary project.

This popular comedian was raised in a small town in Kentucky. As a boy he was fascinated when the Al G. Field Minstrels arrived in town and paraded down the main street. He and his grandmother were avid fans of all the entertainment provided by the chautauquas. With their lunches packed in a shoe box they would frequently attend both morning and afternoon performances. All this theatrical urge led to his desire to become an actor.

Actually, Ewell's first theatrical enterprise was not on the stage but was working in the box office of the Apollo Theatre in Atlantic City, N. J. At that time this theatre was a key tryout house for pre-Broadway shows, as were others in nearby Long Branch and Asbury Park.

Aside from his acclaim as a leading comedian, Tom Ewell has performed in numerous musicals. Even though he admits to being far from a trained singer, he has had his share of selling songs on the stage and even in motion pictures. He humorously recalled how his friend Leonard Bernstein remarked, "Tom, something happens to you between the cracks of the piano keys when you sing." However, this never stopped Ewell from appearing opposite a great musical star such as Mary Martin.

When asked if he had any desire to portray a dramatic role he replied, "No, I become very depressed when I do not hear the boisterous laughter of an audience. Besides, Oscar Hammerstein once advised me to never take anything which requires my performance to be second best. He was right and that's why I have seriously concentrated on comedy."



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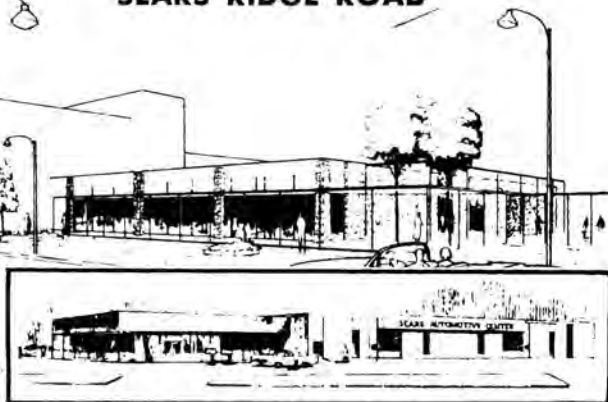
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