

FOREWORD . . .

In 1936 Jane Paul, who lived in the large third-floor apartment of the house my parents owned at 103 Park Street in Montclair, was teaching classes in all the phases of theatre. After a year or so the classes grew, and the students began agitating to produce a play for the public. "That's what we're all learning to do - let's do it!"

My mother, who loved any kind of "project", offered to help with costumes, tell all her (many!) friends, and do whatever else she could. She started with me.

"Jane needs a lot of help, dear. You've always wanted to be on the stage, haven't you?"

It was true that one of my many dreams had been of becoming a professional dancer. My parents, however, would never consider the idea of a daughter in a chorus line in the wicked city of New York! In any case, by 1937 I was married and had a baby son, and was expecting a second child. That was all the hobby I needed, and I told Mother so.

"But you could be of real help to Jane, dear. I know, you could do the makeup!"

"I don't know anything about stage makeup, Mother, and what about the baby?"

"You can learn stage makeup, and I'll babysit for you."

To shorten the story, that's how I became involved with the Studio Players. I wasn't enthusiastic, but it was a pleasant change from the world of diapers and formulas. Jane was godmother to our second child, a daughter, and our friendship became even closer and remained so for the rest of her life. After the third child was born I welcomed the "nights out" and the fun of theatre. I still do.

I am the richer for those fifty-odd years, and for the strong and lasting friendships they have given me. Above all, there is the pleasant feeling of active participation in a demanding, problem-prone and very rewarding activity. I think my mother would simply say, "But dear, I told you that you'd enjoy a little hobby."

Pat Cone

HOW WE CAME TO BE . . .

Just as it would be impossible to write a biography of an individual with no mention of his parentage, so is it impossible to write a history of the Studio Players without the story of Jane Paul.

In appearance Jane was slim, of medium height, with short curly brown hair, blue Irish eyes and a sensitive mouth. Her laugh was contagious. Her preferred dressing was slacks with soft shirts or sweaters. On festive occasions she moved gracefully in long drifting gowns. She enjoyed her whiskey and soda and smoked constantly.

Born in South Bend, Indiana, in 1896, Jane was educated in the local schools, winning recognition for her skill in music and drama. As a student at the University of Washington in Seattle she majored in sociology, with minors in drama and music.

Jane's intense interest in people as individuals led her into social work, giving her the opportunity to study and teach the many phases of drama. As the Director of Education in camps for the unemployed women of New Jersey, Jane taught theatre arts and directed plays.

During this period Jane met two women who were to figure largely in her life. One was the dynamic Edna Campaigne, a dedicated worker for women's causes and an affluent member of Montclair society. The second was a friend of Campie's, Elizabeth Laurence, whose daughter is the historian of this record, and whose granddaughter became Jane's godchild.

Jane spent the summer of 1936 studying and working with Gilmor Brown at the Pasadena Playhouse. She returned to Montclair filled with enthusiasm and the desire to open classes in theatre training with the goal of creating a true community theatre in the Montclair area. She moved into the spacious third floor of the Laurence house at 103 Park Street, and, due largely to Campie's charm and wide circle of friends, she soon had a number of people eager to learn the theatre arts.

It did not take long for the desire to work on a full-length play resulted in a production of "Kind Lady", presented in a local school. It seems to have been successful, and encouraged those involved to form a teaching, learning acting group which, because of Jane's "studio" was named the Studio Players.

In 1951 Jane was forced by ill health to leave the east. She went west to Globe, Arizona, where she lived until her death in 1978, at the age of 82.

Jane's personal motto was "Too low they build who build beneath the stars". More than half a century has passed since that dedicated group formed what is now the Studio Players. Jane built well.



Jan Paul, the inspiration and supervising director of the Studio Players of Essex County, was born in South Bend, Indiana and had her early education in the South Bend Schools. Here, in a competitive examination, she was chosen to represent the English department of the South Bend High School in the Midwestern High School competitions in public speaking at Lake Forest Academy, Lake Forest, Illinois winning first place and won a scholarship in English at Chicago University.

At graduation from High School she received the medal for four years excellence in English, drama and public speaking.

At the University of Washington in Seattle, Miss Paul majored in sociology with minors in drama and music, writing the scripts and arranging the music for the annual dance-drama.

Later, while engaged in social work in various parts of the country, she had an opportunity to study and teach many phases of the drama.

Because of her growing conviction of the importance of the fundamentals of dramatics to the individual she became more and more interested in drama as related to social work. As Director of Education in summer and winter camps for the unemployed women of New Jersey she continued teaching drama and music there, and she both wrote and directed dance-drama and plays.

In the Fall of 1935 Miss Paul opened the Player's Studio for classes and private instruction in acting technique, directing, public speaking, voice and diction.

After a summer of study at the Pasadena Playhouse and with the help and inspiration of Gilmor Brown she came back fired with enthusiasm to start a similar Community Playhouse in this vicinity.

And so the Studio Players of Essex County was born.

As a student of Richard Boleslavski she brings to the system of directing and training the technique of Stanislavski and the Moscow Art Theatre.

1937

There is no written record of just how and why this handful of enthusiastic people decided to present a play publicly. It may have been nothing more than the fact that plays are written to be seen, just as books are written to be read. Or it may have been that a public presentation of something they had been working on, dissecting, memorizing and understanding seemed to deserve more of an audience than Jane's studio provided.

Whatever the reason, this very small group of Studio Players presented "Kind Lady" in January 1937 at George Inness School in Montclair. It seems likely that Edna Campaigne lent a generous financial hand, since there would have been rent to pay, school custodians to take care of, royalties, tickets and programs to be printed, expenses for the set - any number of items. But present it they did, apparently to a small but appreciative audience.

I am sure, though I was not involved, that having had one successful experience, there was nothing to do but continue. No list of names of the cast and crew has been found, but the Studio Players had presented a play to the public, and from then on they continued to do so.

During that year, 1937, the Studio Players became the Studio Players Inc., proceeding with a three-fold purpose.

- 1 - To present good theatre.
- 2 - To train the amateur to produce good theatre.
- 3 - To establish a community theatre in Essex County, New Jersey.

It was also agreed that Jane Paul would receive \$250 as the director's fee for each show presented.

These were optimistic goals, but looking back down the years we have tried, with varying degrees of success, to attain them.

One more step was taken at that time. The Studio Players, the Caldwell Playcrafters and the Nutley Little Theatre joined the newly formed New Jersey Theatre League. There was much borrowing and lending of scripts, costumes, actors, set pieces, props - whatever a group needed for a production, and didn't have. The NJTL still exists, but perhaps much of its usefulness has been lost by the individual growth and capability of each member group.

NJTL . . .

In 1937 the Studio Players joined the Caldwell Playcrafters, the Nutley Little Theatre and a few other groups in the newly formed New Jersey Theatre League.

