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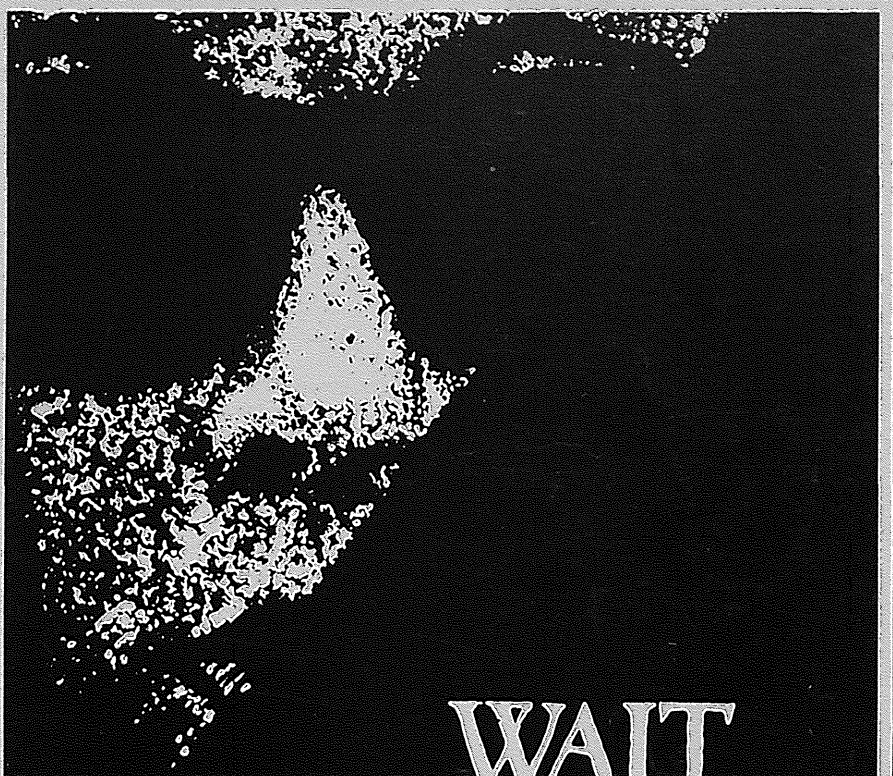
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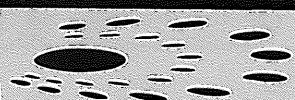
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NOTES ON THE PLAYWRIGHT

Although he has written only three well-known plays, Frederick Knott's reputation as one of the most successful mystery-thriller writers remains untarnished. Born in 1918 in China of English parents, he lived near Hankow for ten years. After moving to England, he later graduated from Cambridge University with a law degree. In 1939, he joined the British Army for a period that lasted a little longer than six years, until his retirement with the status of "Major". In 1947, he joined the Rank Organization as a trainee screenwriter and became a member of the Associate Branch of British Screenwriters, of which he was elected chairman for 1950. After being turned down by six London stage producers for his first play, DIAL M FOR MURDER, the BBC offered to present it and Knott converted it into a 90 minute television production. Ironically, after receiving unanimous rave reviews, there was still no interest shown by stage producers. A few months later, James P. Sherwood, a stage producer who had a lease on the Westminster Theatre, accepted DIAL M FOR MURDER as a replacement for a cancelled production. It opened after only two and a half weeks rehearsal in June 1952 to critical acclaim and began its American run on Broadway at the

(continued on page 10)

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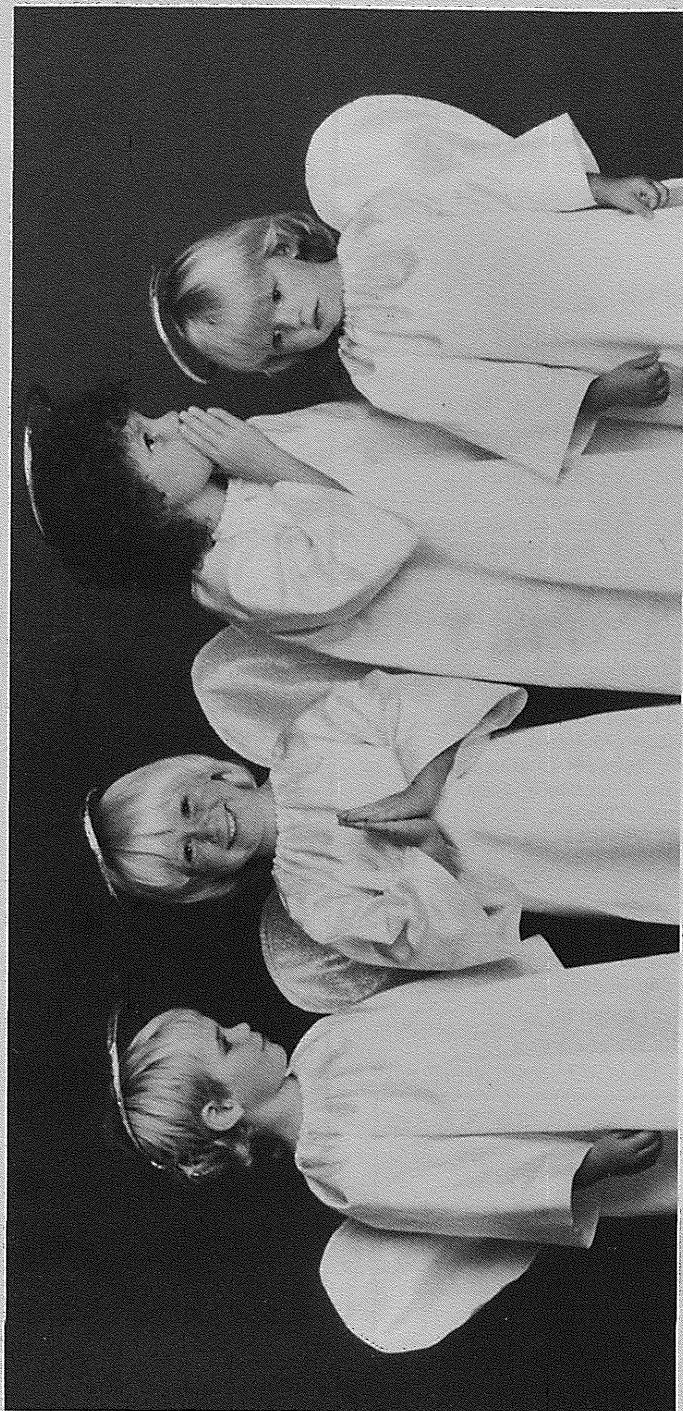
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**WAIT UNTIL
DARK**

