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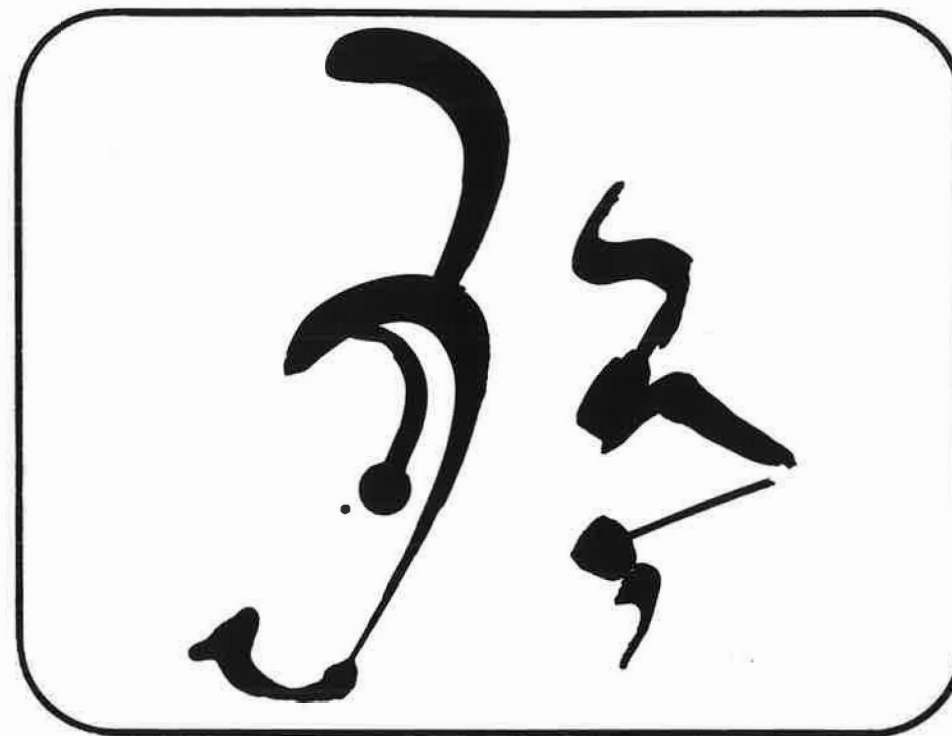
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The Dallas Morning News, for sponsorship of the Preview and Opening Night Series.

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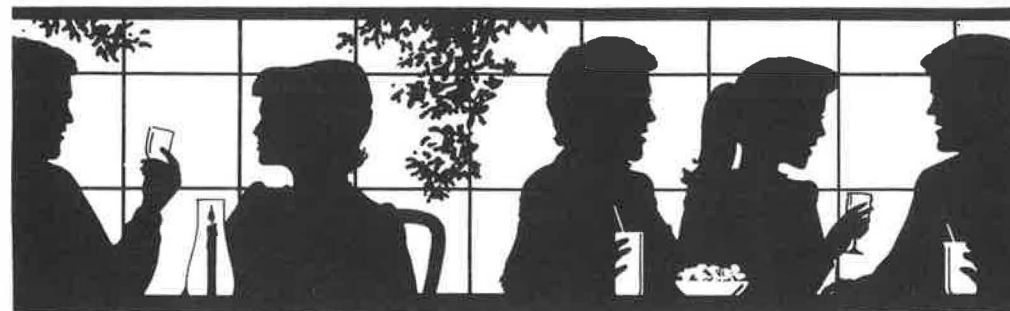
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2. Please, no photographing or recording of the performance.
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4. Latecomers will not be seated until intermission.

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Theatre Three thanks Chris Hoyt, Hunt Designer Services, the Dallas Theater Center and Wendy Moss, An Affair to Remember.

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The actors and stage manager employed in this production are members of Actors' Equity Association, The Union of Professional Actors and Stage Managers in the United States.

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(in order of appearance)

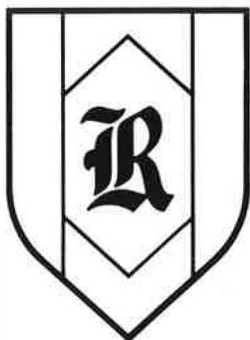
Fanny Church	Jeanne Cairns
Gardner Church	Rolla Nuckles
Margaret Church	Annie Stafford

PLACE: Beacon Hill — Boston, Mass.