Membership was valuable in many ways. It was a means of borrowing or exchanging many things. Actors, directors, mailing lists, unusual props or furniture, scripts - many items could be located somewhere among the member groups. Each spring there was an annual "convention", lasting over a weekend and featuring seminars on every phase of theatre. These were given by knowledgeable people - college drama professors, professional costume and set designers - every phase of theatre was covered. Copious notes were taken by those who attended to share with their home groups. These were always festive weekends.

At some point it was suggested that each member group contribute one or two copies of each play they produced in order to form a League library. A headquarters was needed for this and Pat Cone offered some space in her house, envisioning a few cartons of paperback scripts which could easily be tucked in a corner somewhere. It grew to the point when a full room on the third floor of the Cones' house was set aside and the scripts were catalogued and card-filed and shelved. These were available to any member of a New Jersey Theatre League group, and could properly be signed out, borrowed and (hopefully) returned. For many of the "lean years" when even buying scripts was a real expense, the NJTL library flourished. As time went on and more groups were setting up their own collections of scripts, it gradually became unnecessary.

Jane Paul, from the Studio Players, and Agnes Mothersele of the Nutley Little Theatre were both instrumental in furthering the scope of the League, and there were others who also contributed their experience to the younger groups. The association was proudly displayed on the programs of many New Jersey dramatic organizations for almost twenty years.

"Member New Jersey Theatre League."

EDITOR'S NOTE

In order to understand the premise upon which the Studio Players were formed and have continued, it is necessary to turn back to an era in which ideals were worth working for and a promise was binding. The following is taken from an issue of CUE SHEET dated April 1950.

"JANUARY 28, 1938 - THE STUDIO PLAYERS PRESENT THE AMERICAN PREMIERE OF "BEHOLD WE LIVE", BY JOHN VAN DRUTEN."

"Those are the headlines. The story is a saga of mountain-top experiences and struggles in the mire of despair; of group solidarity and individual defaulting; of praise and censure; of large huzzahs and small crucifixions. It is a story of joy and heartache, a story that runs the gamut of experiences and emotions inherent in the birth and early life of an ideal of community theatre dedicated to uncompromising standards.

"It has not been easy. It will never be "easy" unless and until the day when ideals are forgotten. And then, which God forbid, the Studio Players will have died.

"That which is easy to attain is not worth the attaining. To hew to the line as a good Studio Player demands work, often sacrifice, and sublimation of personal vanity. It means the acceptance of responsibility. and devotion to something acknowledged greater than oneself. But it also brings unmeasureable rewards. It stretches the tight mind, it unlimbers the personality, it opens the heart, and it awakens the spirit.

"It does all this and means all this because the Studio Players are not "just another amateur producing group." The work and the rewards are at once the requisite and the result, not just of "producing plays" but of being a living part of a community theatre built on clear-cut ideals and personal loyalty to those ideals. A history of unparalleled achievement in producing those fifty major productions stands as proof that "ideals are, after all, the only practical things."

- Jane Paul

THE STUDIO PLAYERS of ESSEX COUNTY

Telephone: Montclair 2-1963M

JAN PAUL
Supervising Director
103 Park Street
Montclair

Purpose

(Reprinted from the By-Laws)

First; To study and produce plays of merit which shall be acted and staged by amateurs under the tutelage, supervision and direction of a professional teacher-director.

Second; To develop the talents of an acting-producing group of people of all ages in the community who shall by more or less continuously working and studying together under a competent teacher-director, bring professional standards of performance and staging to the amateur theatre.

Third; To stimulate a community interest and expression in a permanent Amateur Theatre in this community.

The Studio Players of Essex County is a non-political, non-sectarian, non-profit-making, dramatic organization.

Press Comments

(Gilmore Brown, Pasadena Community Play House, Pasadena, California)—One of the most interesting theatre movements in the East.

★ ★ ★

(Montclair Times)—The Players have showed not only the high standards set for themselves, but the able way in which they live up to them.

These players have done so well in their determination to inject into amateur production a true regard for the theatre, they merit increasing support for future efforts.

The production "Thunder in the Air" ran smoothly from first to last. The Players passed their own excellent record for sophisticated presentation. The well chosen, skillfully trained cast was adequate throughout.

The presentation of "The Roundabout", by J. B. Priestley was smooth as silk—had a professional touch. It definitely established the competence and creative ability of this group of actors. Good set, good costuming, effective production staff.

(E. C. Cone in letter to Montclair Times)—For sustained tempo, effective stage picture, rapid pickup of cues and skillful handling of pauses, the performance was remarkable, ("Behold We Live".) May the group continue its excellent work and become an integral part of the community life.

(Newark Evening News)—This group, composed of non-professionals displayed a high standard of ability in the first American production of John van Druten's "Behold We Live".

Praise is due Miss Jan Paul, the director who apparently imposed upon the cast an intensive training resulting in deft handling of subtle emotional reactions.

★ ★ ★

(Gordon Allison—Newark Sunday Call)—The Studio Players find interesting and out-of-the-ordinary plays for their patrons.

★ ★ ★

(Suburban Club Life)—The suburban area has come through with a dramatic venture worthy of the plaudits of a Broadway production.

★ ★ ★

(Stage Magazine)—It is all too seldom that a community playhouse offers a play by a first-rate author that has not been presented in the commercial theatre.

(Cora Warburton Husa in letter to Montclair Times.)—The audience felt that vibration, a kind of overtone . . . too often missing on the professional stage. This group has very definitely established the fact that they are capable of acting and producing worthwhile plays. It is an organization destined to contribute much to the community.

"SO CLOSE TO HOME . . ."

In 1937, when the newly-formed Studio Players had the temerity to consider presenting a play in the town of Montclair, many residents were amused by the idea.

"Here? In Montclair? Ridiculous! Everyone knows that the Montclair Dramatic Club and the Montclair Operetta Club have been established for years! They provide all the theatrical entertainment Montclair needs!"

The first part was quite true. The two groups had been popular for fifty years or more. Their members were, for the most part, the social backbone of a society-minded town and the productions were well patronized. The auditoriums of local schools were engaged for these performances, and in the evenings the chauffeur-driven limousines lined up as their formally-dressed owners joined their friends, chatting as they moved slowly into the schools. They were most enjoyable evenings, happening three or four times during "the season", from late fall to early spring. Quite enough theatrical entertainment to satisfy everyone.

With a stubborn disregard for advice, the newly-born Players presented their productions in the same local schools. The decision was made by Director Jane Paul, with the encouragement of Edna Campaigne, a representative of the socially-correct, wealthy, old-time Montclair.

The title of our very first production was, in itself, an announcement. "Behold We Live"! And it worked. No, Montclair was not knocked off its social heels by this little group, but for various reasons - largely curiosity, maybe, they came to the first one or two shows. The audiences increased with each performance, and the Montclair Times noticed us and paid flattering attention. When the Newark Evening News featured us in a laudatory article our name began to be mentioned even beyond Montclair.