By **FREDERICK KNOTT**

Directed By **KATHRYN LONG**

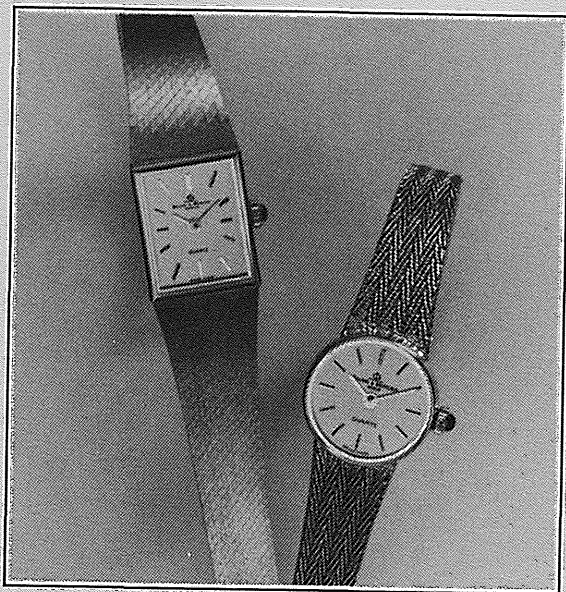
Scenery and
Lighting Designed By **PAUL WONSEK**

Costumes Designed By **JANICE I. LINES**

This production is made possible, in part, with public funds from the New York State Council on the Arts and a grant from the National Endowment for the Arts in Washington, D.C., a federal agency, and from Erie County and the City of Buffalo. The Studio Arena Theatre participates in the Arts Development Services Performing Arts Voucher Program.

152nd Production, December 2, 1983-January 1, 1984
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CAST OF CHARACTERS

(In order of appearance)

Mike Talman	VING RHAMES
Sgt. Carlino	JOHN TORMEY
Harry Roat	TIMOTHY MEYERS
Susy Hendrix	JANET ZARISH
Sam Hendrix	TONY PASQUALINI
Gloria	SANDRA WEISS / KELLY WRIGHT
Policemen	BRIAN LA TULIP EVAN PARRY

Production Stage Manager CHRISTINE MICHAEL

SCENE SYNOPSIS

The action takes place in a basement apartment in Greenwich Village. Spring, 1967.

ACT I

Scene 1 Friday evening.
Scene 2 Saturday afternoon.
Scene 3 Twenty minutes later.

ACT II

Scene 1 About one hour later.
Scene 2 A few minutes later.

There will be one fifteen-minute intermission.

SPECIAL CREDITS

Music, based on a theme by Aram Khachaturian,
arranged and performed by Terrence Sherman

Lobby and Publicity Photos K.C. Kratt
Permanent Photo Exhibit Irene Haupt
Framing for Photo Exhibit Brian Art Galleries
Casting Services Theatre Communications Group
Special Thanks to Ken Bukowski

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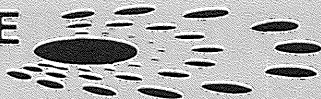
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(continued from page 3)

Plymouth Theatre in October of the same year. During the next five years, the play was produced in over thirty countries and was translated into twenty-five languages. Two years later, the Alfred Hitchcock movie version (filmed, but not shown, in 3-D) opened to successful reviews and booming business. Knott emigrated to the United States in 1954, but it wasn't until 1961 that his second play **WRITE ME A MURDER** appeared. It opened at the Belasco Theatre in New York City and ran for a respectable engagement of 196 performances. His next play, **WAIT UNTIL DARK**, became one of his most successful vehicles. For his writing talent, Knott won a special Edgar Allan Poe award from the Mystery Writers of America for both his plays **DIAL M FOR MURDER** and **WRITE ME A MURDER**.

