

THEATRE THREE
748-5191



MORNING'S AT SEVEN

JAN. 4 - FEB. 12

Illustration: Chris Payne

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Theatre Three

1982-83 Season

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CORPORATE LEADERSHIP COUNCIL AND FOUNDATION SUPPORT

Through their generous contributions to Theatre Three, the corporations and foundations listed below are serving as Leaders in the community. Each has contributed in one of the following categories: Producer's Council (\$25,000 and above), Chairman's Council (\$10,000 to \$24,999), Director's Council (\$5,000 to \$9,999), Benefactor's Council (\$2,500 to \$4,999), Patron's Council (\$1,500 to \$2,499), Guarantor's Council (\$1,000 to \$1,499). Theatre Three is deeply grateful to those who have made significant financial contributions to the theatre in the past twelve months. These gifts were received between 1 September 1981 and 1 January 1983.

PRODUCER'S COUNCIL \$25,000 and above

Atlantic Richfield Foundation
Arthur Andersen and Company
Campeau Corporation Texas
Dresser Industries
Meadows Foundation
The 500, Inc.
Mrs. Evelyn Wilkie

CHAIRMAN'S COUNCIL \$10,000 to \$24,999

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KDFW-TV
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Sanger Harris
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GUARANTOR'S COUNCIL \$1,000 to \$1,499

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National Gypsum Company

Listed below are those corporations whose gifts of \$50. or more we received and recorded between 1 September 1981 and 1 January 1983. We offer our sincere thanks to all whose support has insured the continuation of Theatre Three's outstanding programming.

Allstate Foundation
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Armcor Foundation
Communities Foundation
Dal-Mac Construction

Fox and Jacobs, Inc.
Gifford-Hill and Company, Inc.
The Market
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Sakowitz Village

Sun Production Company
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Theatre Three also thanks its many individual contributors whose generosity has vastly helped to broaden our base of support. Among these donors are the BRAVO contributors, patrons who are subscribers and donors both.

MAJOR UNDERWRITING SUPPORT

The following foundations and corporations have very generously given to Theatre Three funding intended to significantly enhance and enrich the artistic programming at Theatre Three.

Theatre Three is very pleased to offer its sincere thanks to the following organizations

The Dallas Morning News, for sponsorship of the Preview and Premiere Evenings Series
The McDermott Foundation, for its underwriting support of Theatre Three Founder's Fund

The stage lighting system at Theatre Three has been made possible by generous grants from:

ATLANTIC RICHFIELD FOUNDATION
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Endless hours of work go before every outstanding performance. Atlantic Richfield Company applauds each of you whose art, whether on stage or canvas, is a labor of love. We admire you. We support you. Bravo!



"MORNING'S AT SEVEN": THE WAY WE WERE

Picture the scene: Four sisters. Three husbands. Two houses, adjoining, with gingerbread trimming. Potted geraniums. Wicker rocking chairs.

Familiar territory? When a woman in faded cotton purses her lips, cocks one eye with the alarmingly blank intelligence of a weather-beaten hen and speculates "About Homer and Myrtle . . . I wonder if there's something going on there," you will hear echoes of all the aunts and upstairs oracles you ever knew.

And you'll meet your uncles in the carpenter who once aspired to be a dentist and has a habit of wandering off in search of the fork in the road where he made the wrong turning.

It's 1922, a limbo loophole in American history — before the Depression; after the War; when skirmishes were "only" domestic.

THE EARLY 1920's

POPULATION: 105,710,620

For the first time, a decline in rural population to less than 50% of the total population.

Life expectancy up 4.85 years since 1901.

RAIL MILEAGE in America reached all-time peak.

FORD MOTOR COMPANY assets rose to \$345,140,557.

NOBEL PRIZE awarded to Albert Einstein.

LOUIS ARMSTRONG came to Chicago.

PUBLIC SCHOOL teachers made subject to dismissal for active membership in Communist Party.

NUMBER OF postage stamps used by Americans: 14,261,948,813.