Jane was very wise in her selection of plays. She avoided the recent Broadway successes in favor of lesser known works. Madeline Borman, a Player, wrote two excellent dramas, which we produced from manuscript, and Jane also wrote two which we presented.

It is pleasant to realize that the three groups, Montclair Operetta Club, Montclair Dramatic Club and the Studio Players are now good friends. In fact many people belong to all three. It is also interesting to note that, over the years, several professional groups have moved in with the intention of making a home here and giving Montclair "real Broadway theatre". They have all quietly disappeared in a rather short time.

If Montclair wants "real Broadway theatre" it goes to Broadway. For the most part it patronizes the three local organizations. As a member of a recent Playhouse audience remarked happily, "It's so close to home!"

1941 - "A HOME OF OUR OWN!" . . .

Since the birth of the Studio Players everything had taken place in Jane Paul's third-floor apartment. All the meetings, discussions, classes and, a bit later, rehearsals. Our first shows were presented at Mt. Hebron School in Montclair. However, in 1940, there began to be a slight unrest.

"We need a home of our own! A place to rehearse in, and have meetings and parties in, and - most of all - to present our plays in!"

Jane undoubtedly yearned for just such a place herself, but she wisely gave little advice. She did suggest that we might "have a look around - see if you find anything."

We did. It was Allen DeLanoy, I think, who "discovered" the empty old building on Alvin Place. It was reported to have been an early radio parts factory, and then the "Best Laundry". Jane and Franklin Wells, an architect and also a Player, made a brief visit before mentioning it to the rest of us.

"Of course it would need some work," they warned, "but it might do. It has possibilities."

We couldn't wait to see it! Frank drove Jane and a few of us for a look. Driving with Frank was hair-raising on the smoothest highways, which this was not. When we swerved off Valley Road and headed down a dirt strip, lurching over stones and into ruts, we doubted anyone else would ever attempt it. With a screech of brakes we bumped to a stop at the foot of the street.

Ahead of us stood (or leaned) two ramshackle sheds. On the right was a respectable little white house behind a post-and-rail fence. On the left - oh dear! That?

A large gray cement box. Rectangular. Uncompromising. Someone in the car muttered "All it needs are bars on the windows!"

"Just wait till you see the inside," chirped Frank. "There are exciting possibilities!"

"Wonderful possibilities!" Jane echoed.

Quietly we got out, turning our ankles in the rutted road. Frank bounded up the front steps, and we dutifully followed in silence. A flourish of the key and the front door creaked open. Politely Frank stood back, Jane entered and one by one we followed her into a dim, dusty space.

"This will be the lobby," Frank announced. "The boxoffice will stand there - and there's a window for light. Stairs go up over there. Now! Just look at the auditorium!" He opened a door and pointed straight ahead. Silently we looked.

Two mice scuttled to safety through holes in the rough wooden floor. The walls were draped gracefully with spider webs. Pale light struggled through filthy windows.

"Don't get your heels caught in the cracks," Frank warned. "Now! See? The stage will be there, at the far end of the room. Fourteen - maybe fifteen feet across. Plenty big enough! That gives us all this space for audience seating!"

We tried to murmur a few polite words, but they were not convincing. Not one to waste time, Frank turned, opening a narrow door. "Now I'll show you the basement," he said happily.

We were faced with a steep flight of narrow stairs. There was no hand rail and no one wanted to touch the walls. Obediently, like prisoners headed for the dungeons, we crept carefully down. The air was heavy, and damp and very musty.

"We'll put the dressing rooms down here, and there are stairs at the far end. There! See them? They will lead straight to backstage!"

Someone murmured that the place smelled like a tomb. Even with no real experience of tombs we quietly agreed. "Forget that," Frank said with a touch of impatience. "A little fresh air - some paint - better lights - oh, it will be perfect!"

Jane spoke. "We'll have our Green Room down here - where the audience can meet the cast! Just like professional theatre! A real Green Room!"

Looking at the moldy cement walls someone said softly, "And we won't even have to paint it!"

Frank was herding us back up the stairs. "You have to see the second floor. We'll have a small balcony up there."

"Where I can sit and watch the performance," Jane added happily.

What could we say? Our basic reaction was "Yuck!" but no one dared.

"I know it's not very inviting now," said Jane, the mindreader, "but really! Really! It has great possibilities! Do try to see them!"

We had been trying, with little success. Bravely, one of us said, "Well, if you and Frank think so . . ."

"We know so!" said Frank firmly. "But - " he added, "it won't be easy."

Jane and Frank were both right. It took months of exhausting, sweating, inglorious labor before "The Best Laundry" became "The Studio Playhouse"! Our own theatre. Very much our own!

THE STUDIO PLAYHOUSE



Architect Franklin Wells had this conception
of how the Studio Playhouse would ultimately
look.

1941

THE FIRST CONVERSION

It is difficult to describe to present-day members of the Studio Players the formidable amount of work that had to be - and was - done to acquire even the basic necessities of a theatre.

More than half of the second floor was removed over what would become the auditorium, and it was terrifying to see the men balanced on the edge of space, sawing through thick boards, and then to hear those boards crash onto the floor below.

Nothing was wasted, since there was no money to purchase new materials. The erstwhile second floor, or most of it, provided lumber to build the stage. About twenty feet square and three feet from the floor, the stage was the first thing completed. As Duncan Ferguson put it, "O.K. - we've got a stage, let's do a show!"

Duncan had another brainstorm while the stage was being built. "Leave the front of the stage open, then fill it in with hinged panels."

"What in the world for?"

"Because we can't afford to buy theatre seats for a while, so we'll rent folding chairs, and after a performance we'll stack them on wheeled platforms and shove them under the stage, to make room for parties." And we did it just that way, and there were wonderful parties!

Mike Scillia, a licensed electrician, worked through the long nights after his day's work was done, giving us stage and house lights, and the controls to run them. He was ably assisted by Bob Sparks, one of those men who do practically everything. A printer by trade (he did most of the Playhouse work for years at ridiculously low prices) he was solid muscle. He lifted, carried, hammered and sawed, climbed ladders, strung wires and hung fixtures - he even acted. Just once, by his own wish - "To see what it's like." He tried it, didn't like it, and went back to being a jack-of-all-trades around the Playhouse.

Allen DeLanoy, always lighthearted even after a full day's work, joked and laughed and sang as he hammered and sawed and built. Frank Wells, of course, was everywhere, supervising, encouraging and working. He had a hat fetish. At every work session he appeared in a different hat - everything from beanies to Scottish tams, from crash helmets to derbies. Frank's hats, the staggering amount of labor that faced us, our lack of money, our aching muscles - it all somehow seemed like fun!