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NOTES ON WAIT UNTIL DARK

WAIT UNTIL DARK, with its original cast including Tony Award Best Actress nominee, Lee Remick, and Robert Duvall, opened at the Broadhurst Theatre on February 2, 1966. The original production ran 373 performances over an eleven month period, while its British counterpart ran even more successfully with a total of 683 performances during its two year run. At the time, a then record-breaking sum for a pre-production deal for the film rights was established for the thriller-mystery, WAIT UNTIL DARK. The highly successful 1967 movie version starred Academy Award Best Actress nominee Audrey Hepburn, along with Alan Arkin, Richard Crenna, and Jack Weston.

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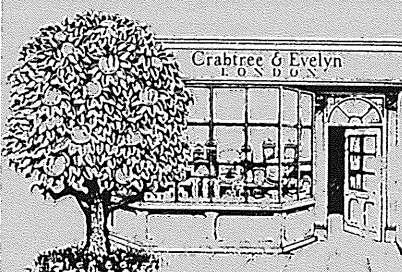
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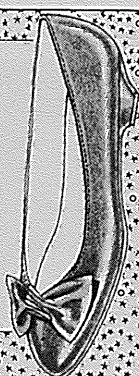
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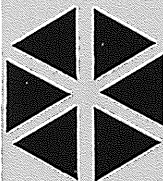
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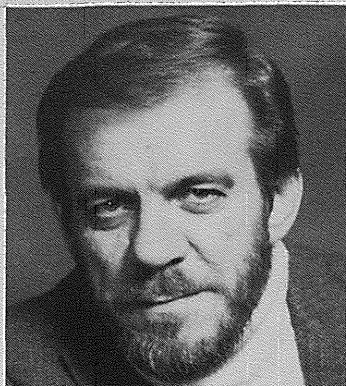
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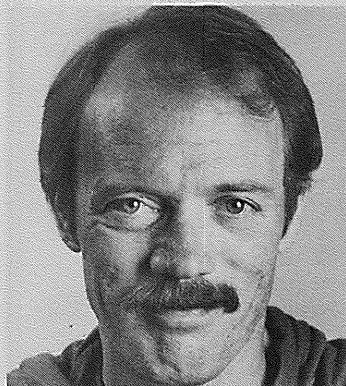
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CAST



BRIAN LA TULIP
A Policeman

Mr. La Tulip last appeared at Studio Arena Theatre as Stalin in *WEAPONS OF HAPPINESS* following an appearance as Dr. Wyatt in *WITNESS FOR THE PROSECUTION*. A familiar face to Western New York theatregoers, he has appeared in many productions at D'Youville College, SUNYB and Melic and Mime Dinner Theatre Company. He has played a broad range of roles from George in *WHO'S AFRAID OF VIRGINIA WOOLF?* and Jamie in *LONG DAY'S JOURNEY INTO NIGHT* to Oscar in *THE ODD COUPLE* and Henry II in *THE LION IN WINTER*. Included in his other credits are *MARY, MARY* and *DAMN YANKEES* at the Carousel Theatre in Chicago and *OTHELLO* at the Bronx Repertory Theatre in New York.



TIMOTHY MEYERS
Harry Roat

Timothy Meyers has appeared in numerous productions here but his versatility and range would keep you guessing as to exactly who he was in what. He was just seen as Ernst Ludwig in *CABARET* and, last summer, he played the ancient actor in *THE FANTASTICKS*, two extremely diverse roles. He has performed at major theatres both in New York and across the country such as The Manhattan Theatre Club, The Phoenix Theatre, The Kennedy Center, Arena Stage and the Hartford Stage Company. Among the many roles he has played are Horner in *THE COUNTRY WIFE*, Christy in *THE PLAYBOY OF THE WESTERN WORLD*, Puck in *A MIDSUMMER NIGHT'S DREAM*, Kit Carson in *THE TIME OF YOUR LIFE*, Sir Timothy in *A PENNY FOR A*
(continued on page 17)