TIME: The Present

ACT I	Scene 1:	A bright spring morning
	Scene 2:	Two days later
	Scene 3:	24 hours later
ACT II	Scene 1:	Three days later
	Scene 2:	The last day

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BACKGROUNDS

The Actors

JEANNE CAIRNS (Fanny Church) has played both sides of the Atlantic in London, New York and, for the past four years, in Dallas. Theatre Three performances include *CLOSE OF PLAY*, *FATHER DREAMS*, *SWEENEY TODD* and *A WOMAN OF NO IMPORTANCE*. This past year, Ms. Cairns appeared in *AND A NIGHT-INGALE SANG* at the Plaza Theatre and in *WEST SIDE WALTZ* and *THE PIRATES OF PENZANCE* at the Dallas Repertory Theatre, as well as *SEVEN KEYS TO BALDPATE* at the Dallas Theater Center. She recently portrayed Aunt Freda in the film *WHEN DREAMS COME TRUE* with Cindy Williams and Lee Horsley.

ROLLA NUCKLES (Gardner Church) previously appeared in Dallas with Margo Jones, the Courtyard Players and worked as stage director for the Dallas Lyric Opera. He has been a professor and director of drama at four universities. Mr. Nuckles' Broadway appearances include work with Eva LeGallienne and Lee J. Cobb. He has toured many dinner theatres, appearing with Roddy McDowell and June Lockhart. Mr. Nuckles spent two seasons with the Missouri Repertory Theatre. You can see him in Shelley Winters' last movie.

ANNIE STAFFORD (Margaret Church) has appeared at Theatre Three as Andrea in *DRINKS BEFORE DINNER*, Nina in *THE SEAGULL*, Popeye in *THE MISS FIRECRACKER CONTEST*, the title role in *A WOMAN OF NO IMPORTANCE* and almost all the women in *THE ELEPHANT MAN*. Other regional theatre credits include *Sister-Woman* in *CAT ON A HOT TIN ROOF*, Maria in *TWELFTH NIGHT* and Hannah-Mae in *A COUPLA WHITE CHICKS* . . . She just completed a European tour as Martha in *WHO'S AFRAID OF VIRGINIA WOOLF?* and is very happy to be back in Dallas at her "home theatre."

The Director

JIMMY MULLEN has been the production stage manager at Theatre Three for the past four seasons. His directing credits include *THE QUALITY OF MERCY* and *ROSENCRANTZ & GUILDENSTERN ARE DEAD* (co-director with Norma Young). For the past two seasons, Mr. Mullen has taken on the role of Volunteer Coordinator for the *FESTIVAL OF NEW PLAYWRIGHTS*. In this year's *FESTIVAL*, he directed *WARHORSE* by Bill Hare; in last year's, he directed *THE POND* by Margaret Collins.

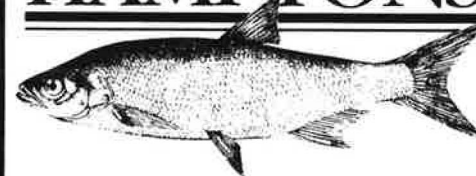
The Playwright

TINA HOWE describes herself as "very tall . . . underweight . . . a scorpio . . . a compulsive shopper." She adds to that self-description, "I have a profoundly rich and boring life." She is author of five published plays, including *MUSEUM* and *THE ART OF DINING*, both of which have been presented in New York. A New Yorker, Ms. Howe studied at Sarah Lawrence College and the Sorbonne. Both of her parents, like the Churches in this play, were from Boston families, her mother a painter, her father Quincy Howe, the radio and television newsman ("When I heard about Kennedy's assassination, it was through my father's voice on the radio.") "When people ask me, how much do the Churches resemble your family?" Ms. Howe says, "I always answer: all of it is true, but none of it happened."

The actors and stage manager employed in this production are members of Actors' Equity Association, The Union of Professional Actors and Stage Managers in the United States.



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Backgrounds

The Artistic Director

NORMA YOUNG founded Theatre Three in 1960, along with Jac Alder, Bob Dracup and Esther Ragland, and currently serves as Artistic Director. She directed Theatre Three's **ROSENCRANTZ & GUILDENSTERN ARE DEAD** and **SCHOOL FOR WIVES** last season. She has recently appeared in several films and television movies, including **LICENSE TO KILL** and the mini-series **CELEBRITY**. Her most recent film credit is Robert Benton's newly-released **PLACES IN THE HEART**. The recent Theatre Three production of **FOXFIRE** marked Miss Young's return to Theatre Three stage after a two year absence. Miss Young is married to Jac Alder, the theatre's Executive Producer-Director. This year marks her 40th year in the theatre.