By this time we knew that our ugly old building might - just might - become a theatre. In Frank's mind lurked a vision of an Elizabethan style, with dark timbering against white exterior walls. But there was far too much to be done inside then to worry about the outside. Frank's idea never did become a reality.

THE EARLY PLAYHOUSE DAYS - 1941-42 . . .

An old radio-parts-factory-turned-laundry does not become a theatre over night. To achieve the basic necessities was a tremendous chore, but somehow we never saw it that way. It's amazing what youthful enthusiasm can do - and most of us were young then.

We all agreed that every theatre should have a boxoffice. Since it should be in the lobby, and since the lobby was quite small, the box office had to be small too. When Frank Wells decided it was boxoffice time he called Campie away from whatever chore she was absorbed in at the moment.

"Campie, come stand here so I can measure around you."

Campie obliged. With chalk Frank drew an outline on the floor, looked at it with a frown. "Too big," he muttered, rubbing out the mark with his foot

"But Frank - that's awfully small! I couldn't even sit down in here! We ought to have room for a stool."

"If there's a stool in the boxoffice there won't be enough lobby space."

When completed the box office was just large enough for a shelf, a wall phone and one standing-up person. In winter it was extremely cold!

Another problem was the single toilet in the building. It was on the second floor, where the closet in the Tech Room is now. When we opened with "Jim Dandy" the ushers answered queries with a polite "Upstairs and to the right." No one seemed offended by this. All "little theatres" were supposed to be "quaint". During intermissions friendly audience members would line up on the stairs, waiting patiently. If the curtain had to be held for a few minutes, no one objected.

As for the cast and crew, they simply had to "make do" with whatever receptacles could be provided. They had to "make do" in other ways also. For our first Playhouse production, "Jim Dandy", there were no dressing rooms. A few sheets were tacked to the rafters in the basement, and the more modest retired behind them. Duncan Ferguson, who played the title role, devised his own private "dressing room". He brought from home a voluminous bathrobe, within which he dressed.

On the back of it was pinned a very large gold star.

WHY IS IT CALLED "THE STUDIO PLAYHOUSE"? . . .

The unattractive old building on Alvin Place was named for the large livingroom of Jane Paul's apartment on the third floor of my parents' house at 103 Park Street in Montclair. When Jane started teaching classes in the theatre arts she used the ample space as her "studio" in which to teach. A few years later, when we rashly and enthusiastically took over the unattractive building on Alvin Place, we were going to call it the Montclair Playhouse. However there was already a Montclair Theatre (totally demolished years ago), and at that time it would have been confusing. So we transferred the word "studio", which is defined as "a workroom for an artist, sculptor, etc." It seems we're the "etc." For over fifty years the term "workroom" has been very appropriate to describe the Studio Playhouse. Moreover, we are just as proud of the work we do as we are of the Playhouse in which we do it.

"LET THERE BE LIGHT . . ."

By Kit Cone

The first lighting controls at the Playhouse were trolley car motor controls, liberated by my father, Ed Cone, from old Public Service trolleys. They used the resistance of heater wire to control the voltage to the stage lights. The power used for each lamp did not change with its brightness, as it does with solid-state lighting controls; the power that was not needed by a dimly-lit bulb was burned off as heat in the trolley car controls.

At that time the lighting controls were on a bridge constructed about eight feet high at stage right - a remnant of the old second floor of the former laundry building. In this perch the lighting operator was sitting among the hot lights, and the immense heat generated by the resistive dimmers in a dimly-lit scene could be overwhelming. Fans and an open window did little to relieve the sweltering tropical conditions in a fall or spring show, and the lighting operator often descended the ladder between scenes in his undershorts, dripping with sweat, to go downstairs to the relatively cool basement.

The stage lights were turned on and off with a big circuit breaker box, which meant a very loud "snap" when a light had to go on or off. It also limited the lighting to twenty circuits, some of which had dimmers, and some didn't. There was a master dimmer, so a scene that ended with a dim-out meant tying a broomstick across the handles of the resistive dimmers so they could all be pulled down simultaneously.

Later this board was supplemented by then-new Variac transformer dimmers, and still later the entire operation was moved from the stage area up to the balcony with all Variac dimmers. Although in retrospect it seems hopelessly primitive, that first balcony switchboard was the first to have presets, which allowed the operator to set up the next scene ahead of time. It was also the first to have a master dimmer, controlling all of the stage lighting with a single knob. Bob Post and I crawled around on our backs for many days under the panel to install the heavy power wiring that connected the dimmers and the big preset switch, and Hal Paitchell put in the large box conduit that ran from the balcony around to the stage. Some sections of that box conduit can still be seen between the balcony and the "new" stage today.

1941

BREAKING DOWN BARRIERS - THE GEORGE CORRIN STORY

As this is being written in 1990 it is hard to recall the prejudices felt at that time by many Americans. In the minutes of a Board of Managers' meeting in October 1941, the following entry appears.

"Miss Paul then spoke of a young Negro's request to join and learn set and scenery design. This application by George Corrin, Jr., in response to our public invitation to all people interested, introduces the race question which the Board realized we would have to face. The general feeling was that we have no solution for the problem now and it was agreed to allow Jane to handle the George Corrin application on an individual basis."

Jane handled the application by meeting with George. Impressed by his manner, appearance and quiet self-assurance, she arranged a meeting between George and Franklin Wells. The result was that the two worked closely together on the bizarre set for our first Playhouse production, Saroyan's "Jim Dandy". In the program for that show the credits read "Scene Design by George Corrin, Set Construction by Franklin Wells, George Corrin" and others.

As George's highschool years moved on he applied to Carnegie Tech for admission in the Department of Drama. There followed a long correspondence between George and the Institute in which he was "tactfully" being discouraged, and remained determined. At last Jane got into the act with a triumph of a letter to Carnegie Tech.

From the first letter in George's file, dated February 11, 1942, there are several more, all in the same negative vein. And then, in May 1942, a final one, which reads:

"Dear Mr. Corrin:

I am glad to tell you that the letters I have received earlier in the year about your work are so satisfactory that it will not be necessary to hold you for the technical test. You may consider yourself admitted to the Department of Drama."

A letter from George's father to Jane Paul, dated April 6, 1942, reads in part, "That excellent letter you sent had much to do, I believe, in the favorable consideration of his case. . . I truly feel that George will warrant the confidence you have placed in him . . and will bring about a better appreciation of the worth of a Negro by those of the other race that he shall have the good fortune to come in contact with."

Currently this graduate of Carnegie Tech, "George Corrin, Jr., Design", heads a thriving business in Manhattan, and has a deeply sentimental interest in the Studio Players.

NOTE: Some female Players formed a "Cookies for Corrin Club" during his years at Carnegie. In a recent letter George spoke of "the special joy the monthly delivery of cookies provided so many years ago."

CURTAIN GOING UP . . .

The following is reprinted from our 50th Anniversary publication, 1987.