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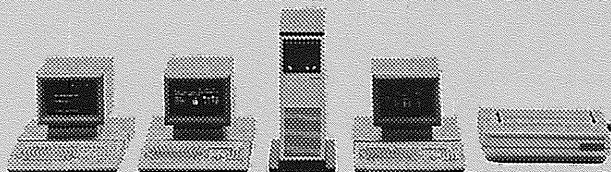
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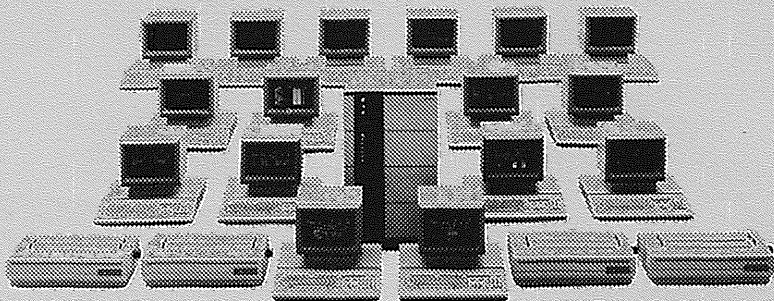
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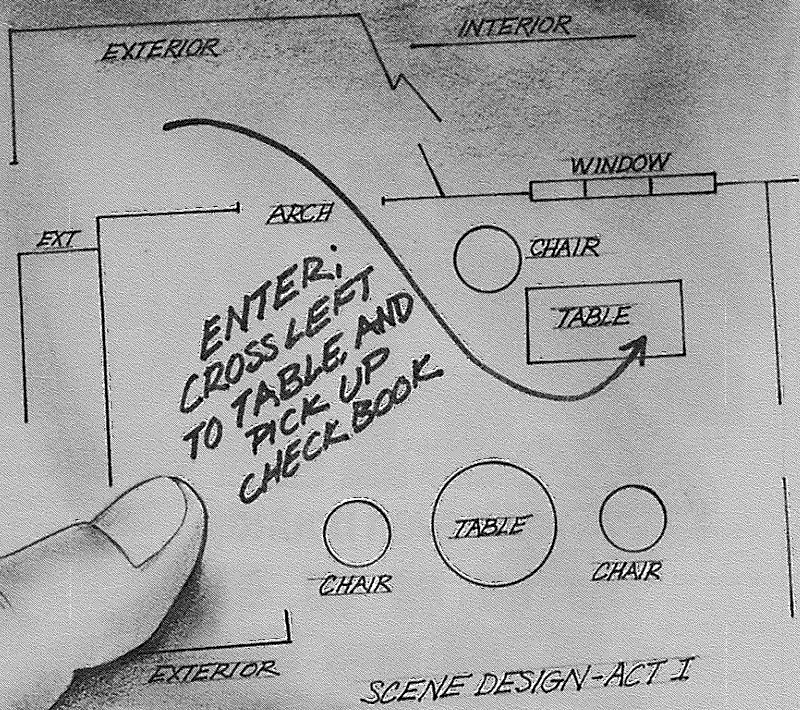
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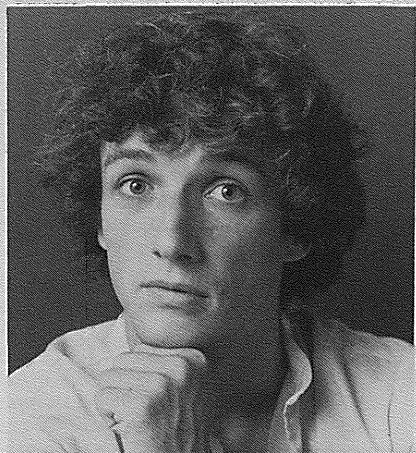
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CAST

(continued from page 14)

SONG, Solomon in KEAN and Odysseus in the Hartford Stage Company's production of THE GREEKS. On Broadway, he created the role of Kenickie in GREASE and was delighted on that account to receive a Tony Nomination.



EVAN PARRY *A Policeman*

Evan Parry is best known to Buffalo theatre audiences for his roles in the Shakespeare in Delaware Park series, including Bolingbroke in RICHARD II, Feste in TWELFTH NIGHT, Petruccio in the TAMING OF THE SHREW, and Edmond in last season's production of KING LEAR, directed by Yossi Yzraely. Mr. Parry is also a working director and fight choreographer, most recently having directed THE TROJAN WOMEN at SUNY/Bufalo. He has performed in numerous professional theatres in the southeastern United States, but now calls Buffalo home. His film credits include THE GREAT WALLENDAS, HONKY-TONK, FREEWAY, THE SOLDIER and the recent locally-filmed VAMPING. Evan received his MFA from the Asolo State Theatre, Florida State University Conservatory in 1979, and presently works as a lecturer in Voice and Acting at SUNY/Bufalo and as a teacher of Movement and Stage Combat at Buffalo State College.



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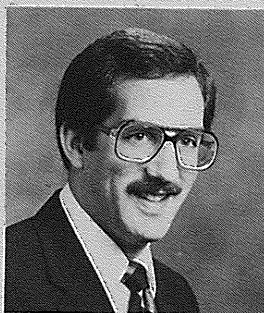
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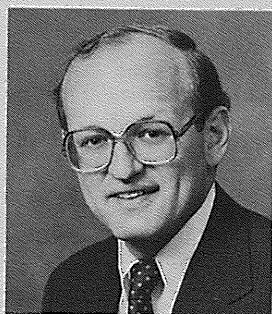
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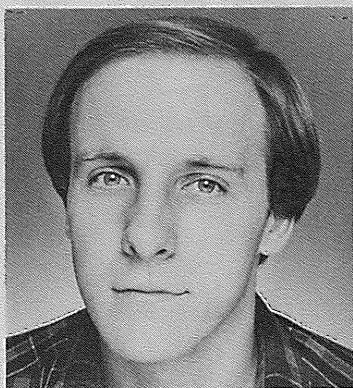
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CAST



TONY PASQUALINI

Sam Hendrix

This is Tony's first appearance with the Studio Arena, but he has worked with several other major regional theatres. At Washington's Arena Stage, he played Fred Ellis in *AUTUMN GARDEN* and was in Livui Cuilie's production of the *LOWER DEPTHS*. At the Williamstown Theatre Festival, he was seen as Edmond in David Mamet's *SQUIRRELS*; at the Geva Theatre in Rochester, as Nick in *WHO'S AFRAID OF VIRGINIA WOOLF?*; and most recently at the Philadelphia Drama Guild, as Frank in *ALL MY SONS*. Tony's New York credits include the American Premiere of Brian Friel's *LIVING QUARTERS* as Charlie Donnelly, Doc Autry in *BACK COUNTY CRIMES* at Playwrights Horizons, and Jack in *AFTER STARDRIVE* at La Mama. Tony has performed some of his favorite roles, as a guest artist, at the University of Rochester Summer Theatre: Jesse James in *JESSE AND THE BANDIT QUEEN*, Pericles in *PERICLES*, and Sergius in *ARMS AND THE MAN*.