The Executive Producer-Director

JAC ALDER, along with Norma Young, was one of the theatre'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. Mr. Alder serves as an officer for the Dallas Arts Combine, as a member of DISD's Partnership of Arts and Culture in Education Committee, Chairman of the Theatre Panel of the Texas Commission on the Arts and consultant to Western Arts Foundation. Mr. Alder's recent directorial assignments include **SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU** and its reprise, **Shaw's ARMS AND THE MAN** and **YOU'RE GONNA LOVE TOMORROW (THE SECRET SONGS OF STEPHEN SONDHEIM)**. He most recently directed Theatre Three's season opener **ANYTHING GOES**.

The Designers

DARYL SINCLAIRE CONNER (Costume Designer) is returning to the theatre after a four-year hiatus to be with family and farm. Plays she has designed include **TOBACCO ROAD**, **THE LION**

IN WINTER, **PRIVATE LIVES**, **HEIDI**, **SISTER**, **WELCOME TO L.A.** and **JUST FRIENDS** for several theatres in Dallas, San Antonio and Los Angeles. Ms. Conner was Assistant to the Head of the Costume Department at the Dallas Theater Center during the 1972-73 season. Her work also includes acting, voice overs and directing. Ms. Conner's most recent work was **SUMMER'S END**, a film by Beth Brickel for Public Broadcasting System and The American Film Institute, which was filmed in Ms. Conner's home town of Clarendon, Arkansas. She makes her Theatre Three debut with this show.

KEN HUDSON (Lighting Designer) made his Theatre Three debut with **FOXFIRE**. Mr. Hudson's previous designs in Dallas have included last season's productions of **QUARTERMAINE'S TERMS** and **YOU'RE GONNA LOVE TOMORROW** for Theatre Three, **ON THE RAZZLE** for New Arts Theatre, **A MURDER IS ANNOUNCED**, **BEOWULF** and **A CHRISTMAS CAROL** for the Dallas Theater Center, as well as opera and dance programs for area universities and community theatres. Other work includes costume design for **HANSEL AND GRETHEL** in the Dallas Theater Center's Magic Turtle Series, technical direction and co-lighting design for **COTTON PATCH GOSPEL** at the Biblical Arts Center, scenery construction for theatrical, industrial and video productions, as well as acting. Mr. Hudson received his B.A. from East Texas State University and his M.F.A. from Trinity University.

P. SANDERS McNEAL (Scenic Designer) is an artist and scenic designer from Jackson, Mississippi. She is resident co-designer at New Stage Theatre in Jackson, with production credits including **PRIVATE CONTENTMENT** (premiere show of the Eudora Welty New Playwright Series), **TAMING OF THE SHREW** (John Briggs' western concept), **AGNES OF GOD** and **A STREETCAR NAMED DESIRE**. She served as assistant designer for the premiere of Alice Parker's comic opera **THE PONDER HEART**. Ms. McNeal also designed the sets for the 1985 season of the Shakespeare Festival of Dallas (**SHOGUN MACBETH** and **MUCH ADO ABOUT NOTHING**). She has just completed a set for an educational series for Mississippi Educational Television which will air on PBS in the fall. As an artist, she has shown in Mississippi, Alabama and Louisiana, including several portrait commissions. Graphic commissions include posters for New Stage Theatre, Mississippi Power and Light Magazine, A&I Board Publications and The Mississippi Game and Fish Commission.



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Director's Notes

When I was asked to write director's notes for this program, I rebelled. You see, I feel that, as with the old adage about children, a good director should be seen and not heard. However, I have been asked to perform for the "guests" and my "parents" won't take no for an answer; so, here I am. Please indulge me and my absent parents for a few moments.

I first wrote a very scholarly treatment on how families are a formative and continuing influence on our lives. You'll have to take my word for it, because you won't see it here. PAINTING CHURCHES is, after all, a comedy and I didn't want to turn the audience into psychologists examining interpersonal relationships when they should be laughing. So, I asked around the theatre for funny stories about families. I got several. One person told that, after his father's death, his mother said, "If your father knew how much I paid for the suit he was buried in, he would drop dead." Another person told me the story of an actress whose boyfriend was complaining about the behavior of his children, who were being raised by his ex-wife.