FIRST WOMAN to preside in the House of Representatives, Miss Alice Robertson (OK), occupied the chair for 30 minutes.

KNEE-LENGTH SKIRTS became the rage, accompanied by such typical jokes as:

Policeman: Lost your mama, have you? Why didn't you keep hold of her skirt?

Little Alfred: I cou-cou-couldn't reach it.

LITERATURE, Early '20s

This Side of Paradise, F. Scott Fitzgerald

Main Street and *Babbitt*, Sinclair Lewis

The Age of Innocence, Edith Wharton

Tulips and Chimneys, e e cummings

U.S. Post Office officials burnt 500 copies of

Ulysses by James Joyce.

DRAMA, Early '20s

BEYOND THE HORIZON, EMERSON JONES

and ANNA CHRISTIE, Eugene O'Neill

ABIE'S IRISH ROSE, Anne Nichols

SEVENTH HEAVEN, Austin Strong

NO! NO! NANETTE, Vincent Youmans

DULCY, first comedy by George S. Kaufman

and Marcus Connelly

Eleonora Duse paid her final visit to the U.S.

1922

Feb. 27 — Woman Suffrage (19th) Amendment to the Constitution declared constitutional.

Apr. 15 — Investigation into Teapot Dome scandals launched.

May 12 — 20-ton meteor fell near Blackstone, VA, causing a 500-square-foot breach in the earth. Much accompanying news coverage.

May 13 — Morvich won the 48th annual Kentucky Derby. Time was 2.04 3/5 on the fast track for winnings valued at \$46,775.

June 14 — President Warren-Retum-to-Normalcy-Harding's dedication of the Francis Scott Key Memorial in Baltimore was first use of radio made by a president of the U.S.

Sept. 12 — House of Bishops of the U.S. Protestant Episcopal Church voted 36-27 to delete the word "obey" from marriage service.

Oct. 4-8 — New York, NL, defeated New York, AL, 4-0 in the 19th annual World Series. First radio broadcast of a game direct from field was Graham McNamee's announcing of this Series.

Nov. 25 — Army defeated Navy, 17-14.