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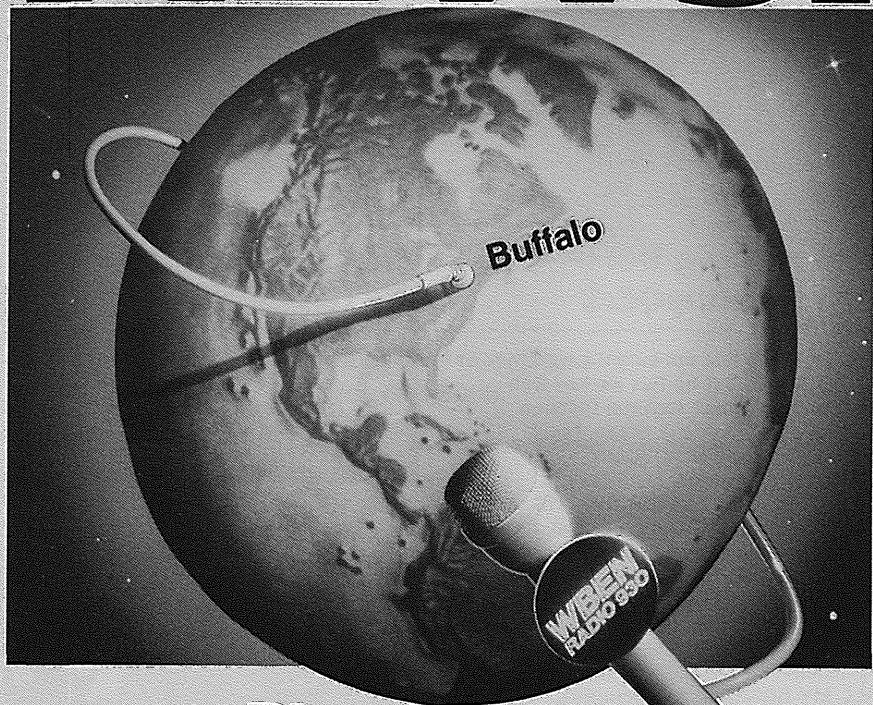
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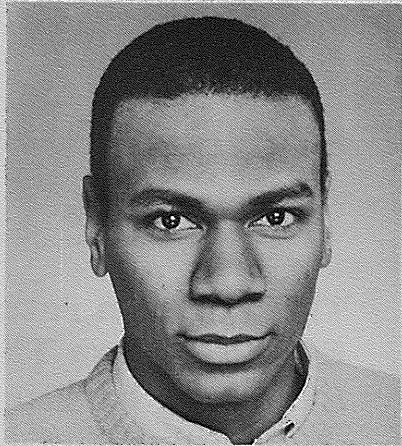
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VING RHAMES

Mike Talman

Ving Rhames (son of Reather and Ernest Rhames) is a 1983 graduate of the Julliard School in New York, where he played such roles as Duke Mantee in *THE PETRIFIED FOREST*, Sir Sampson in *LOVE FOR LOVE*, Carlyle in *STREAMERS*, Camillo in *A WINTER'S TALE*, Solyony in *THE THREE SISTERS*, and studied with Michael Kahn, John Stix, Michael Howard, Eve Shapiro, and Edith Skinner, among others. Immediately upon graduation, he made his professional debut in the New York Shakespeare Festival production of *RICHARD III* starring Kevin Kline, followed by his television debut in the PBS-TV version of James Baldwin's *GO TELL IT ON THE MOUNTAIN*, in which he is featured. On film, he has been seen as Dwight in *FAME*, which he shot while still a student at the High School of Performing Arts in Manhattan. Mr. Rhames spent two years under the mentorship of George Morrison at SUNY in Purchase. *WAIT UNTIL DARK* marks his Studio Arena debut.

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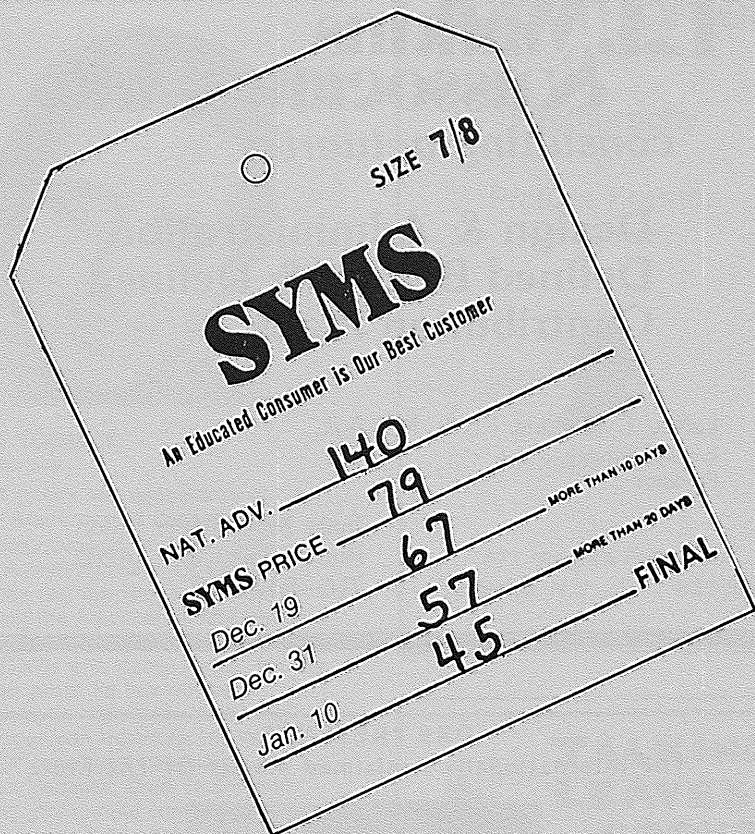
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CAST