The boyfriend said, "My children behave so badly, I don't know what to do with them." The actress replied, "Put them to sleep." However, the most telling comment came from an English woman, who had been a costume designer for the Royal Ballet. After seeing a performance of AND MISS REARDON DRINKS A LITTLE, she said, "Families . . . I had forgotten how awful they are."

Indeed, they are awful. But, besides meaning dreadful and terrible, awful also means grand and sublime. We spend our entire lives responding to and dealing with the experiences of our first fifteen or twenty years. It is this coming to terms that is the core of Tina Howe's play. Those terms are sometimes humorous, sometimes sad; but always inescapable.

Another person told me that, among her mother's rules for living, right after "Never pass up a chance to go to the bathroom" and "Wash your hands as often as you can", comes "Laugh a lot." I hope you will. Laughter is the best way to defray the cost of living.

—Jimmy Mullen

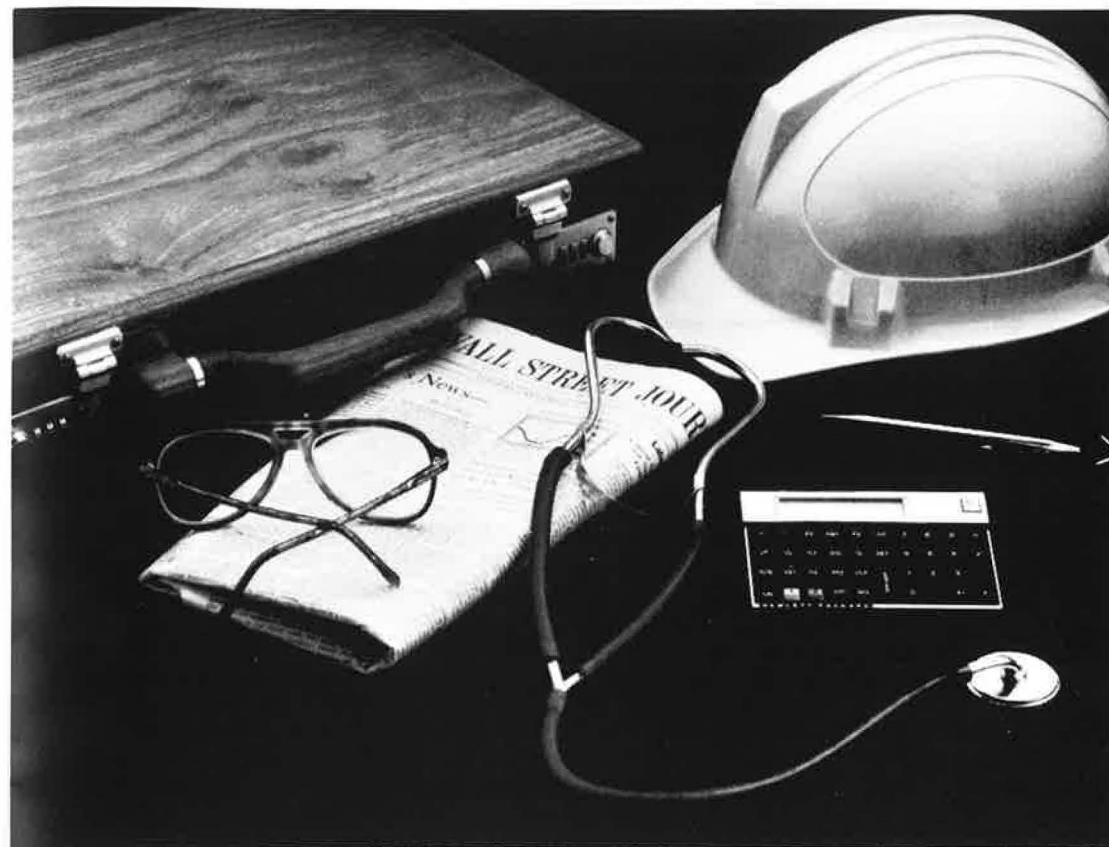
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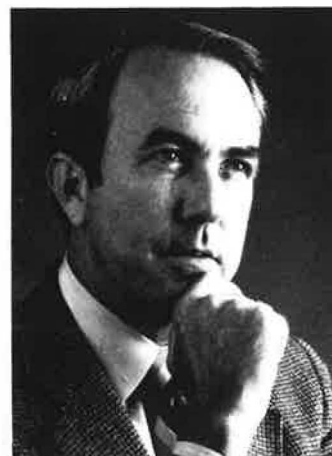
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