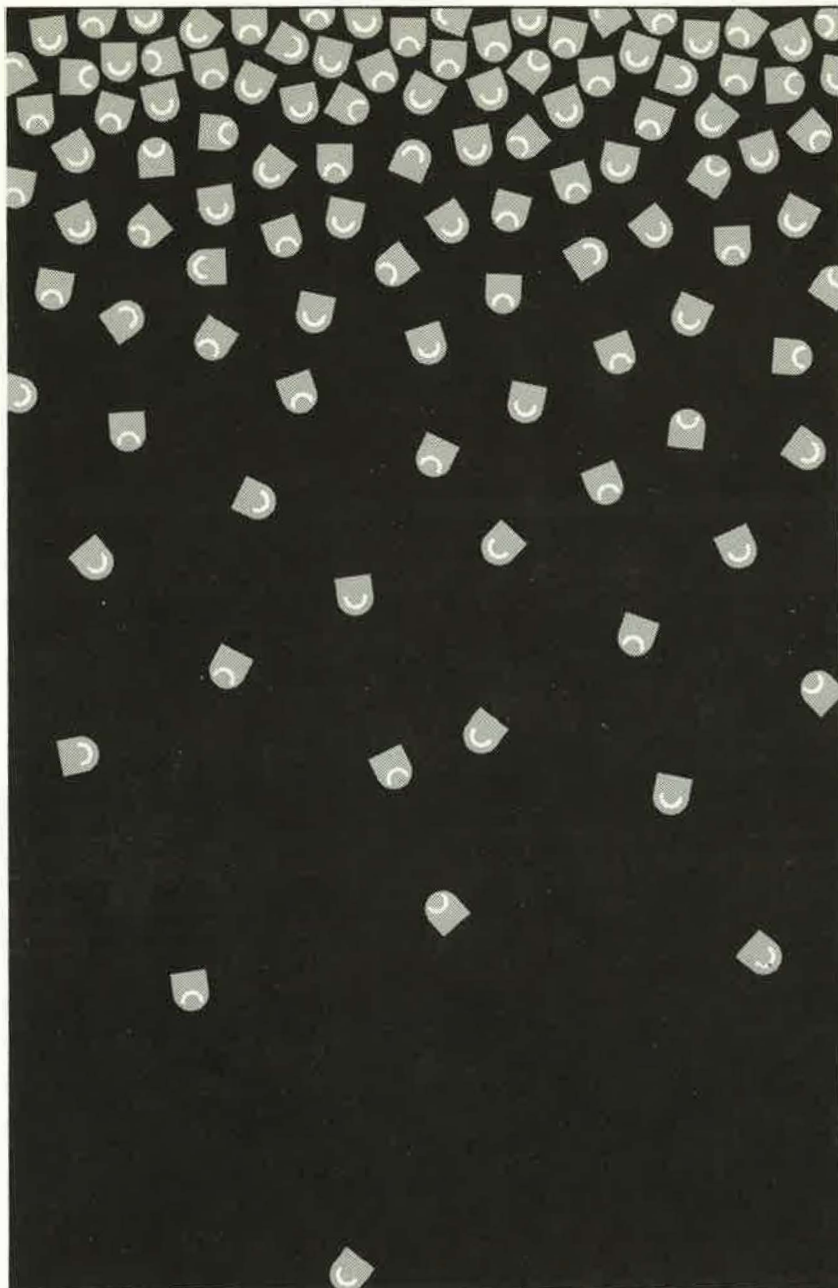


Illustration: Jack Summerford

FESTIVAL OF NEW PLAYWRIGHTS

Featuring the most talented new authors for our American stage.

This expanded effort to work with new playwrights grows out of a three-year tradition. Three playwrights "discovered" by Theatre Three's audiences during THE SECOND STAGE FESTIVALS of 1980, 1981 and 1982 have gone on to Broadway success, including Beth Henley, who won The Pulitzer Prize just after her comedy THE MISS FIRECRACKER CONTEST was produced by Theatre Three. Two fully-staged productions will bracket a week of staged readings of new scripts. Join the audience and play a major role in the search for the brightest and the best!

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THEATRE THREE STAFF

Production

Executive Producer-Director Jac Alder
Founder/Artistic Director Norma Young
Associate Producer Charles Howard
Associate Director and Director of Children's
Theatre Conservatory Laurence O'Dwyer
Production Stage Manager Jimmy Mullen
Assistant to the Producer Shannon McNear
Costumer Patty Greer McGarity
Technical Director Warren Spencer
Booth Operations and
Crew Coordinator Beverly Nachimson
Membership Candidates for Actor's Equity
Association and Season Interns Louis B. Allgeier,
Carol Cleaver, Carol Fisher,
Andy Martinsen, Stephanie Rascoe

Administration

Director of Development Nancy Hodgkinson
Associate Director of Development David Wren
Bookkeeper Peggy Kincade
Administrative Associate Judy Blue
Box Office Manager Julie Holman
Assistant Box Office Manager Samuel Cornelius
Box Office Staff Wendy Flood, Sally Cole Ford,
Dana Jackson, Eva Martinez,
Sally Moore, Rick Tankersley
House Managers Carmen Gonzales and Nan Hannon
Head Usher Janis Tate

THE HOUSE RULES

1. Please, no smoking or refreshments in the auditorium.
 2. Please, no photographing or recording of the performance.
 3. Playgoers leaving their seats must be reseated in available seating specified by House Manager.
- THANK YOU.