A stage curtain is an expensive item, especially for a theatre group with no money. In 1941 the Studio Players were such a group.

Franklin Wells, that gifted man who designed our theatre from an old factory building and then created our sets out of imagination, odds and ends plus backbreaking work and a coat of paint, never allowed such details as a lack of funds to discourage him.

"Did you ever hear of a patchwork quilt?" he tossed over his shoulder one evening from the top of a ladder. We were shocked! "We should hang up old quilts?"

"Of course not! But those velour drapes the good old Victorians hung in open doorways to cut down on drafts - I bet you could find a hundred of them in Montclair attics."

As always, Frankie was right. Once the word got out the response was overwhelming. Piles of multi-colored portieres rose on the Green Room floor, and were sorted into mounds of lovely colors - amethyst and moss green, rose and amber, violet and blue. A pattern was created - by Frank, of course - the drapes were cut into 18-inch squares, and the sewing began. It took weeks to fashion long strips and then attach them, to weight the bottom and affix proper hardware to the top. At last came the evening when the curtain was laboriously hung.

Someone turned on the stage lights and there was a stunned silence as we gazed at the soft jewel tones gleaming under the lights, shadowed by the deep folds, hanging with beautiful dignity across our stage. If there were a few joyful tears it was not surprising. To create something of that beauty with nothing more than discarded fabrics, determination and untold hours of work is totally satisfying.

Perhaps unfortunately, the efforts of pioneers do not always inspire later generations. Now we buy our stage curtains. But there are still a very few of us who remember that first one with pride and a feeling of accomplishment.

DID YOU KNOW THAT . . .

In 1949 the first professionally painted sign for STUDIO PLAYHOUSE, complete with arrow, was hung on the metal pole at the entrance to Alvin Place? And that in 1970 it was moved and passed by the Board of Managers that \$50 be allocated from working capital for the purchase of electrical equipment with which to light it?

(A creased and yellowed newspaper clipping announces one of the brightest highlights in the Studio Players' history.)

GROUP'S NEW HOME TO OPEN SUNDAY

Open house will be held Sunday afternoon at the opening of the Studio Playhouse, 14 Alvin Place, Upper Montclair, the new home of the Studio Players of Essex County. Tea will be served from 3 to 5 o'clock, and the opening of the curtain will take place at 4. The public is invited to attend.

Dr. Archibald Black, pastor of the First Congregational Church, Montclair, will pronounce the invocation, and D. Duncan Ferguson, the group's president, will make a speech of welcome. Franklin C. Wells will draw the curtain. He will be introduced by Miss Jan Paul, director of the Players. Edgar Stehli, of the cast of "Arsenic and Old Lace" is to be present. Incidental music will be furnished by James Marsh of the Essex Fells Art Center.

The first production at the new headquarters will be Saroyan's "Jim Dandy" which will have a dress rehearsal Tuesday night and a formal opening Wednesday. It will mark the fourth birthday of the Studio Players. Hilda Spong, veteran actress, will address the audience and give the signal for the opening of the first curtain.

There had been a great deal of careful planning for the Open House. Wooden folding chairs had been contributed by Bill Guenther, a funeral director by profession and a Player by choice. The kitchen was filled with trays of party sandwiches and cookies. Giant urns held coffee and tea, with clove-studded lemon slices, cream and sugar. We felt very pleased with our efforts as we viewed our Playhouse. Bill Guenther's wife, Rosemary, frowned.

"You know what we need?" she said. We shook our heads. "Green stuff! Like potted plants! We needs lots of potted plants!"

We all agreed that plants would soften the bare interior, but we had neither time nor money. Rosemary smiled brightly and headed for the phone. In seconds she was back. "They're coming," she announced happily. "Plants are coming!"

"Oh, Rosemary! You called a florist! You shouldn't have! Anyway, there isn't time - people will be arriving!"

Almost as we spoke the front door banged open and Bill Guenther staggered in with a huge potted palm. "Somebody want to lend a hand with the rest of these?" he gasped. Stunned, we stared at each other, realizing where these glossy green plants had come from. "That's right," he said cheerfully. "And I have to take them right back as soon as this is over. In the meantime, no one will miss them."

Our guests openly admired the lush green of the plants. Those of us who knew their source felt twinges of guilt, but - as Bill had pointed out - they would not be missed for an hour or two. The Playhouse looked lovely!

THE STUDIO PLAYHOUSE

PLAY BILL

THE STUDIO PLAYERS of ESSEX COUNTY

Member of the North Jersey Amateur Theatre Conference

Present

"JIM DANDY"

a new play by William Saroyan

(Released by The National Theatre Conference)

Staged and Directed by Jan Paul



Scenery designed by George Corrin
under the direction of FRANKLIN C. WELLS

SIX PERFORMANCES—JANUARY 28th, 1942 thru FEBRUARY 3rd
(No Sunday Performance)

Curtain at 8:45



INVITATION TO OPENING NIGHT PATRONS

January 28, 1942 is the fourth anniversary of The Studio Players' first performance.
You are cordially invited to attend our birthday party on stage after the final curtain.

Studio Players' Productions are YOUR Community THEATRE

New Playhouse Is Opened With Saroyan's 'Jim Dandy'

The Studio Players of Essex County opened their exciting new playhouse Wednesday night with Saroyan's "Jim Dandy." Before the curtain Miss Hilda Spong, guest of honor, spoke feelingly from fifty years experience on the professional stage, giving credit to little theatres for keeping the American theatre alive.

It is a gratifying thing to see such a group as the Studio Players, to feel their sincerity and enthusiasm and to know that Montclair and all Essex County will surely be behind them. The Players have done over an old laundry into the intriguing Playhouse you now find at 14 Alvin Place. Simplicity and sincerity seem to be their keynote and it is felt the minute one steps inside. From discarded velour drapes they have created and incredibly beautiful patchwork curtain that somehow seems to exemplify the spirit of the Players and their ideals.

Saroyan's amazing play is an admirable vehicle for the Players' first presentation in their own Playhouse. For in "Jim Dandy," released by the National Theatre Conference, Saroyan has written a play of such simple beauty it becomes a bit bewildering in its very simplicity. There is no plot, no story told, no star nor no small part. The first scene left for the audience, for the most part, completely nonplused. But as soon as they stopped "waiting for something to happen" and listened to each individual speech the play gripped them.

In "Jim Dandy" Saroyan disregards all the rules of playwriting to an even greater extent than he did in "The Time of Your Life." Certainly each person in the audience will have his own interpretation of the play. This, we feel sure, is Mr. Saroyan's intention.