JOHN TORMEY
Sgt. Carlino

John Tormey's last appearance at Studio Arena was as Carlson in the 1982 production of *OF MICE AND MEN*. A professional actor for 24 years, he has five Broadway credits, including the American production of *MARAT/SADE* and the ANTA revival of *OUR TOWN* with Henry Fonda. For the past ten years, he has worked extensively in regional theatres and Shakespearean repertory. His favorite classical roles have been Iago, Cassius, Jacques, Duke Orsino and Pompey. His favorite contemporary role is the one you'll be seeing at this performance.

(Biographies continued on page 31)

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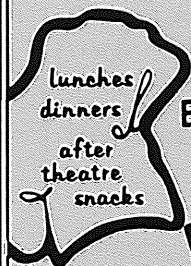
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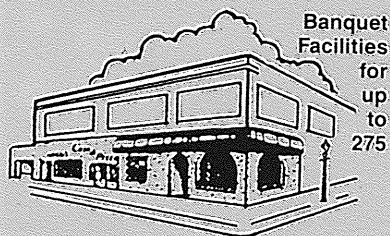
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CAST



SANDRA WEISS

Gloria

Sandra Weiss is ten years old. She is presently a fifth grader at Country Parkway School in Williamsville. Sandra previously attended Glendale Elementary in Tonawanda and Calasanctus School in Buffalo. This past summer, Sandra appeared in the Amherst Youth Board's production of FIDDLER ON THE ROOF. She was a finalist in the Public Broadcasting System's READING RAINBOW series. Sandra is considering becoming a professional actress as an adult, but admits she has a few years to make the decision. Her interests and hobbies include reading, swimming and of course acting.



KELLY WRIGHT

Gloria

Kelly Wright was born September 26, 1973. Kelly has many interests and hobbies. She enjoys taking swimming lessons, especially synchronized swimming. This past summer, she displayed her talents with a group of synchronized swimmers to the enjoyment of 100 parents and friends. Kelly has taken gymnastic lessons for two years. She has won five awards at two Fun Meet Competitions. Acting is one of Kelly's more recent interests. She has, however, had several small acting parts in school plays and Girl Scout ceremonies. Kelly's home hobbies include a very large sticker collection and crafts such as rug-hooking and ceramics. Kelly attends St. Paul's school in Kenmore where she is participating in the Gifted and Talented program this semester.

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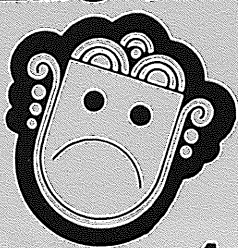
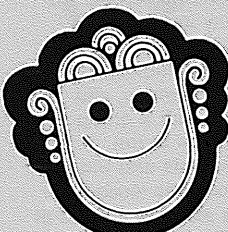
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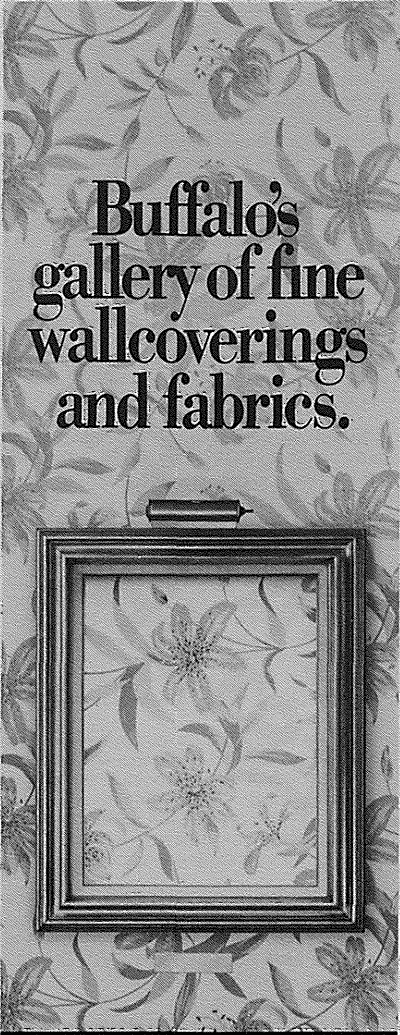


JANET ZARISH
Susy Hendrix

Janet Zarish most recently appeared on ALL MY CHILDREN as the jewel thief, Ruby. She has appeared Off-Broadway at The Roundabout Theatre in PLAYING WITH FIRE and MISS JULIE playing the title role, and at The Lion Theatre and The Actors and Directors Theatre in two plays, VILLAGER and ROYAL BOB. Regional credits include The Hartford Stage, Seattle Repertory and John Houseman's The Acting Company in roles ranging from Billie Dawn in BORN YESTERDAY to Sister Rita in THE RUNNER STUMBLES. On television, she was a regular on AS THE WORLD TURNS playing Natalie Triandos. Film credits include WITHOUT A TRACE starring Judd Hirsh and DANNY in which she co-starred.