NORMA YOUNG
Founder/Artistic Director

JAC ALDER
Executive Producer-Director

presents

MORNING'S AT SEVEN

THE DELIGHTFUL AMERICAN COMEDY

BY PAUL OSBORN

Featuring
(in order of appearance)

J. B. Daiches** Theodore Swanson
Norma Young* Cora Swanson
Lillian Prather** Aaronetta Gibbs
Anna Heins** Ida Bolton
Tom Matts* Carl Bolton
Dwain Fail* Homer Bolton
Ouida White* Myrtle Brown
Esther Benson* Esther Crampton
Warren Watson* David Crampton

Directed by
CHARLES HOWARD

Costumes by
DANEALIA MARETKA

Lighting Design by
SHARI MELDE

Scenic Design by
L. K. WILLIAMSON

Understudies — Carol Cleaver; Stephanie Rascoe
Stage Management by Jimmy Mullen
Technical Direction by Warren Spencer
Assistant to the Designer — Russ Parkman
Assistant to the Designer — Beverly Nachimson
Set and Light Crew — Ben Allgeier; Carol Cleaver; Barbara Felty; Joe Felty; Sarah Ford; Chris Heldman; Jeanene Hulsey; Ron Hulsey; Peggy Kruger; Marilyn Leaming; Andy Martinsen; Stephanie Rascoe; Bill Russell; Hope Russell; Ed Schmitt; Ruth Simon; Randy Taylor; Molly Tynan; Sandra Zelisko
Assistant to the Costume Designer — Anna Joseph
Costume Crew — Gary Boatman; Peggy Davis; Nona Dorn; Pat Cantrell; Paul Libel; Lynne Roblin; Michael Pittman
Theatre Three specially thanks the University of Texas at Dallas.

*Member, Actor's Equity Association

**Membership Candidate, Actor's Equity Association

There will be two ten-minute intermissions.

Art for Art's sake. Art for Man's sake.

The arts, be they traditional or contemporary, are an expression that effect us all. We are proud to be a part of the tradition that has made Dallas the cultural city it is today and will be tomorrow. NorthPark National Bank. The bank more companies are turning to for creative banking solutions.

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A Tradition of Innovation.



SCENE:

Two backyards in a small Midwestern town.

ACT I

Early evening in the fall.

ACT II

Early the next morning.

ACT III

Later that same day.

The Author

Paul Osborn was born in Evansville, Indiana, in 1901, the son of a Baptist minister. He was brought up in Kalamazoo, Mich., and was graduated from the University of Michigan with an M.A. in English and psychology. He taught at Michigan for two years and started to write at the same time. His early promise was rewarded by a scholarship to Yale, where he was a member of the famous School of Drama under the guidance of George Pierce Baker.

His career as a professional playwright began in 1928, when his comedy-drama "Hotbed" reached Broadway. It ran only 19 days, but Osborn was to remain and flourish longer. His next entry, "The Ledge," was also a failure, but this was soon followed by his first great success, "The Vinegar Tree," produced in 1930. Another play, "Oliver, Oliver," did not fare well in New York, but became a frequent attraction for stock and community theatres. In 1938 "On Borrowed Time" was produced by Dwight Deere Wiman and was selected as one of the ten best plays of the season. Lionel Barrymore and Sir Cedric Hardwicke appeared in the MGM movie that was made of the play the following year in the roles created on Broadway by Dudley Digges and Frank Conroy, and the play was revived on Broadway in 1953.

"Morning's at Seven" reached the stage in 1939, and shortly thereafter, Mr. Osborn began a series of stage adaptations of outstanding novels. The first, "The Innocent Voyage," was produced by the Theatre Guild in 1943. Then came the enormously successful "A Bell

For Adano," from John Hersey's novel about American military government in wartime Italy, starring Frederic March.

An interval followed in Hollywood, where Osborn wrote the script for "The Young In Heart" and other films. Then he returned to theatrical writing with the much-praised adaptation of John P. Marquand's incisive commentary on the tribal customs of upper-class Americans, "Point of No Return," with Henry Fonda as its star.

The resumption of Osborn's Hollywood activity brought about an association that was to culminate in the production of "The World of Suzie Wong." He had been chosen by Joshua Logan to create the screenplay for "South Pacific," and also for "Sayonara."