The most difficult part is played with great simplicity and sincerity by Myron T. Doherty. As Fishkin, the pessimist, the misunderstood "under-dog" Mr. Doherty managed to make the part live in spite of Saroyan's somewhat wordy writing. The second act of "Jim Dandy" is definitely more interesting than the first. A beautiful love scene is enacted between Marya Morton as Flora and John W. Borman as Johnny. Mrs. Morton's quiet beauty adds to her smooth and rhythmic performance. Mr. Borman gives a solid, heartfelt interpretation of "a young man with one foot in the grave." The movement of his body is a masterpiece of creative acting. Johnny's young son is very naturally and appealingly played by Master William Innes Borman.

Outstanding in the play is James Gallagher as Jock. He has the finish of a professional and a gift of good timing that is inherent in all good actors. D. Duncan Ferguson as Jim Crow has great simplicity and restraint and his scene in the second act is to be remembered for its pathos and sympathetic handling. Giulio Pontecorvo as Jim Dandy has unusual ease on the stage for one who, as the program states, is appearing before footlights for the first time. He ably encompasses the range of the autocrat and the humble, "the brother" as Mr. Saroyan has deftly drawn the name part. The shorter parts are made important and expressive in their handling by Mildred Doyle and Milton C. James. Miss Doyle is particularly delightful in graceful dance pantomime so characteristic a part of all of Saroyan's plays. Mr. James convincingly played a character part in a two-minute scene entirely in pantomime.

Most of the credit for this smooth performance of a play difficult to produce should certainly go to Jan Paul who has the amazing ability to make each individual performance blend into an easy flowing whole. Her ability to bring out the talents of her cast is shown in this play to a marked degree. The performance is well rounded and the movement rhythmic despite the jerkiness of the play itself.

George Corrin, under the direction of Franklin C. Wells, has created a set that would please Mr. Saroyan very much. As in the script itself, the simplicity becomes a bit complex in its very simplicity and here again the audience reaction to the setting is varied and individual.

The mechanics of production are so competently carried out as to leave the audience quite unaware of them, which is a tribute to the training given an amateur stage crew. Much of the effectiveness of Mr. Saroyan's play depends upon the music and lighting, both of which are exceptionally well done. The lighting is especially suggestive and beautifully blended with the changing moods of the play. The costume chairman showed great restraint and understanding in dressing the characters for the parts.

After the final curtain audience and players gathered about an enormous birthday cake with four candles to celebrate the Studio Players fourth birthday. Their initial production was the American premiere of Jan van Druten's "Behold We Live" presented

at George Inness Junior High School on Jan. 28, 1938.

The Studio Players and the Studio Playhouse should go far. Certainly this outstanding production of Saroyan's play will intrigue many who will return regularly to the friendly little Playhouse on Alvin Place where they will find, in the opinion of the writer, good drama well produced.

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

A. N. WILLIAMS
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at

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MRS PATRICIA L CONE

1942 JAN 5 PM 6 17

THE STUDIO PLAYERS OF ESSEX COUNTY 2 ALDON TERR

A HAPPY NEW YEAR TO THE STUDIO PLAYERS AND A LONG LIFE TO
THE PLAYHOUSE. COMMUNITY PLAYERS ARE ALL PART OF NATIONAL
DEFENSE SO KEEP UP THE GOOD WORK. BLESSINGS=

GERTRUDE LAWRENCE.

COMPANY WILL APPRECIATE SUGGESTIONS

Recognition

(EDITORIALS)

True Regard for the Theatre

HIGH STANDARDS set by the Studio Players of Essex County will not be difficult of attainment if their debut in the dramatic field last week is any criterion.

This group of non-professionals very definitely established the fact that they are capable of acting and producing worthwhile plays. The choice of John van Druten's three-act play, "Behold, We Live," was a particularly fortunate one in introducing an organization which is destined to contribute much to Montclair.

(Reprint from Montclair Times of Feb. 4, 1938)



A Prediction Justified

COMMENTING in February, 1938, on the maiden effort of the Studio Players of Essex County, The Montclair Times in an editorial predicted that "this is an organization which is destined to contribute much to Montclair." The early estimate of this exceptional, theatre-minded, amateur group seems to have been justified.

January 28 the Players will celebrate their fourth birthday in a Community Playhouse of their own. Converted from an old laundry on Alvin Place, the Playhouse is the work of the Players young and old, of carpenters, welders, electricians, housewives, students, business and professional men and women—a thoroughly democratic cross-section of this suburban area.

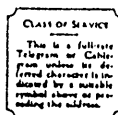
Community Playhouses throughout the United States have attained a high place in the cultural and educational life of millions of men and women in every walk of life. They are recognized by recreational and educational experts as one of the foremost means by which communities may help to counteract the effects of discord and destruction toward which so large a part of our thoughts and energies is inevitably directed.

To that creditable purpose the effort of the Studio Players is dedicated.

A permanent Community Playhouse under their auspices should bring added distinction to Montclair's cultural achievements.

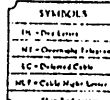
The Community Playhouse deserves the support of the people of Montclair.

(Reprinted from the Montclair Times of Dec. 19, 1941)



WESTERN UNION

1901



NAS165 30 RT=SL NEWYORK NY 5

MRS PATRICIA L CONE=

1942 JAN 8 PM 6 17

THE STUDIO PLAYERS OF ESSEX COUNTY 2 ALDON TERR

A HAPPY NEW YEAR TO THE STUDIO PLAYERS AND A LONG LIFE TO THE PLAYHOUSE. COMMUNITY PLAYERS ARE ALL PART OF NATIONAL DEFENSE SO KEEP UP THE GOOD WORK. BLESSINGS= GERTRUDE LAWRENCE.

(Reprinted from the Montclair Times of Sept. 3, 1987.)

A Milestone

One of the township's most active theatre groups, the Studio Players, located on Alvin Place in Upper Montclair, is gearing up to celebrate its 50th anniversary this season.

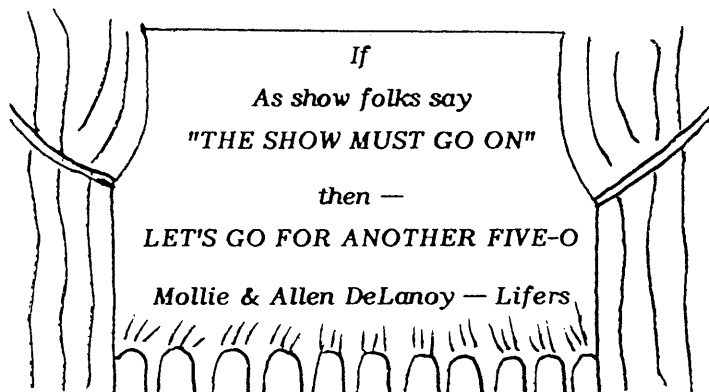
At a time when many arts organizations have felt the pinch of reduced federal spending, it is reassuring to know communities like Montclair remain committed to the survival of local theatre groups.