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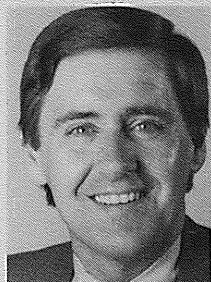
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A MESSAGE ON DEVELOPMENT



DICK BEZEMER



ED WILLIAMS

As you know, Studio Arena Theatre is currently entering its nineteenth season as a professional not-for-profit theatre. The Theatre is the showcase of Buffalo's revitalized Theatre District and a major cultural force in Western New York. Over 125,000 people attend the Theatre each season. These people appreciate the fact that Studio Arena has achieved regional and national prominence for the quality and scope of its programming and for its continued commitment to the development and production of new plays. Since 1965, Studio Arena has presented over 1500 productions, 27 of which have been world or American premieres.

Each year the board and staff of Studio Arena approach you, our audience, and request a contribution to the SUPPORTING CAST Program. This year, our aim is to raise \$242,000 - a 20% increase in annual giving over last season. Annual giving, however, is just one component of a development program here at the Theatre which is designed to raise over \$350,000 in contributed revenues. Other components include special major gifts, public grants, events and benefits like the silent auction series, and CURTAIN UP!

Each component of the development program requires the efforts of the board and the staff to succeed. Annual giving requires assistance from an additional group of theatre lovers - you - if it is to succeed.

This season's annual giving chairman, Ed Williams, and I believe that \$242,000 is an achievable goal for the SUPPORTING CAST Program and we think that your appreciation and enjoyment of Studio Arena Theatre is critical to the achievement of this goal.

As subscribers and as audience members at a non-profit regional theatre, you enjoy a full season of excellent and varied theatrical fare - at a fraction of the cost of commercially produced work in Toronto, New York or London. And you enjoy the adventure of productions designed, built and produced in Buffalo - not touring companies brought in - but live professional theatre created right here on Main Street.

There are risks and expenses involved in locally produced theatre - but that is the adventure and the challenge of regional theatre. Regional theatre has become the lifeblood of the American theatre, because here new plays are attempted, new actors introduced and the classics of tomorrow nurtured and developed. And, it is in regional theatres that the classics and Broadway successes are introduced and preserved and enjoyed by countless numbers of individuals.

Ed and I are confident that, with your help, we can raise \$242,000 in annual giving during the 1983/84 season. The Theatre that you enjoy and value needs your support and a tax deductible contribution to the SUPPORTING CAST Program is an easy way to demonstrate your appreciation of all that Studio Arena means to you and the community in which you live and work.

If each of you contributed a minimum of \$25 to the SUPPORTING CAST Program, during the season as production expenses are incurred, \$242,000 would be an easy goal to meet and exceed. And when you consider the fact that ticket revenues cover only 60% of the cost of each production, \$25 is a small price to pay for the creation and enjoyment of live professional theatre.

Please assist Ed and me by contributing to this season's SUPPORTING CAST Program. Applaud the 1983/84 season at Studio Arena Theatre and join the SUPPORTING CAST today. We really can't perform without you!

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KAY LONG

Buffalo audiences were introduced to Kathryn Long's work as a director last season with her production of *TRUE WEST* at Studio Arena followed by *BUTLEY* at D'Youville's Kavinoky Theatre. Before coming to Studio Arena, where she now serves as Associate Director and Dramaturg, Kay directed a variety of shows including *HAY FEVER*, *TRAVESTIES*, Marowitz's *HAMLET*, and an original musical called *IN THE DARK*. A special interest in the work of South African playwright Athol Fugard led her to direct two of his plays, *THE ISLAND* and *STATEMENTS AFTER AN ARREST UNDER THE IMMORALITY ACT*, for a festival of South African Art featuring Mr. Fugard as its keynote speaker. As Dramaturg for Studio Arena, Kay evaluates more than 150 new scripts annually and researches plays in production. As Associate Director, she assists with casting and the hiring of artistic and technical personnel.

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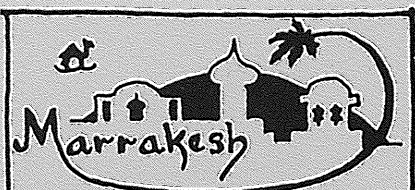
Scenery and Lighting Designer

Paul Wonsek continues to provide Studio Arena Theatre with the most amazing sets as was evidenced last season with his designs for WEAPONS OF HAPPINESS. His talents have been seen here in the past in WRITE ME A MURDER, DEATHTRAP, OF MICE AND MEN and TARTUFFE and ABSURD PERSON SINGULAR. He is currently art director of the Municipal Opera in St. Louis, designing scenery and lighting for ten large-scale musicals each season. Previous to the MUNY, he was designer at the Starlight Theatre in Kansas City. Included among his forty designs for the two largest theatres in the U.S. are CAMELOT with Richard Harris, SUGAR, with Robert Morris, Ken Berry and Donald O'Connor and ANYTHING GOES with Ginger Rogers and Sid Caesar. In New York, his recent off-Broadway productions include HOOTERS by Ted Tally, premieres of SLEEP BEAUTY, WONDERLAND and KNUCKLES, for which he was nominated for the Maharam Design Awards and BLOOD RELATIONS, for which he won The Village Award for Lighting Design.