Having proved himself adept at dramatizing the mysterious East for Americans, he was naturally tapped by Logan to be adapter of a new novel dealing with the teeming, colorful life of an Oriental city. Osborn fell in love with Suzie the moment he met her in the galley proofs of what was to become the bestseller book and Broadway hit play, "The World of Suzie Wong."

Among Osborn's more familiar screen scripts have been those for "Madame Curie," "The Yearling," "Portrait of Jennie," "East of Eden" and "Wild River" with Montgomery Clift which was released early in 1960.

The film version of "Suzie Wong" was released in the fall of 1960, starring William Holden and Nancy Kwan.

BACKGROUNDS

The Actors

*ESTHER BENSON (Esty) recently came from New York where she performed on Broadway, Off-Broadway and with APA-Phoenix and Lincoln Center Repertories. She's worked at Washington's Arena Theatre, Buffalo's Studio Arena and been Guest Artist at Penn State University. She's recorded over 200 books, done voice-overs for television and radio and was Amanda Buckley on "The Doctors." Her last film appearance was in THE FAN. Mrs. Hardcastle in Theatre Three's SHE STOOPS TO CONQUER marked her Dallas debut.

**J. B. DAICHES (Thor) was born and lived in Fort Worth. He performed in Little Theatre productions there. Since 1960, Mr. Daiches has lived in Dallas. He has performed in six Theatre Three plays in the early 1960s and '70s. His last two appearances were featured roles in THE RAINMAKER and THE FRONT PAGE. Since then, he has been on an eight-year sabbatical.

*DWAINE FAIL (Homer) was last seen by Theatre Three audiences as Otto in Noel Coward's DESIGN FOR LIVING. Other T3 appearances include Malcolm in BEDROOM FARCE and Geronte in THE PHYSICIAN IN SPITE OF HIMSELF. Mr. Fail recently appeared as Bo in the Dallas Repertory Theatre production of BUS STOP. Other metro area productions include GUYS AND DOLLS, I DO! I DO!, NORMAN CONQUESTS and A STREET CALLED DESIRE. Projects for the future include a one-man show and forming a comedy group.

**ANNA HEINS (Ida) made her Dallas debut in Theatre Three's WORKING. Last season, she also appeared in Stage #1's GETTING OUT and Dallas Repertory Theatre's FIDDLER ON THE ROOF. Most recently, she was seen in EMBARCADERO FUGUE at the Dallas Theater Center. Other credits include Beatrice in MAN IN THE MOON MARIGOLDS, A VIEW FROM THE BRIDGE and THE GOOD WOMAN OF SETZ-WAN. Ms. Heins has performed in North Carolina, Michigan and California and was trained at the American Conservatory Theatre in San Francisco and Improvisational Comedy at the Pitschel Players in Hollywood.

*Member, Actor's Equity Association

**Membership Candidate, Actor's Equity Association

*TOM MATTS (Carl) comes to us as a veteran character actor of over a quarter of a century. His experience covers radio, television, motion pictures and theatre, with an emphasis on musical comedy. He came to Dallas as the first news director of KBOX Radio in 1958. When it first opened a year or two later, KVIL found him their news director. Mr. Matts is past president of the Dallas Press Club and a retired U.S. Army Officer.

**LILLIAN PRATHER (Arry) recently retired from DISD after a twenty-three year role as educator and counselor. Last season, she appeared in Stage #1's production of DETAILS WITHOUT A MAP and the New Arts' afternoon soap opera, THE DANGEROUS CLASS. Her appearance on this arena stage marks Ms. Prather's return to her beginnings — she started out doing theatre in the round with Margo Jones. She is the only member of the cast who has not acted on T3's stage before, but she's a friend — her daughter, TV star Joan Prather, made her debut at Theatre Three in CAT'S EYE.