Community theatre is vital to the artistic fabric of any town. It is in this forum that creativity flourishes and non-professionals can develop skills which not infrequently enable them to pursue theatrical careers of a more professional nature. Actors are given the opportunity to perform, set designers to see their concepts given dimension, carpenters to gain hands-on experience and directors to orchestrate the various components of a show.

The hours of rehearsal and blood, sweat and tears that go into the finished product ultimately benefit not only the participants but the audience as well. And, it is in the best interests of Montclair's residents to continue to support community theatre as a cornerstone of cultural creativity.

Let's hope this half-century mark for the Studio Players will be not only a celebration of the past, but a fete to the future.

THE PLAY'S THE THING!



THE "LEAN YEARS" THE 1940'S . . .

If anyone has been interested enough to have read this far in a story of a dream backed up by physical, emotional and mental effort, he may be aware that the Studio Players are not "just another acting group". There have always been and always will be the people who appear, are cast in a production, see it through, and then take off for wherever the next onstage opportunity may be. That is their privilege, and such people make little impact on the organization. We are grateful for their contribution and wish them good luck, but they can not be termed "Studio Players".

As Jane Paul phrased it, "If a Player does not carry his share of the load someone else will. However, if any one person becomes overburdened and thus loses the fun and happiness which he should derive from the Playhouse, then the whole purpose of community theatre is lost."

In the late 1940's no qualified leader could be found to take over the Junior Productions Company and it was reluctantly disbanded. It was impossible for Jane to head a season of five adult plays and still continue to give enough time to the Juniors.

The need for bringing more new talent into the Studio Players was deeply felt and it was agreed that various Board members would meet with newcomers on a one-to-one basis, acquainting them with Playhouse rules and procedures, and our expectations of them. There was also discussion of a Laboratory Theatre, composed of a learning/teaching/experimental group.

Those years in the forties were a constant struggle for financial survival in addition to theatrical success. In March 1948 the bill for heating oil was \$88.38, and there were no funds. Each member contributed \$2. We valiantly sold greeting cards and notepaper for \$1.00 a box, of which we kept 40¢.

At the beginning of 1949 we took title to the Studio Playhouse, after having paid off one third of the purchase price. It was the "shot in the arm" that we had all needed! We created an office for Jane in what is now the Costume Room on the second floor. We planned a Celebrity Auction and started gathering items. We were listed as Charter Members of the New Jersey Theatre League. We prepared a one-act melodrama, "Curse You, Jack Dalton" and trouped it wherever we could get paid. We made one performance of each of our major productions available as a Theatre Night. In September of '49 a survey of our annual expenses showed that a minimum of \$1250 was required to cover them. And even the "penny postcards", used for publicity mailings, had risen to 2¢!

At a Membership Meeting in September of 1950 there was an open debate on the wisdom of trying to do five productions rather than three. David Bancel, a dedicated and hard-working member, asked what must be done to insure five. The answer from Jane was "A revival of the spirit that built the Playhouse." To this Dave replied, "I want more than spirit. I want a hammer and a date."

At the same meeting there was mention of the lack of cooperation by new members. Tim Dennis felt the problem was internal. "Present members," he said, "must be enthusiastic before we can expect new members to be enthusiastic."

And as this history shows, we managed to get through these "lean years" and were stronger for having done so.

THE WAR YEARS . . .

Early 1942 was triumphant! We had taken over the square, grim, gray edifice on Alvin Place for \$50 a month and turned it into "The Playhouse". At one point the Treasurer reported a bank balance of \$18.70, with bills amounting to \$262.00, but even this did not dispel our sense of accomplishment.

Jane Paul had moved into the small white house that nestled next to the Playhouse, shaded by large trees, and - in summer - fragrant with flowering shrubs. The rent for that charming little house was \$50 a month.

The first rumblings of unrest that came from across the wide Atlantic made little impression on our euphoria. When fuel rationing went into effect the daily boxoffice attendant arrived at 10 a.m. (to stay until 4 p.m.) armed with a heavy sweater and a blanket to cover the knees; a thermos of hot coffee and a sandwich for lunch, and something to read. The days were long and chilly.

However we soon became aware of the male Players who, one by one, were disappearing as they enlisted or were drafted. Confident that this was only a temporary inconvenience, we formed the All-Women Repertory Company which gave two one-act plays in an evening for a ticket price of 77¢, plus tax. Within the year we raised it to \$1.00.

CUE SHEET was created and quickly began carrying the names of the Players who were changing into uniform.

Although we could not ignore the war, we could - and did - continue our planned season of plays, chosen with the Players still available in mind. This entertainment was welcomed by audiences seeking even a brief respite from the worldwide fears and worries.

WOW! WE'RE ON RADIO! . . .

During the early 1940's the Players were heard on WAAT's "Coffee Club" on a fairly regular basis. The program was from 9 to 9:30 a.m., live, from their studio in Newark. There were generally three of us on a program, and the host was a pleasant man named Don Something.

Early on a bitter cold January morning Pat Cone took off to pick up the other two "guests". The first was on time and ready, though shivering and yawning, and the next stop was Rosemary Guenther's house in Glen Ridge. We arrived, tooted the horn gently, since it was early and residents might want to sleep. Rosemary, we discovered, was one of them. After a few more toots, one of us went to the door and rang. And rang again. And again - until a very sleepy Bill Guenther answered, ready to behead whoever was there. We explained, casting worried looks at our watches, Bill woke Rosemary and a few moments later she appeared, groggy with sleep, remorseful and still yawning.

On the speedy ride to Newark Rosemary finished buttoning or belting or whatever was indicated, and attempted makeup - not easy in a speeding car. We made it, just about in the nick of time, gave our sprightly little chat with the MC, whose name was Don Something, and then received hot coffee, which was our only remuneration.

On the way home Rosemary remarked happily, "Let's go back and do it again! I'm awake now."

STUDIO PLAYHOUSE

"The home of good theatre—just around the corner from You"

14 Alvin Place, Upper Montclair, New Jersey

JAN PAUL, Supervising Director

SPECIAL ANNOUNCEMENT

*The Third PLAYHOUSE presentation of the 1944-45 season
will be the Premiere of*

THIRD COUSIN—*by Jan Paul*



THE AUTHOR

JAN PAUL has a well-deserved reputation as Director, Teacher of Theatre Technique, and as Lecturer. Her keen sense of drama, her deftness in staging, her amazing ability to bring out the talents of individual players and blend them into a fluid, harmonious whole has distinguished Players' productions for seven years and won for her the critical acclaim of the local public and Broadway personalities. Miss Paul is an eminently successful "play doctor" and well qualified by training, experience and innate ability to write convincingly for the theatre.

THE PLAY

"Third Cousin" is a comedy-drama with a fine element of suspense. The emphasis is on character delineation—an art in which the author excels. The scene and the people are "home-town" middle-western—place and folks among whom the author grew up.

The setting by Franklin Wells will ring the bell for every "Easterner" who hails from a small town in Indiana, Ohio, Michigan or Illinois.