(Biographies continued on page 43)

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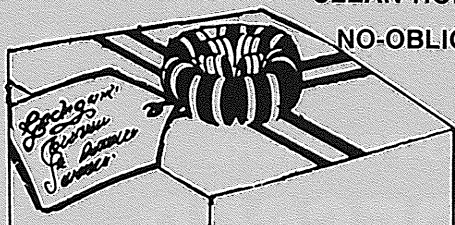
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JANICE I. LINES

Costume Designer

Janice Lines is currently in her third season at Studio Arena as resident designer and costume shop manager. Her designs have been seen in OF MICE AND MEN, DEATHTRAP, ABSURD PERSON SINGULAR and THE FANTASTICKS. She is responsible for overseeing work done on all of the costumes seen on SAT's stage. This past summer, she worked at the prestigious Old Globe Theatre in San Diego. In the summer of '82, she was the shop manager for the Great Lakes Shakespeare Festival, where she supervised the construction of costumes for the first American touring company of NICHOLAS NICKLEBY, an undertaking involving over 420 costumes. At the Illinois Opera Theatre, she designed costumes for THE TELEPHONE and THE MEDIUM and for the Krannert Center for the Performing Arts, Janice designed for A VIEW FROM THE BRIDGE and LAST OF THE RED HOT LOVERS. She has designed costumes for several films and dance companies. Janice holds an MFA degree from the University of Illinois.

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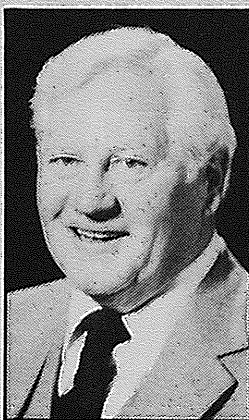
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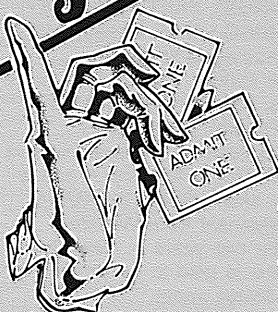


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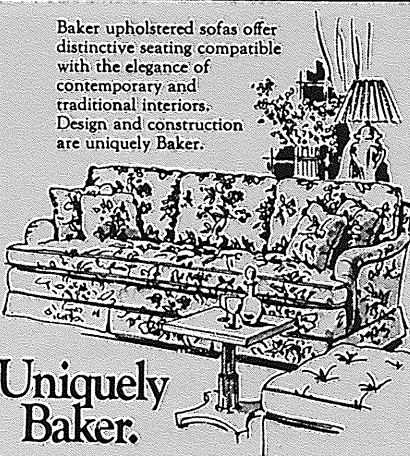
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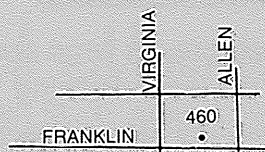
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CHRISTINE MICHAEL

Production Stage Manager

Christine Michael is currently stage managing her third production for Studio Arena. She served in that capacity on the opening show of the season *WHAT I DID LAST SUMMER* and on *LOVESONG*, last summer. She was stage manager for two years at the CSC Repertory Theatre in New York City during which time she worked on *FAUST, PART I & II*; *PEER GYNT* and *KING LEAR*. Christine has also stage managed at the Chanhassen Dinner Theatre in Minneapolis, Kansas City's Missouri Repertory Theatre, Great Lakes Shakespeare Festival in Cleveland and the St. Louis Opera Theatre. A native of St. Louis, she received her BA in stage management from Webster College. After two years in New York City, Christine is glad to be working in the United States again.

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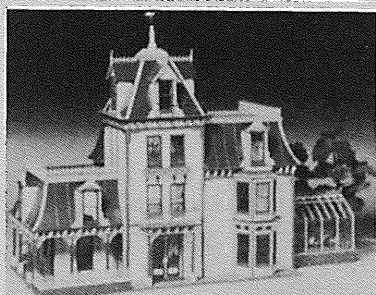
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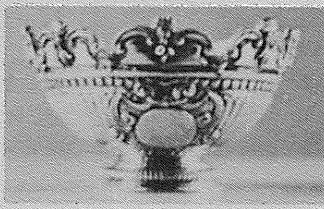
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Managing Director MICHAEL P. PITEK, III
Associate Director/Dramaturg Kathryn Long

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Christine Michael
Stage Management Interns Suzy Dobie, Lori Rosecrans
Production Coordinator/Technical Director Brett Thomas
Assistant Technical Director Greg Tune
Special Projects Carpenter Georg Taube
Master Carpenter Shawn Nolan
Assistant Master Carpenter John Hastie
Scene Shop Intern Joseph Varco
Assistant Scene Design/Scenic Artist Eve Cauley
Scene Design and Paint Intern Joan Johnson
Costume Shop Manager Janice I. Lines
Cutter/Draper Wendi J. Westbrook
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Costume Interns Susan Ellis, Craig Stonebraker
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