*WARREN WATSON (David) appeared in Theatre Three's HAPPY END and THE SEAGULL. Recently he returned to the classroom at Richland College from New York where he stage managed Broadway's OH, CALCUTTA! and worked in showcase productions of JOURNEY OF THE FIFTH HORSE, BRECHT ON BRECHT, CRANE'S WAY and GETTING MARRIED. Television credits include AS THE WORLD TURNS, GUIDING LIGHT, RYAN'S HOPE and ANNA TO THE INFINITE POWER, a feature film with Dina Merrill and Jack Gilford.

*OUIDA WHITE (Myrtle) began her stage career at Theatre Three in 1962 as Charlotte in NIGHT OF THE IGUANA. She worked as an actress and director in her native Arkansas and returns to Dallas from Los Angeles where her stage credits include Connie in HABEAS CORPUS, for which she received a Drama-Logue Critics Award, and Anvar in THE ASCENT OF MOUNT FUJI, named by the Los Angeles Times as one of "the ten best plays of 1978." Film credits include DREAM MERCHANTS and SEPTEMBER 30, 1955.

BACKGROUNDS

*NORMA YOUNG (Cora) very recently played two of the longest roles in modern American dramatic literature — Mary Tyrone in Eugene O'Neill's *A LONG DAY'S JOURNEY INTO NIGHT* and Emma Goldman in Ernest Joselovitz's *SPLENDID REBELS*. Miss Young has also recently appeared in several films and television assignments. Theatre Three credits from last season include a double role in *WORKING* as well as the directorial assignment for Simon Gray's *CLOSE OF PLAY*. Miss Young founded Theatre Three in 1960, along with Jac Alder, Bob Dracup and Esther Ragland, and currently serves as Artistic Director. Miss Young directed T3's last production, Oliver Goldsmith's classic comedy, *SHE STOOPS TO CONQUER*.

The Director

CHARLES HOWARD has been Associate Director of Theatre Three since 1975 and currently serves as Associate Producer. He has served as primary set designer and has directed numerous productions for our stage, in addition to his other duties. Mr. Howard lists *PRESENT LAUGHTER*, *A WOMAN OF NO IMPORTANCE* and *FATHER DREAMS* as his most enjoyable directorial assignments. He is also warmly remembered for his work in the comedy *OTHERWISE ENGAGED*. Mr. Howard most recently designed the set for the highly acclaimed *SWEENEY TODD*.

The Executive Producer-Director

JAC ALDER, along with Norma Young, was one of Theatre Three's original founders and remains the theatre's Executive Producer-Director. Trained as an architect (his degree is from Oklahoma University), he designed Theatre Three's unique space. Last season, he directed *WORKING*, adapted and directed *THE PHYSICIAN IN SPITE OF HIMSELF*, played the Duke of Plaza-Toro in the popular production of *THE GONDOLIERS* and created the set design for *SPLENDID REBELS*. Mr. Alder serves as president for the Dallas Arts Combine, as advisor to DISD for its Joint Arts/Cultural Committee and its Magnet Arts High School and member of the Theatre Panel of the Texas Commission of the Arts.

The Designers

DANEALIA MARETKA (Costume Designer) is a recent graduate of Southwest Texas State University with a B.F.A. in Costume Design. She is making her debut in design in Dallas with this production at Theatre Three.

SHARI MELDE (Lighting Designer), a native of Dallas, studied art at Trinity University and technical theatre at SMU. Her association with Theatre Three dates back to 1965 when she volunteered to assist in operating the lights for *STOP THE WORLD, I WANT TO GET OFF*. Over the years Miss Melde has become one of the theatre's most valued lighting designers. Recent credits include *FATHER DREAMS*, *THE MISS FIRE-CRACKER CONTEST*, *BEDROOM FARCE*, *A WOMAN OF NO IMPORTANCE*, *STRIDER*, *THE PHYSICIAN IN SPITE OF HIMSELF*, the 1982 *SECOND STAGE FESTIVAL* and *DESIGN FOR LIVING*. Her latest lighting assignments at Theatre Three have been *CLOSE OF PLAY*, *BILLY BISHOP GOES TO WAR* and *SWEENEY TODD*. Currently, Miss Melde is a member of the staff at the University of Texas at Dallas.

