## Convincing characters make thriller success

By HELEN ZUCKER

Don't wait to get tickets to The Birmingham Village Player's production of "Wait Until Dark."

The scary, suspense-filled drama by Frederick Knott is in good hands at The Playhouse on Hurer and Chestunut. The production can be seen on Friday and Saurrday.

Don Jackson as Mike Talman, the con artist who stops short of killing, is not only believable, but likeable. He's the man who has somehow fudged everything, who has never really gotten a handle on a solid trade.

He lives off his wits and what wits he has. The viewer gets the feeling that Talman is a man who could have run a corporation if he had edged into the mainstream instead of hobnobbing around with society's dregs.

Jackson doesn't mas a beat nor does he forget any of the considerable amount of dialogue.

Jim August is adroit as Sgt. Carlino, Talman's con artist sidekick. August's Carlino is a cruder version of the man who lives on society's fringes, who gets by on shady deals, fast shuffles, and dubious "jobs." He's quicker with brass knuckles and slawer on thought, but very good at following orders.

orders.

August and Jackson play off each other nicely.

The first time the two hoods meet again, having
both been in sill, they circle each other warrly,
saspicious of each other, of the phone cult what
summoned them both to the Greenwich Willed
basement apartment, of the world in general. But
they quickly establish rapport. They understand
the "rules" of the underground society they live
in. They try to help each other out of the masty
spot Harry Roat puts them in.

spot Harry Roat puts them in.

JOHN UNRUH is creepy as Harry Roat, Jr. and Sr. He speaks in a fluty, saddiste whine. When Unruh demands that all weapons be thrown on the table,—then flicks open his own switchblade. "Geraldine," and announces prissily: "I cannot negotiate in an atmosphere of mistrust." a driver runs through the audience. Unruh creates a borriging portrait of a sicko—a man with no conscience at all. In his search for the missing doll the "MacGuffin" of the play, the thing everyone is looking for). Unruh's Harry Roat is a man who will stop at nothing.

He murders, sets fires, terrorizes everyone he comes near, and is stopped finally by the plucky intelligence of a blind girl—something he has not figured on.

The scariest scene (as in the movie version staring Audrey Hepburn), is the one in which Roat.

## Review

stabbed by the blind girl in the dark, crawls across the floor, and, literally rising from the dead— grabs at the girl's ankle. The audience, on opening right, rose in their seats, and screamed for a minute.

night, rose in their seats, and screames for a minute.

LYNNE MARTHEY as Susy Hendrix is wonderful. She's fresh, and believably in love with her lasband, who will not let her be crippled by her shadow, who will not let her be crippled by her shadow, who will not let her be crippled by her shadow, who will not be the process of the shadow, and the shadow of the process of an incredible occasion. The girl uses every sense she has to its fullest, and in the process befriends a hostile teenager and turns her into a helpful ally.

Jayne Lowman as Gloria, the hard little twerp who lives updairs, turns in a fine, sharp-edged performance, Sie looks a bit older than 12, but not much, and her gestures are so right, her observations, and her gestures are so right, her observations of an intelligent, slightly soon, took of the shadow, and her gestures are so right, her observations of an intelligent, slightly soon, took of the shadow, which was the fairly takes your breath wwy.

Ms. Lowman gives us a Gloria, who resents everyone but her hero. Sam; who is vulnerable eneatt the wisecrack; who is exactly the sort of kid who would give her all in a real adventure; who would wait all night in the Port Authority bus station if necessary, who emerges as an okay kid object her loopey parents.

Larry Sweet is fine as San Hendrix, the husband who loves his Suy enough to make her work hard a bestug "super bind." Even he seems stumed at a least of the same proper stand when the same proper stand when the same proper stand when the same proper hind. Even he seems stumed at a bestup "super bind." Even he seems stumed at a least proper stand when the same proper stand as the same proper stand as a same stand when the sa

his success when he arrives with the police at the final mopping was a policy and John Reddy as the cops who come on in keystone style are believable members of "New York's Finest."

The set by Ann Bellinson is terrific. It looks like a basement apartment belonging to a photographer, work bench, cracks in the wall and kitchenette.

The props by Helen Glister and Joan Reddy are capally good.

Sound by Larry Sweet is fine. And the lights, bendied by Linda and Dick Wright and Barbara Underwood (and the lack of lights—a must in this play were dandy.

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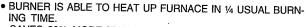
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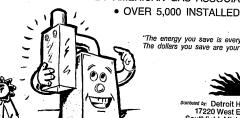
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