

Backstage at Standing Stone



SET DESIGNER, set maker, and set painter Richard G. Mason gets his hands dirty while working on "Three Men on a Horse."



MISS LYDIA BRUCE studies a script for a future show by the dim light of a dressing room during a rehearsal.

Summer Stock Reflections

It is an experience in itself to visit Mateer Playhouse at Standing Stone for a regular performance; but it is even more exciting to drop in during the afternoon while rehearsals are on, sets are being made and Max Fischer is at large.

On the main stage, the central area of the barn floor, you find a pleasant group of young actors and actresses working on lines, stage props, and anything else that must be done for the next show.

When the times comes for the actual rehearsal the presence of the picturesque director, Max Fischer, is felt in all corners of the theatre.

Backstage is characterized by half-smoked cigarettes, cups half filled with lukewarm coffee, and the smell of grease paint and other cosmetics.

It is here that one may really see the cast and the people involved. You find the professionals—Leon B. Stevens, Esther Benson, Lydia Bruce, Don Petersen, Ronald Bishop and Delmar D. Hendricks—composed but tense under the pressure of nightly performances and rehearsals for the next week's show. The students, learning in the theatre's most proficient workshop, complete the scene.

It is not unusual to see several of the cast behind the lighted mirrors in the dressing rooms with a script in one hand and applying make-up with the other. Costumes are hung across the back of the dressing rooms ready for the fast changes between scenes. . . .

All the glamour and excitement of off-Broadway are found at the barn 20 miles distant from campus. This is summer stock, offering the best in plays and personalities.



LEON B. STEVENS—on stage.



DELMAR DeHENDRICKS, a Penn State graduate, doubles as stage manager and actor at Mateer.

Photo-Feature by Wayne Schlegel



ESTHER BENSON in one of her best performances in "Three Men on a Horse" with indisposed poet Ken Evans.



JOHN KERNELL, a graduate of Cornell, takes a quick look at his lines between scenes at a rehearsal.



ESTHER BENSON—on stage.