LINDA WILLIAMSON (Scenic Designer) brings ten years experience in scenic design to Theatre Three. A graduate of the University of Massachusetts (Amherst), Miss Williamson currently serves as a professor of theatre at the University of Texas at Dallas. She has been active in children's theatre programs in New York and Texas and most recently directed *THE SOUND OF MUSIC* at UTD. She does freelance design work in Dallas and serves as a guest artist at major colleges and universities.

Theatre Three would like to thank these people:

Aggie Abbott
Mike Allen
Lupe Avila
Kay Batchelor
Cyndi Bess
Ginny Bess
Laura Besson
Tacy Bowman-Paul
Nan Bracker
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Sean Cantrell
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Doris and Craig Cole
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Barbara Raden
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Judy Schneer
Anita Scott
Leda Sims
Maria Smith
Chip Stewart
Patricia Stewart
Mia Timcheck
Susan Thompson
Mary Lee Vergati
Billy Watson
Virginia Whitey
Mary Ann York
Bonnie Zeiger

They're volunteers helping to make our 1982-83 season the best we've ever had. Thanks to our Volunteer Co-ordinators, Mary Ann Cotten and Camille Fiely, almost 100 people have been placed on board and are hard at work in all areas of the theatre. Right now, volunteers are sewing costumes, hammering sets, acting as ushers, working on group ticket sales, writing press releases and creating a marketing survey. Volunteers also helped to make our Premiere Evening a huge success. More projects are being developed by the staff to take advantage of the expertise that our volunteers are bringing to us.

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few paces
away . . .

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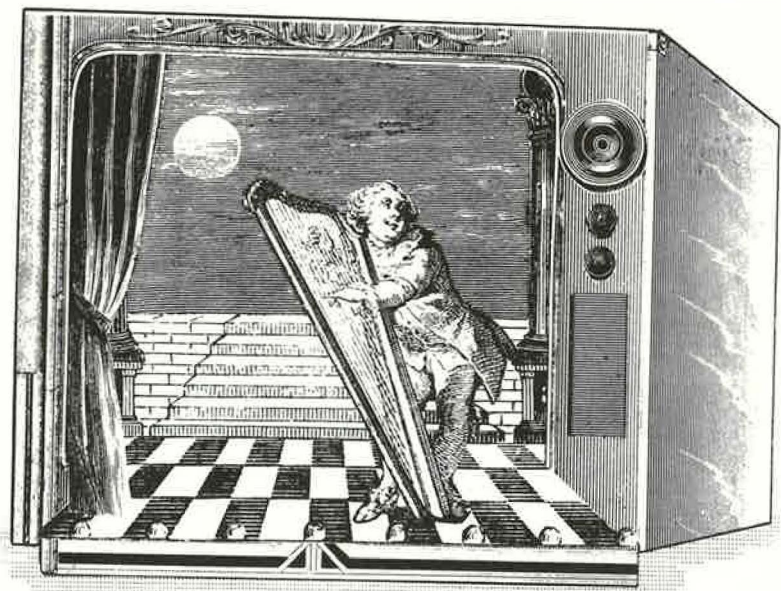
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—William Shakespeare

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*Member, Actor's Equity Association

WE'RE SETTING THE STAGE



Dallas is a community alive with talent and energy! And the performing arts are blossoming into a ripening orchard of opportunity for performers and appreciative audiences as well. Through the Magical Medium of television, Sundance Productions is dedicating the totality of its talent and energy to the successful emergence of the arts... in a dynamic and stimulating fashion which befits the quality of the arts in our city.

Dramatic Theatre, Children's Theatre, Music, and Dance... all are in the folio of our plans for making the Arts of Dallas available for you, and others all over the country and around the world, to enjoy at home.

The First Act will begin with the curtain rising on Theatre Three's magnificent production of Moliere's *The Physician In Spite of Himself*, adapted and directed by Jac Alder, and featuring Larry O'Dwyer as Sganarelle.

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the Arts.

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