THE CAST

An "all-star" cast with **Gordon McClary** in the name part, **Jo Farnsworth, Connie Campigne, Madeline Borman, Allen De Lanoy, Allan Wilson**. With innumerable successes to their credit each one of these well-known Players can be counted upon to give a stellar performance under the personal direction of the author.

"Third Cousin" opens Wednesday, January 17, 1945. FIVE NIGHTS ONLY!!!

Box Office Open every day **10:00-4:00**, beginning **Monday, January 15**. Tel. Montclair 2-10103.

All seats reserved. Reservations by mail anytime. Make checks payable to the STUDIO PLAYERS.

RESERVE NOW for GALA OPENING NIGHT! All seats \$1.00 plus tax.

➡ CURTAIN 8:45 SHARP. No one seated during Act I ←

SPECIAL FEATURE: SUNDAY EVENING PERFORMANCE ONLY.

Teen age students will be admitted for 25c, tax included. All seats reserved.

Bus stop Wildwood Ave. on No 60 (Park St.) and No. 64 (Valley Road) from Monclair and Upper Montclair Centers



A NEW YEAR'S GREETING

To the Studio Players:—

It is an hour before midnight December 31, 1945. I choose to use these last sixty minutes to set down some of my thoughts of you. We, you and I, are tired in varying degrees and are deeply glad to know that the long years, the staggering-problem years, are behind us. Perhaps we should always remember that when it seemed physically impossible to cast and stage even ONE more play we launched a season of FIVE more plays, developed a Junior Productions Company, and five MORE plays. And if the war had gone on we, too, would have gone on doing what we had to do. Of that I am sure.

On the night of January 28, 1938, the Studio Players were born in the presentation of the American premiere of BEHOLD, WE LIVE. I believe with all my heart that the title of our opening production was more than just a coincidence . . . I believe it had then and will have for all time a spiritual, symbolical significance. For me that opening performance was achieved thru the darkness of a personal Gethsemane wherein respect for the dead had to wait upon the needs of the living. And so it happened that we were born, literally, in the best tradition of Theatre . . . "the show must go on." In that tradition we have gone on thru crises that were to follow, holding fast the spirit of those words "behold, we live."

Now our eyes are lifted to another dawn, another era, even as we labor to make our hard way thru the season that still remains . . . three more major productions, the presentation of THE BLUEBIRD and a program of theatre for our Juniors to carry their season to Year's End. Indeed that which still remains to be done is a larger program than any other Community Theatre, staffed as we are and committed to comparable standards, would attempt in a full season. (Reflect on that if ever you have any doubts about our inherent vitality.)

We, in our Playhouse lives, as in our personal lives, have had to make wartime compromises. May I point out to you that none of these compromises were made in the department of standards of performance and staging, altho to uphold those standards has many times exacted the pound of flesh. I, better than any one else, have both the authority and the privilege of making that statement, for my pride in your accomplishment is unbounded.

However, we HAVE had first, to keep within certain limitations of casting and production requirements that have somewhat narrowed our choice of plays; and second, we have respected the taut nerves and troubled hearts of our audience by refraining from offering any play that might conceivably cause any one the slightest additional distress of heart and mind. Both of these restrictions are gradually being lifted and we can build for tomorrow accordingly.

Let us then look to a new, and God willing, a brighter season that shall see us again producing plays that have never been seen anywhere in America, or that remained on Broadway only long enough for a liverish critic to vent his professional spleen, or that have never been produced in any theatre, or that have been produced only by distinguished Community Theatres, or that have stood the test of generations of playgoers' approval, or that are too finely difficult for amateur theatre to attempt, or . . . all of these . . . as for four pioneering years we did so faithfully and well.

Let us so publicize the Studio Playhouse that every discriminating person within a radius of twenty-five miles shall know who we are, what we are, why we are, and that he too may find in the Studio Players that rare fellowship in creativity that you and I have come to cherish.

Let us go on to the establishment of a Laboratory theatre; to a permanent security for the Junior Productions Company; to improving and beautifying our Playhouse; to the developing of training courses in theatre arts . . . to Dreams that shall forever proclaim "behold we live!"

I can't let the curtain fall on the year 1945 without telling you, every one, that I am humbly grateful for your every help, for that last ounce of effort that some of you somehow summoned, for sturdy devotion to ideals and the un-failing encouragement you have given me thru soul-trying times when the burden of leadership cast a false halo on the temptation to drop by the wayside.

The Studio Playhouse and the spirit that IS the Studio Players are all the testimony of a life lived that I wish to leave behind me, and if these war years have done nothing else on the credit side they have proven to me that you ARE the Playhouse and yours IS the spirit that I dreamed of in that October of 1937 when a few followers dared believe with me that "too low they build who build beneath the stars."

A happy . . . really HAPPY . . . New Year to you!

Faithfully yours,

January 1, 1946



STUDIO PLAYHOUSE

SUPERVISING DIRECTOR—JAN PAUL

The Studio Players of Essex County

(Member New Jersey Theatre League)

PATRICIA L. CONE, President

...present...

“CANDLELIGHT”

By Geyer-Wodehouse

(By Special Arrangement with Samuel French)

Tuesday Through Saturday, June 7--11, 1949

STAGED AND DIRECTED BY JAN PAUL

CAST

(As They Appear)

JOSEF	William Church
PRINCE RUDOLF	D. Duncan Ferguson
KOEPKE	Cornel Callan
MARIE	Patricia Cone
LISERL	Joan Egner
BARON VON RISCHENHEIM	Guilio Pontecorvo
WAITER	Albert Papa
BARONESS VON RISCHENHEIM	*Betty Dallery

*Guest player—Caldwell Playcrafters

The action of the comedy in three acts takes place in Prince Rudolf's apartment between seven and ten o'clock of an evening in December.

Time: The present.

SCENE DESIGN—FRANKLIN C. WELLS. DECOR—MARTY VONNE DEHONEY

Stage Manager: Mavis Bramwell.	Electrician—F. C. Squier.
Assts.—Albert Papa, C. Callan.	Lights Operator—Robert Fraissinet.
Properties Manager—Joan Felker.	House Manager—Doris Beckedorf.
Costumes—Edna Campaigne, Pat Cone.	Out-Front Manager—Evelyn Schectman.
Coiffures by Albert Papa.	
Scenery Construction—G. Pontecorvo, D. Palker, W. Guenther, R. Fraissinet, F. Squires, Marjorie Doherty, Wilma Cope, D. Ferguson, C. Callaghan.	

THE GEORGE MEMORIAL GALLERY

Visit the Gallery during intermissions. Exhibits are different for each production. The Gallery is a unique feature of your Playhouse, and if you are an amateur artist in any medium and would like to exhibit in the Gallery contact the Manager, Harold Price c/o The Playhouse.